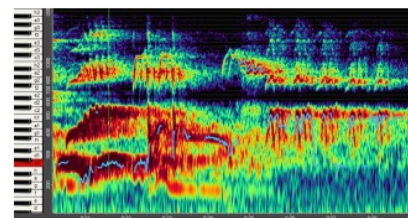
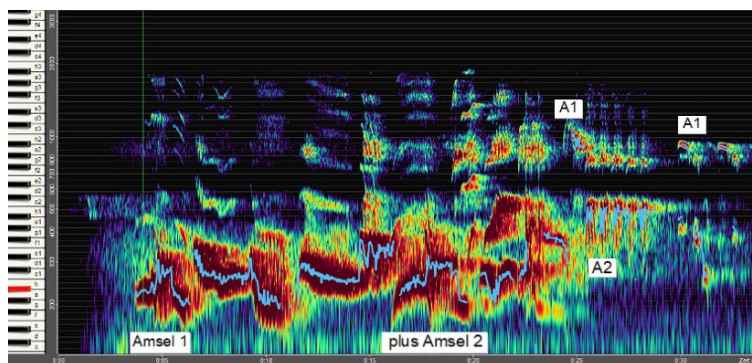
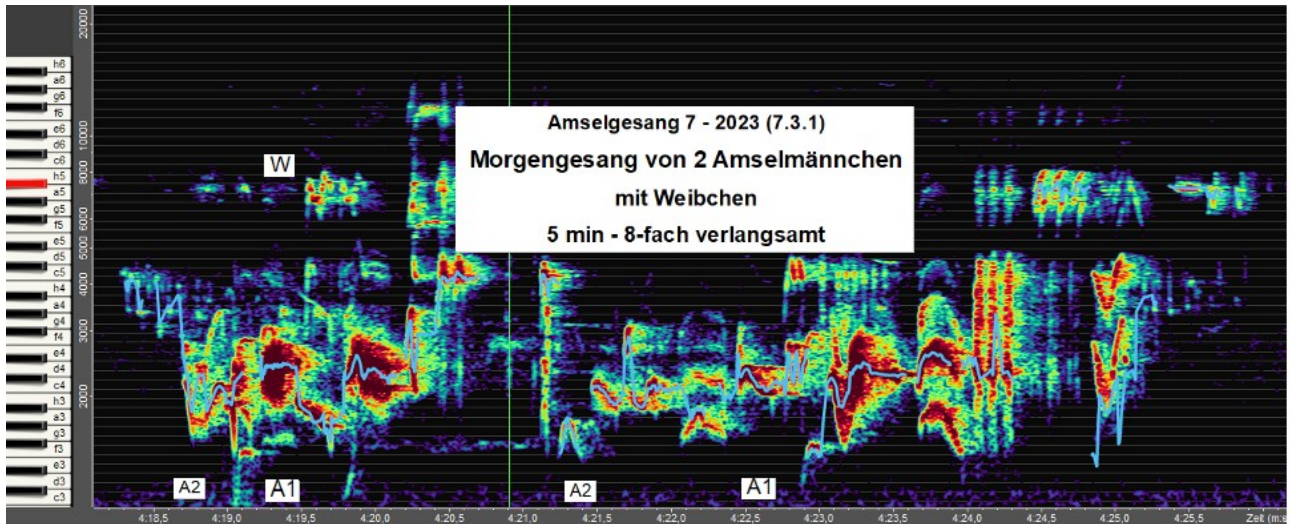


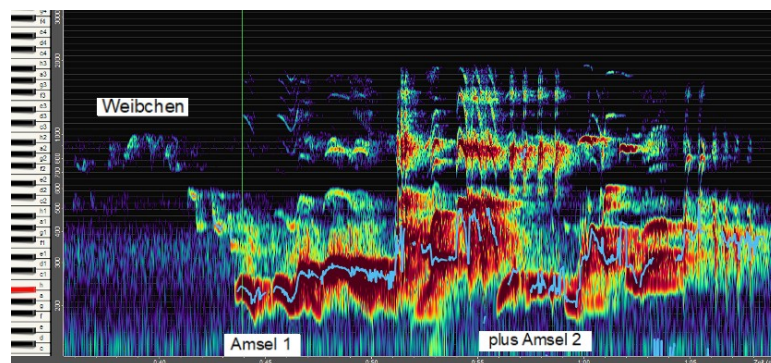
Amselgesang 7 - 2023 (7.3.1) - Morgengesang von 2 Amselmännchen mit Weibchen

5 min 8-fach verlangsamt : <https://youtu.be/OIPRVYkg8bl> (73 Strophen)

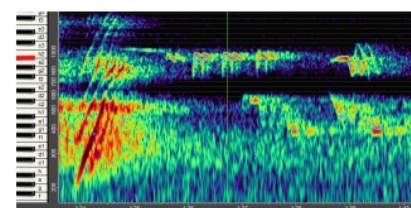
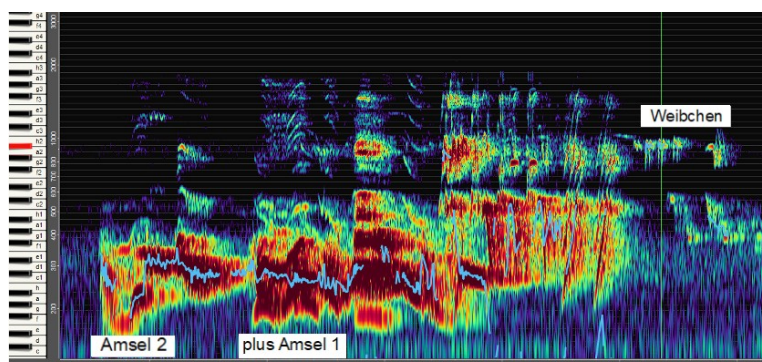


A1: g4-c5--- c6-a5
A2: c4 c4--- c5/g5-----

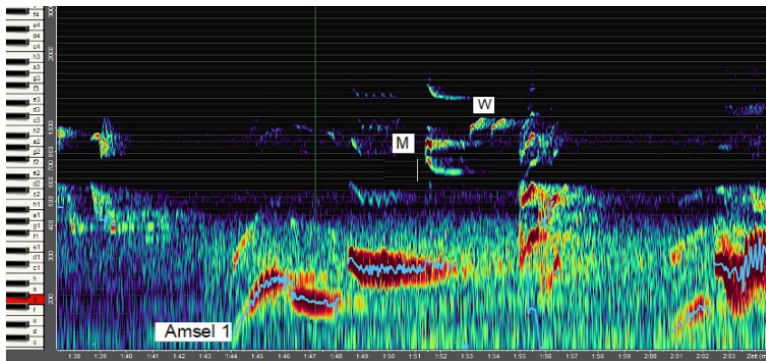
A2 kommt am Ende der Melodiephase von A1 hinzu. Beide singen in Quinten und Oktaven. Das Erregungsmotiv von A1 übertönt A2. Die "bellenden" Laute von A2 sind 2-stimmige Quint-Triller.



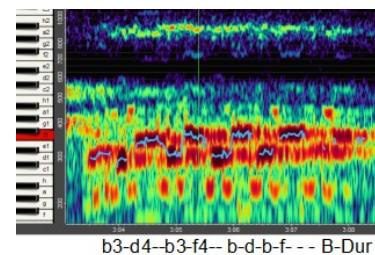
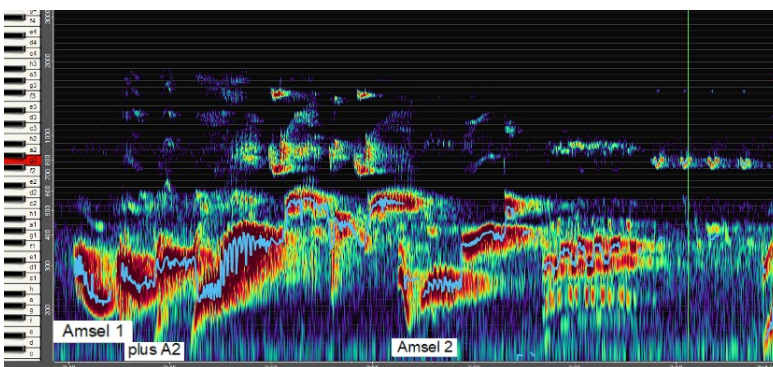
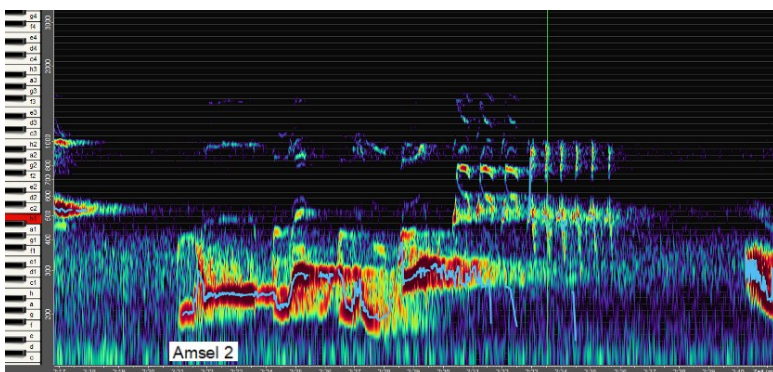
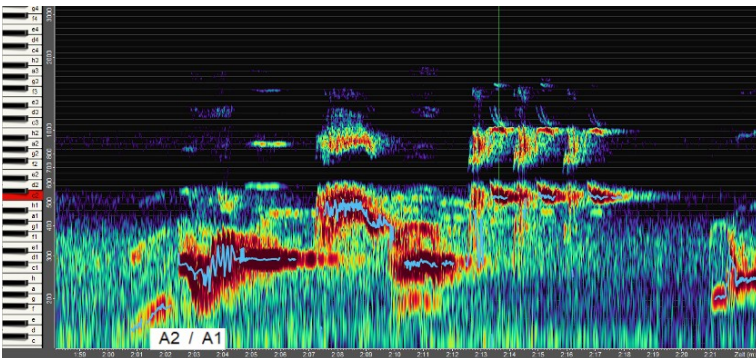
In der Ferne Rufe von Weibchen.



A1 Spektral-Glissando c4-c5
W: c6-- b5- ---- b5-g-Tr.

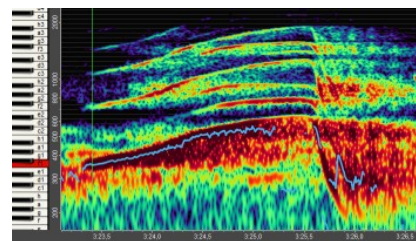
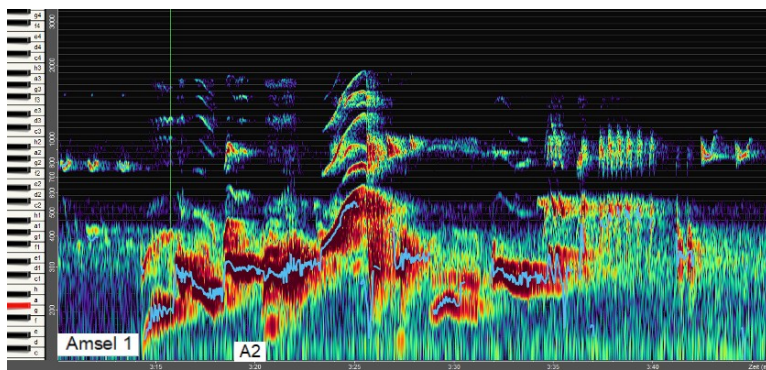


Str. 4 wird in Str. 23 exakt wiederholt im Zusammenklang von M und W.
A1 mit Triller d4, dann M Laut a5 und zugleich W: fis5-e, darauf W: h5-c6 c6-. M antwortet mit 2 Erregungsmotiven.

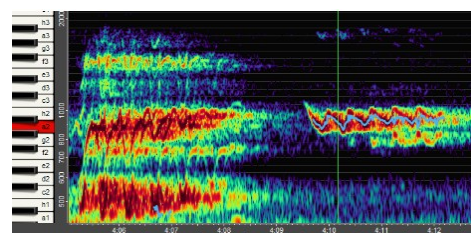
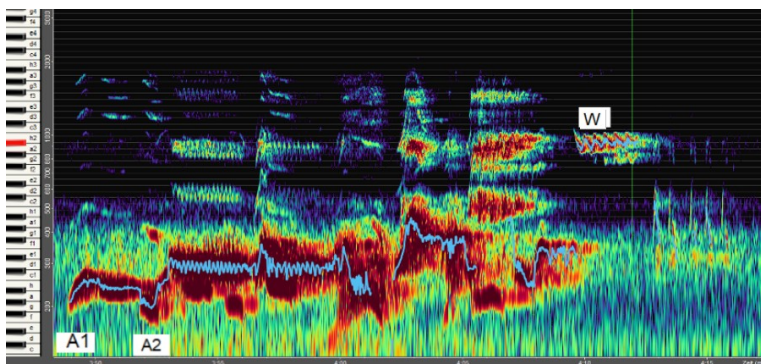


b3-d4-b3-f4-b-d-b-f -- B-Dur

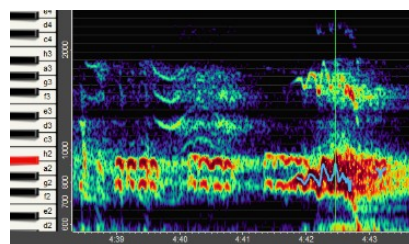
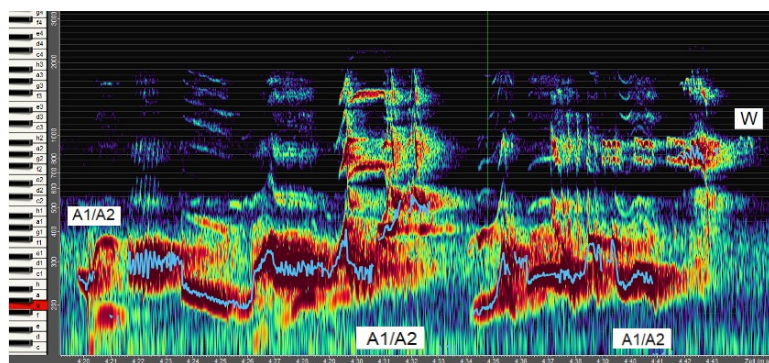
Am Ende von A2 eine wunderschöne rhythmische B-Dur-Dreiklangsbrechung.



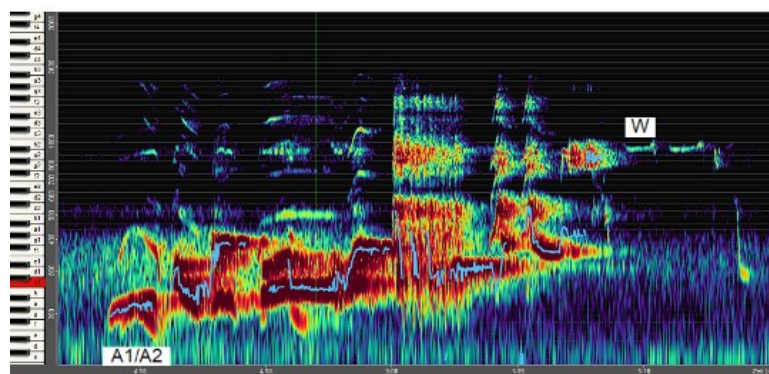
e5-----g-----g5---d4
f4-----es5-----es5--g3
"F-Dur" → Es-Spektralklang



A1: 2-st. Spektralklang-Triller (F-Dur) - W: Triller a5 (2-st.)
c5 (3. Tt.) / a5 (5. Tt.) (f6 - 8. Tt.)

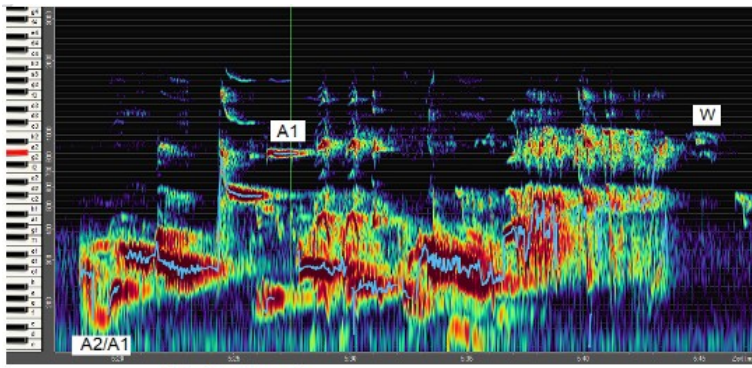


A2: g5/b5 ----- W: g/b-Triller

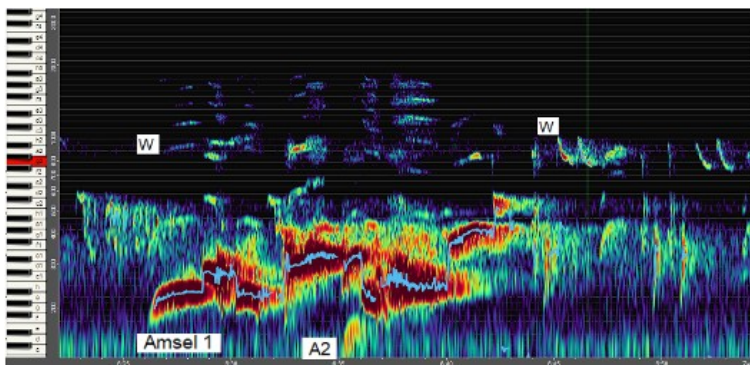
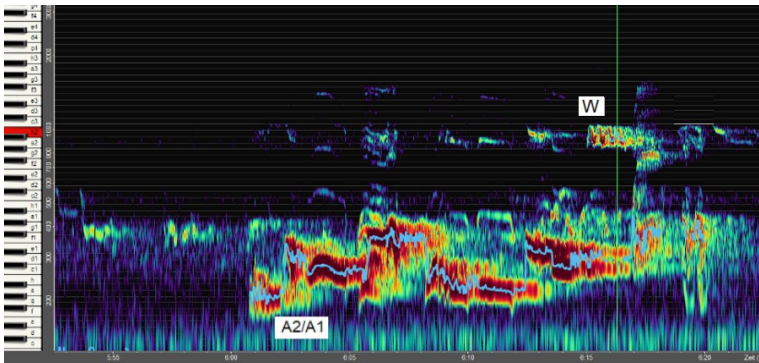


A1: g3-a g4 h3----- f4 b5/g-Tr. W: b5
A2: e3-a-c b3 e4- c4 b5-

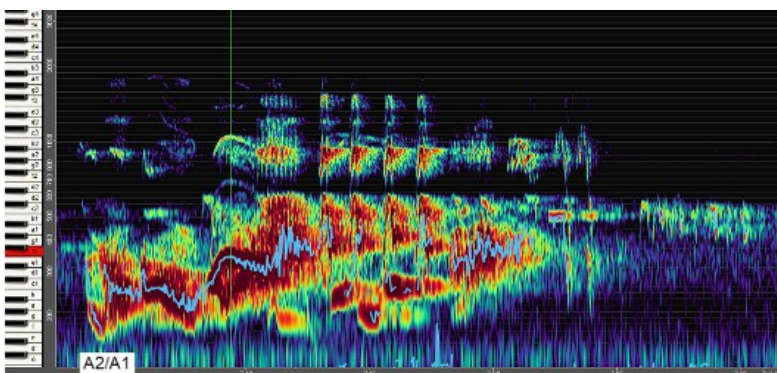
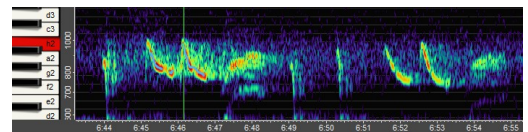
Harmonisch und rhythmisch koordinierter Gesang von A1 und A2



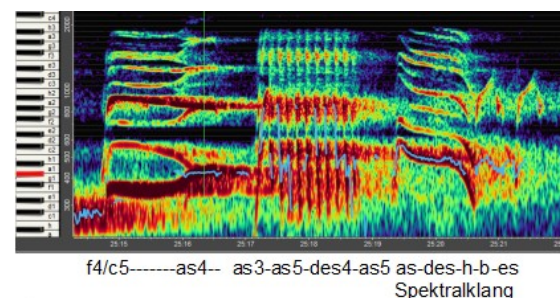
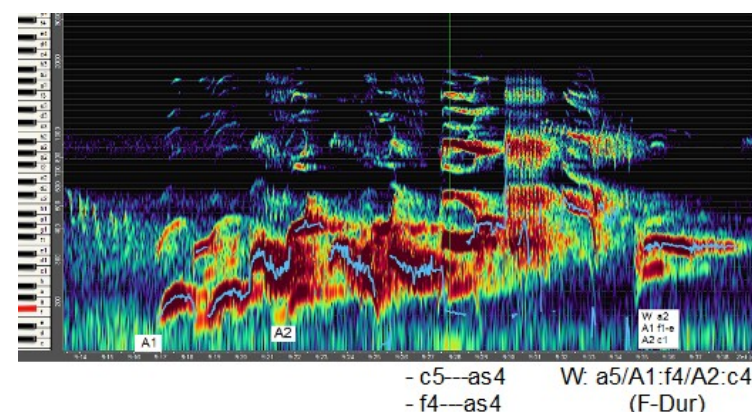
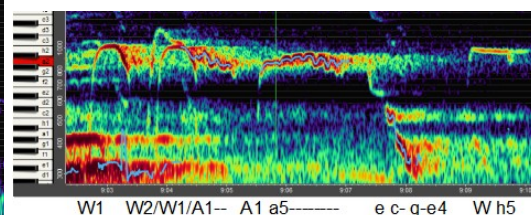
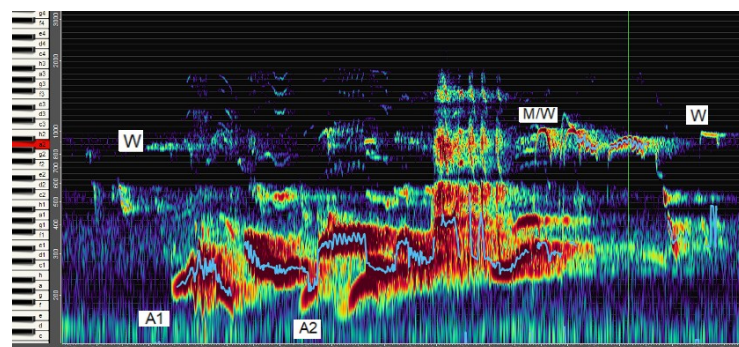
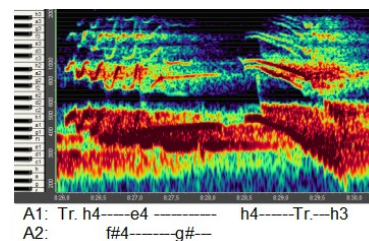
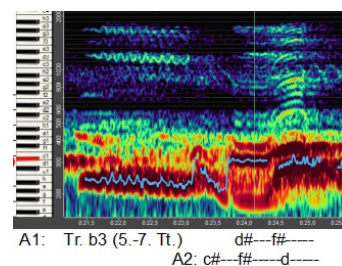
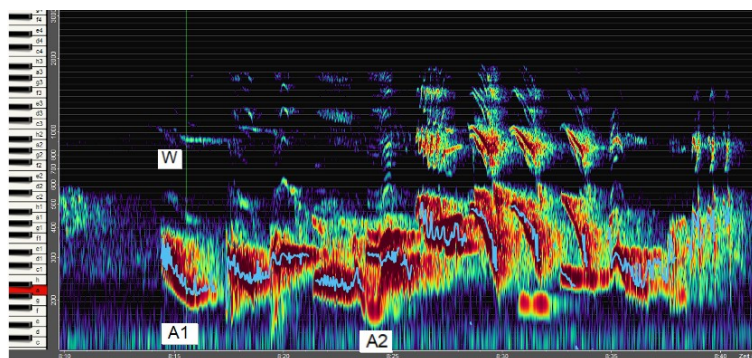
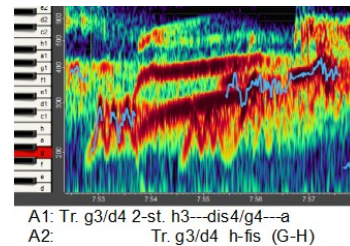
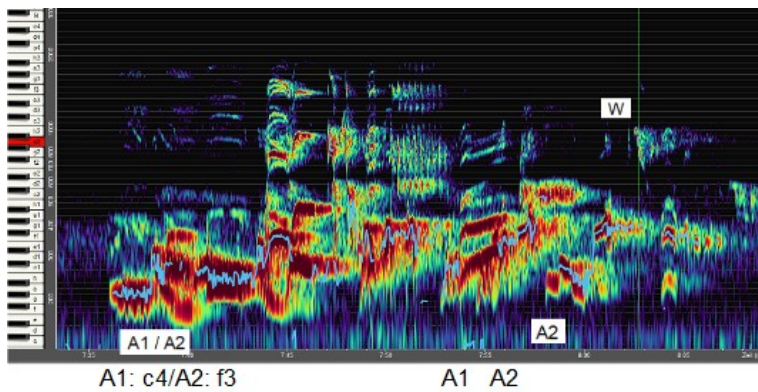
A1: des5 as5
A2: as3 des4



A1 e4 / A2 e3 entfernteres Weibchen
A1 e4 / A2 e3 entfernteres Weibchen



A1: f4-d5-g4 (4x)
A2: b3- g- c4--



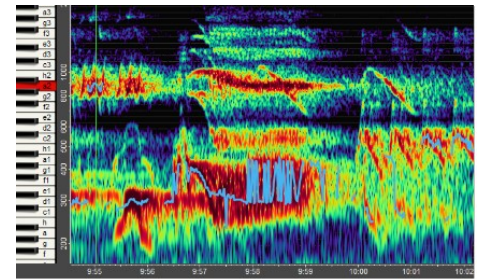
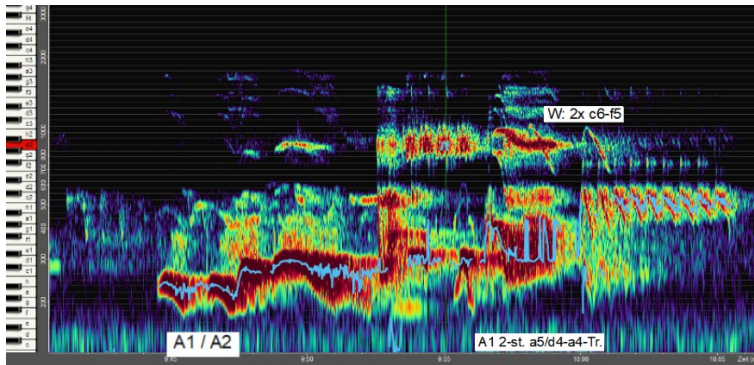
Strophe 19

Eine Strophe, die an allen 3 Tagen häufiger exakt wiederholt wird (hier gleichzeitig mit Amsel 2) mit einem ganz speziellen Motiv: 2-Glissandi aus der 2-st. Quinte f4/c5 in den Einklang as4 mit Kombinationsklang a5-as5, d.h. aus F-Dur mit 2.-3.-5. Teilton nach As-Dur (es6 - 7. Teilton F = 3. Teilton As).

dann schnelle Triller durch 1,5 Oktaven (as5-des4) gefolgt von einem Spektralklang-Glissando (Ges-F-E-Es)

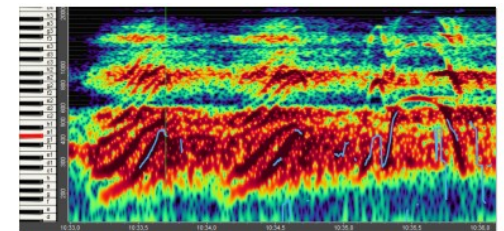
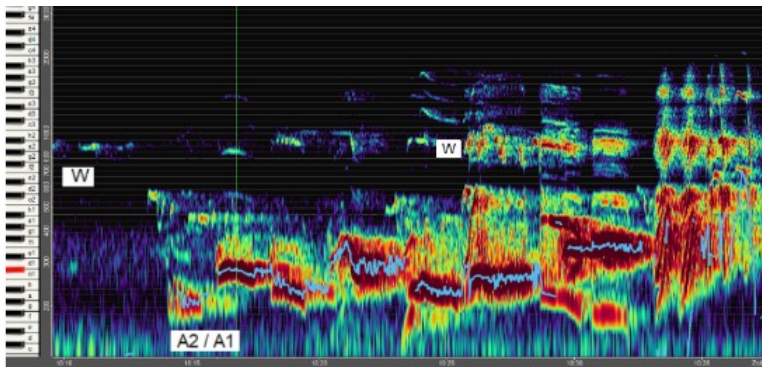
as4-des5-h4-----b--es

Str. 19 = Str. 48 (S. 25)

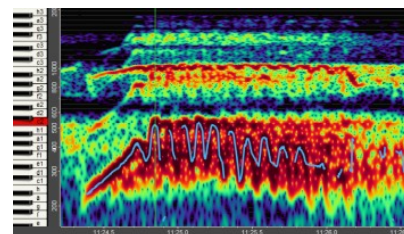
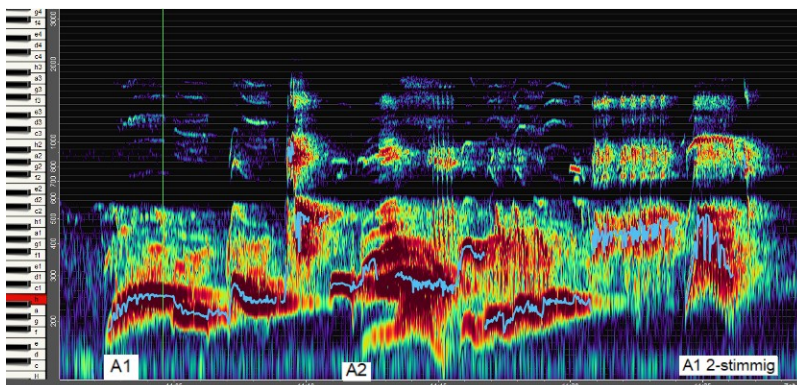
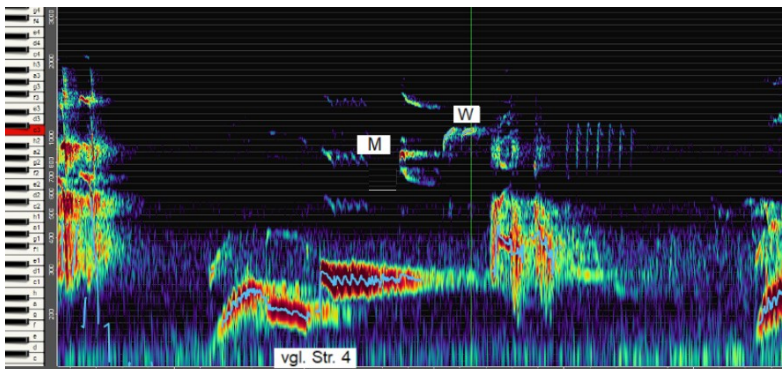


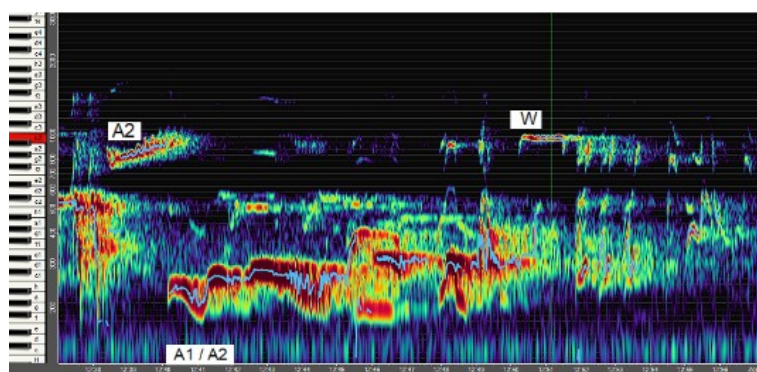
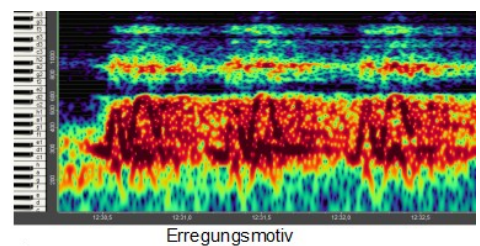
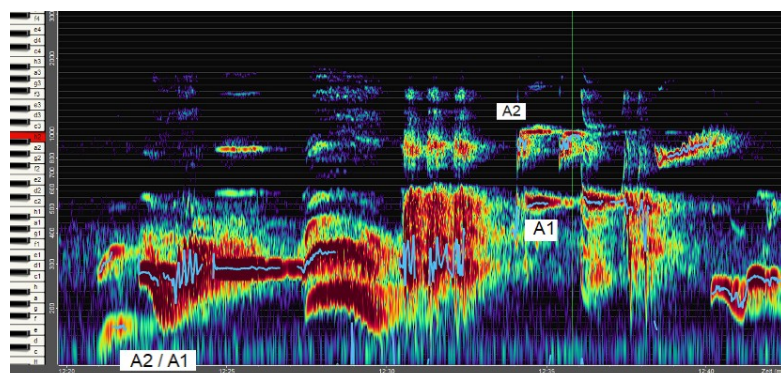
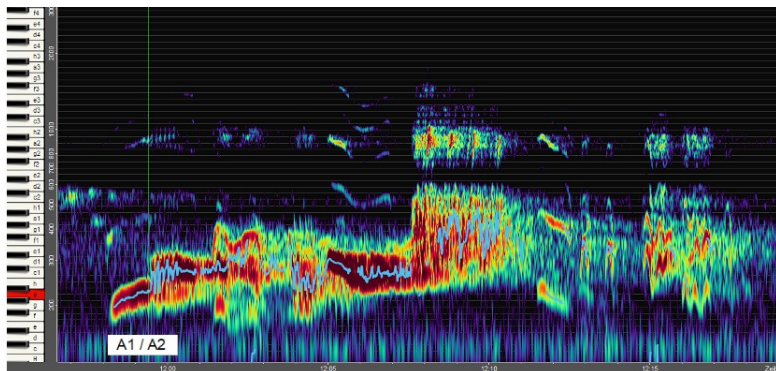
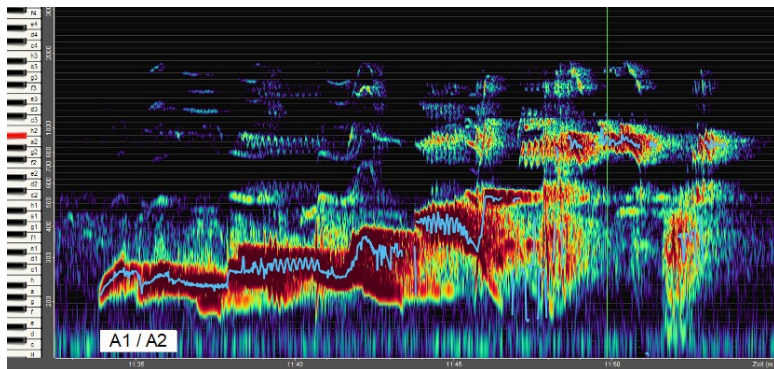
Strophe ist an allen 3 Tagen mehrmals zu hören.

W: b5/A1: b3 A1: e4-----

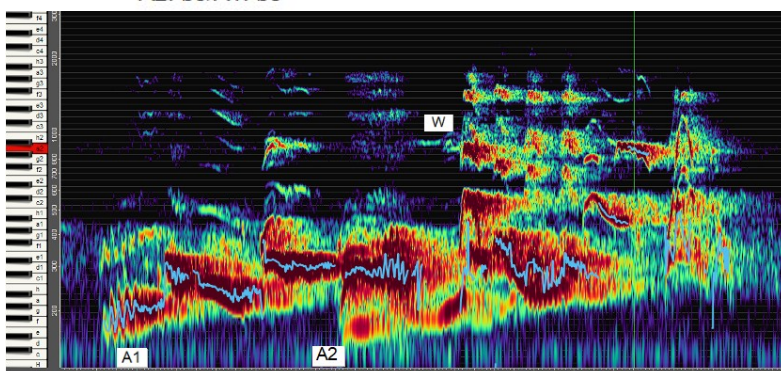


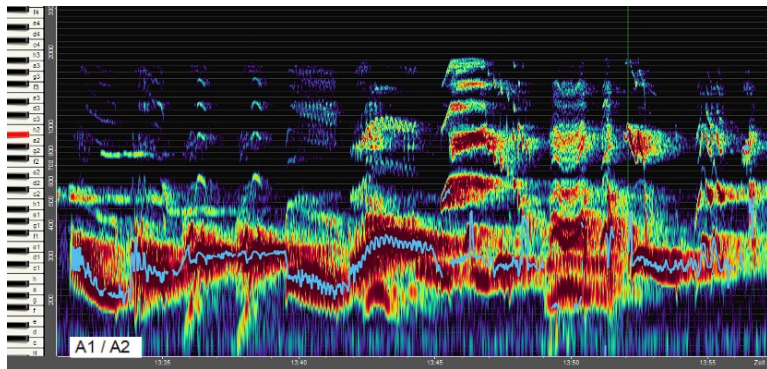
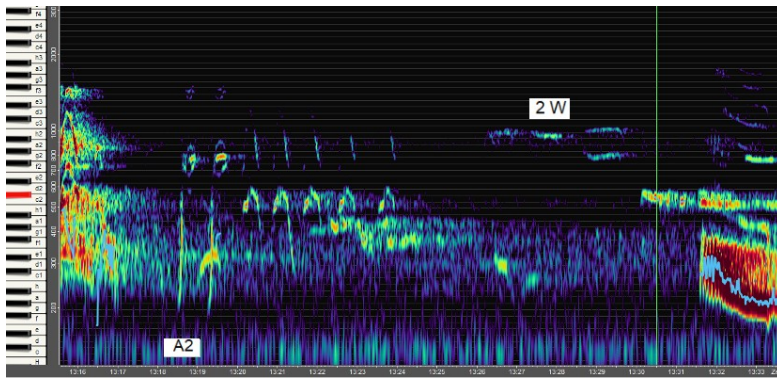
A2: a3-g f#--



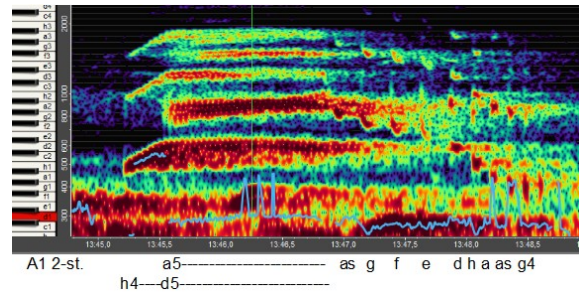


A2: b5/A1: b3

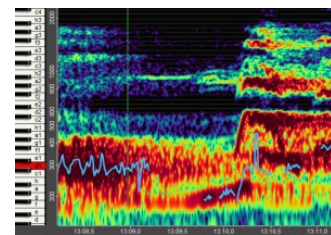
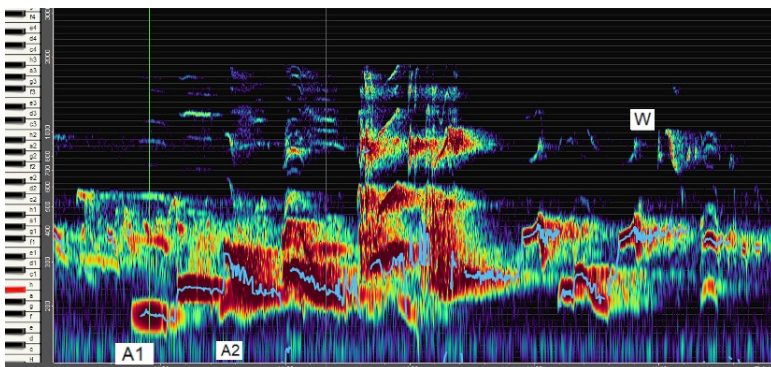
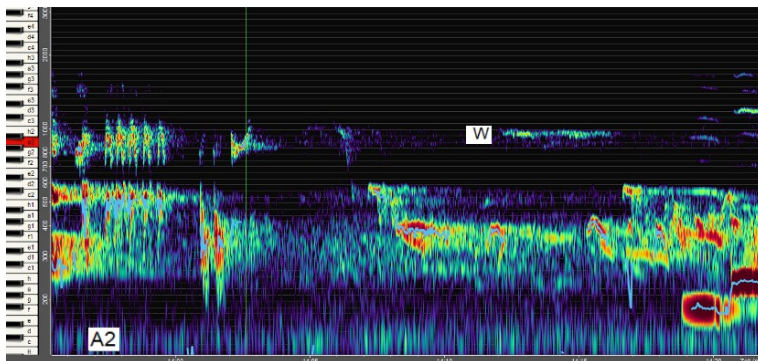




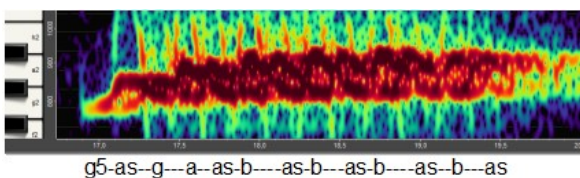
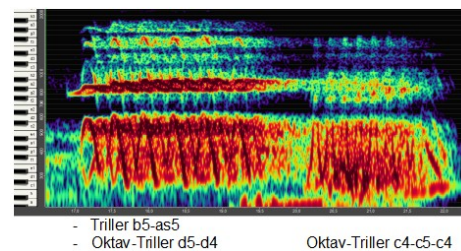
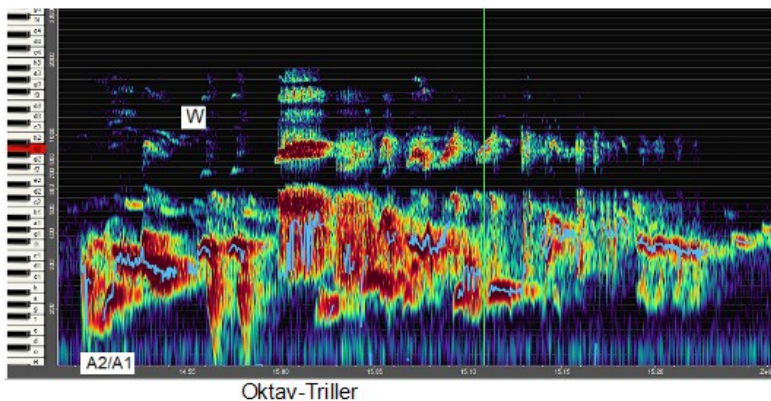
A1 2-st.



A1 mit außergewöhnlichem Motiv: ein 2-stimmiger Spektralklang d5/a5 mit virtuellem Grundton d4 und Kombinationsklang fis6 als Terz-Teilton (5.) - beide Klänge mit starkem und sehr schnellem Vibrato - anschließend diatonische Tonfolge von a5 nach g4



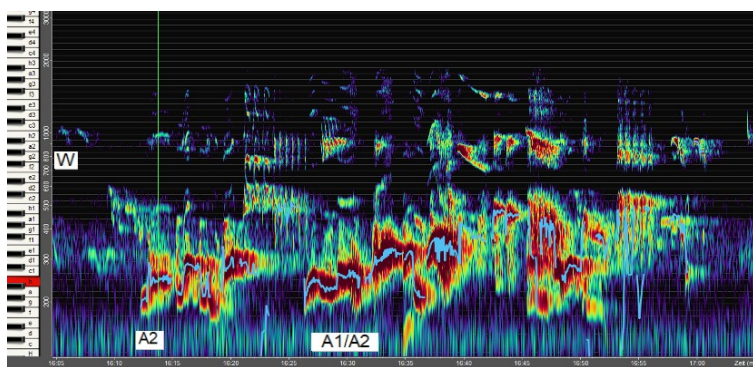
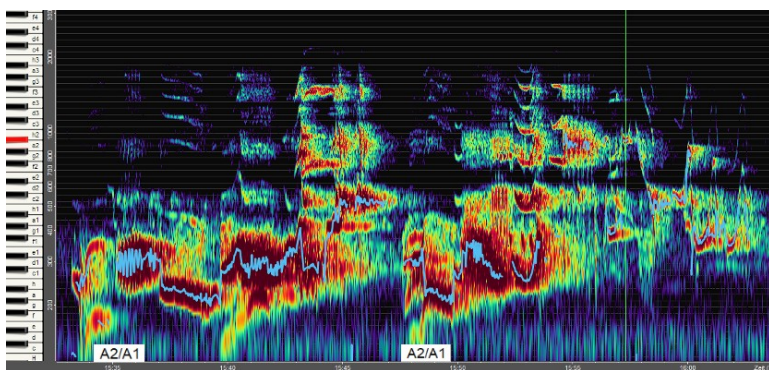
A1: d4 W: a5 A2: g3-a A1: a5-Tr.



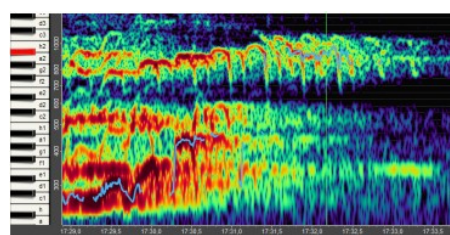
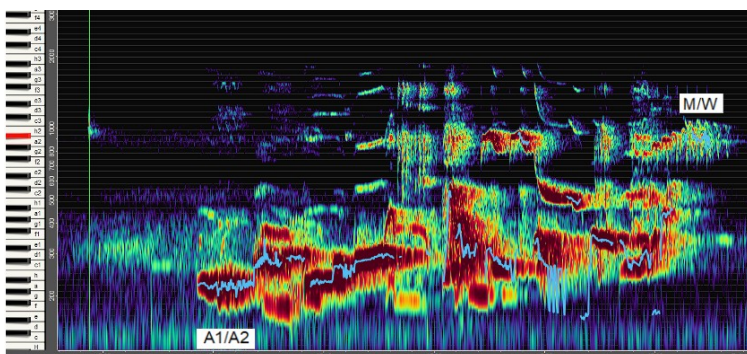
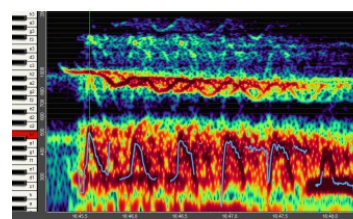
Str. 33: Die Unterstimme vollführt einen 6-fachen Oktav-Triller, zu Beginn as4-des5-des4 und dann 5x d5-d4. Jede Oktavbewegung erzeugt einen Echoklang. Bei d5 erscheint jedesmal die Terz fis6. Die Oberstimme beginnt g5-as-g-a und dann 4x as-b. Durch das Echo erscheint im Spektrogramm eine mitklingende Gegenbewegung, was einen speziellen

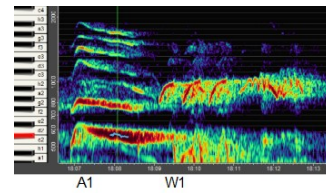
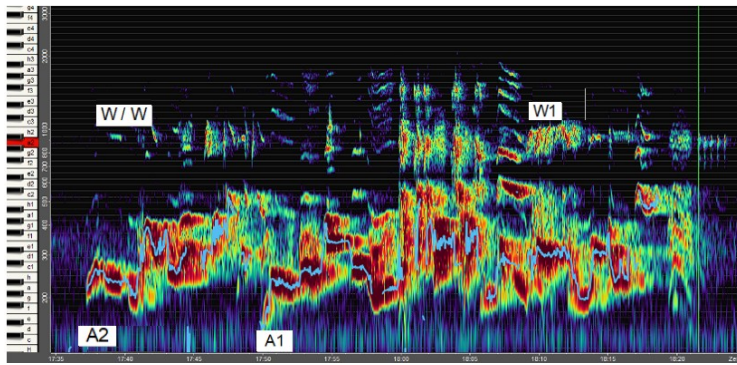
Gesamtklang von D-Dur mit von as-b-as umspielter Quinte ergibt.

Nach diesem 2-stimmigen Motiv, das im Original 0,3 s dauert, folgt ein noch schnellerer Oktav-Triller c4-c5.

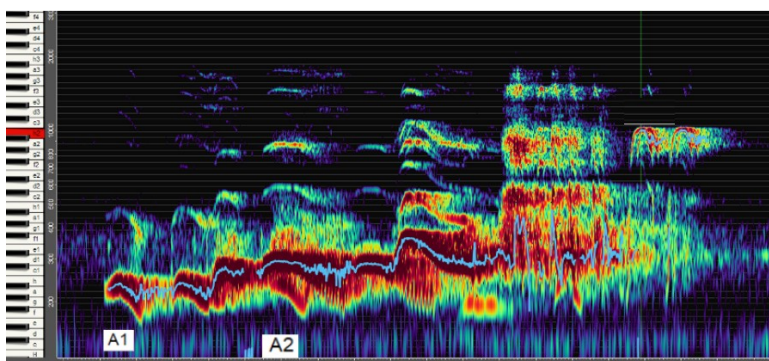
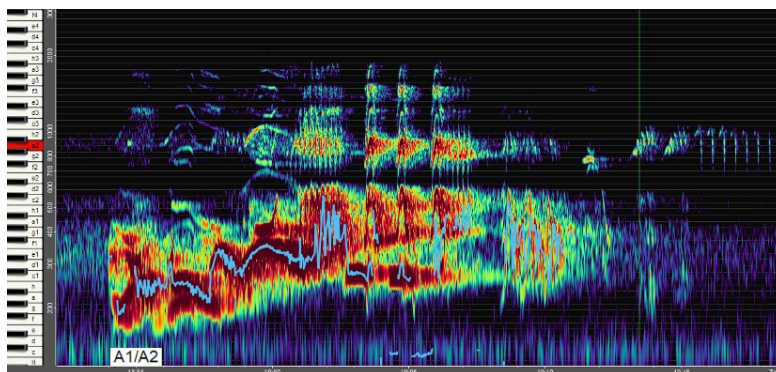
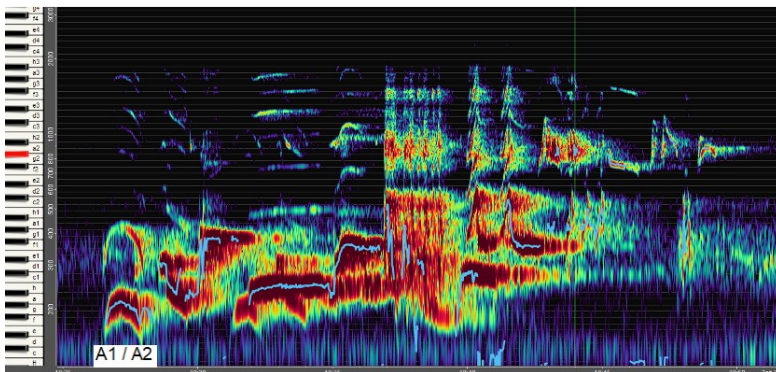


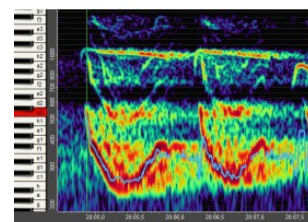
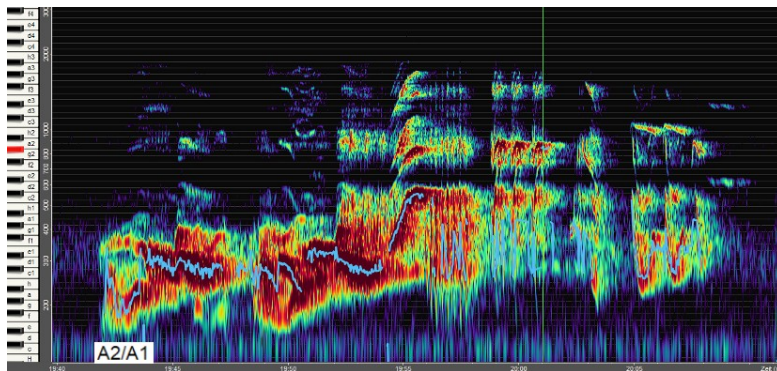
A1 2-st.





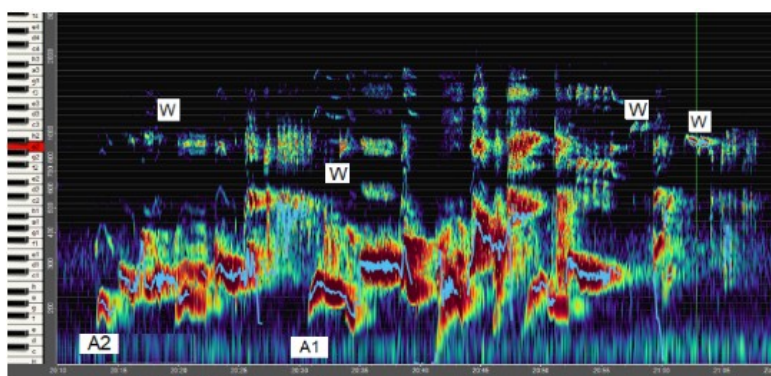
Zum Gesang von A2 rufen mehrere Weibchen. Am Beginn ein Weibchen mit b5 synchron zu b3 von A2. Vor dem Einsatz von A1 wechseln sich Laute der Weibchen mit Obertönen von A2 im hohen Frequenzbereich ab.



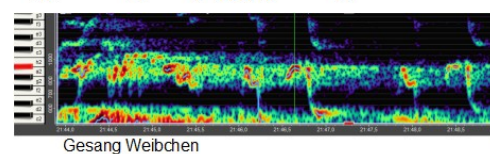
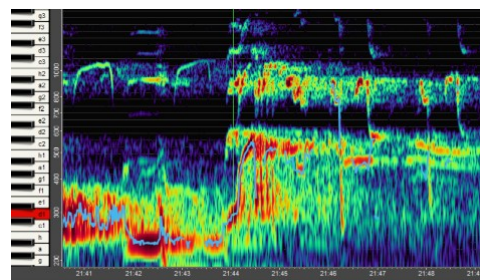
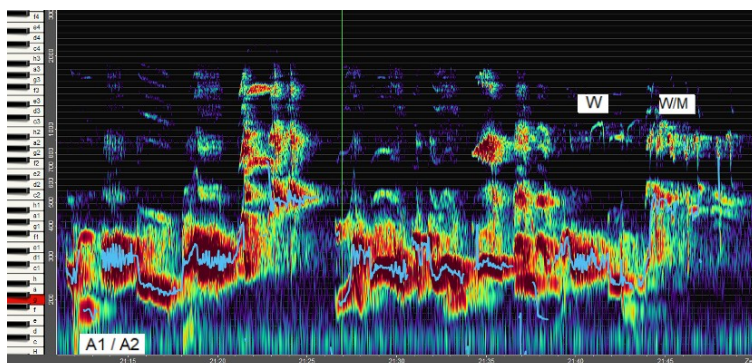
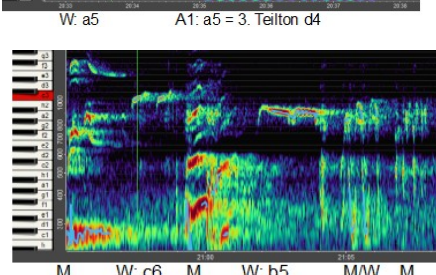
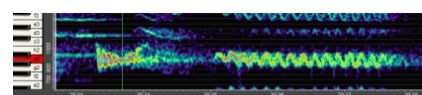


- c6-----h5
- c5-----c4---f4

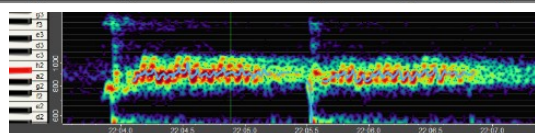
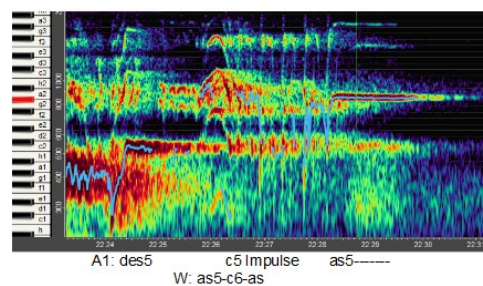
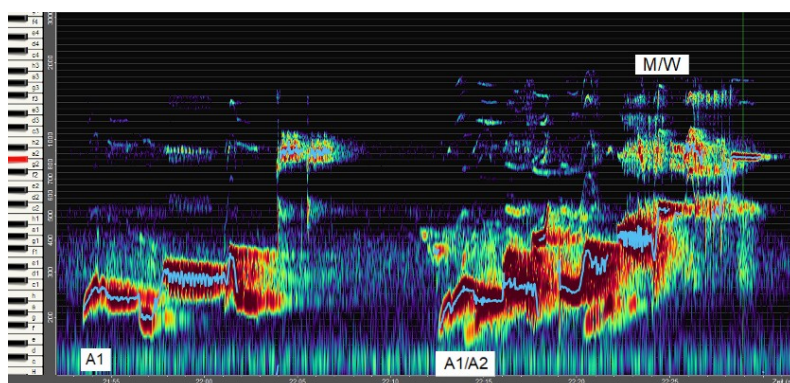
Ende der Strophe A1 2-stimmig: Kontaktruf c6-h5 in Gesangsbereich des Weibchens und gleichzeitig ein Glissando (c5-c4-f4) im Hauptgesangsbereich des Männchens



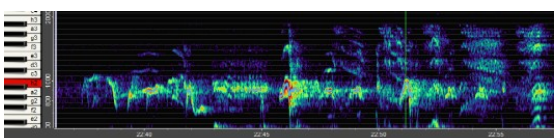
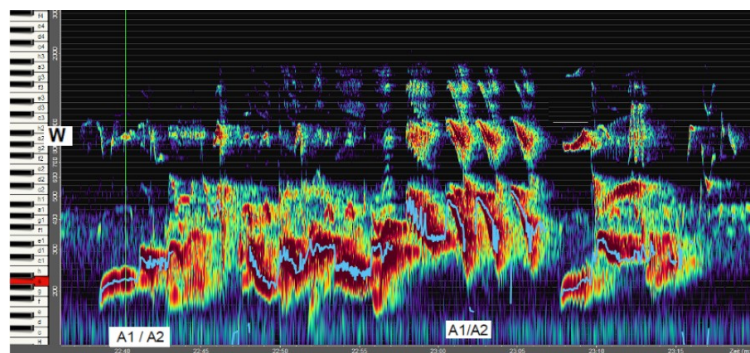
M: a3/c#4 W: a5
W: a5



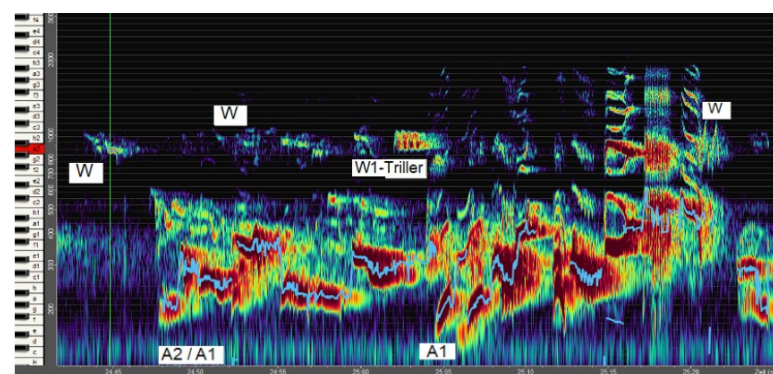
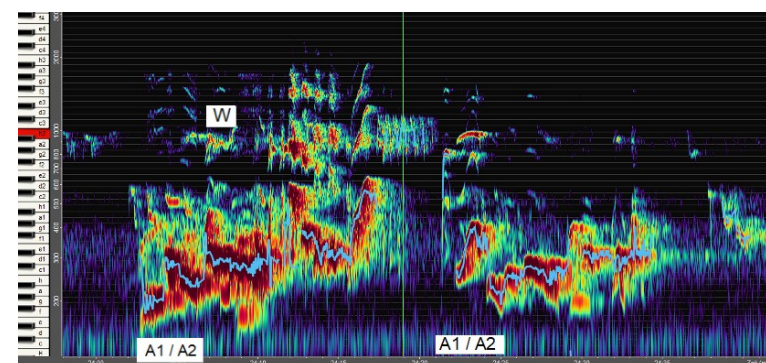
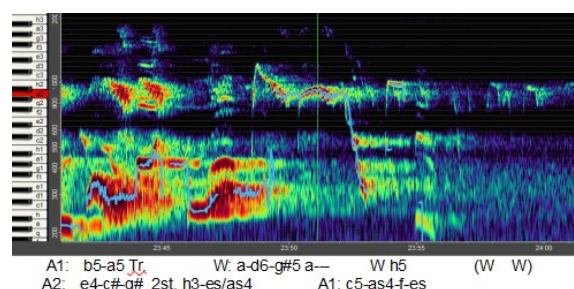
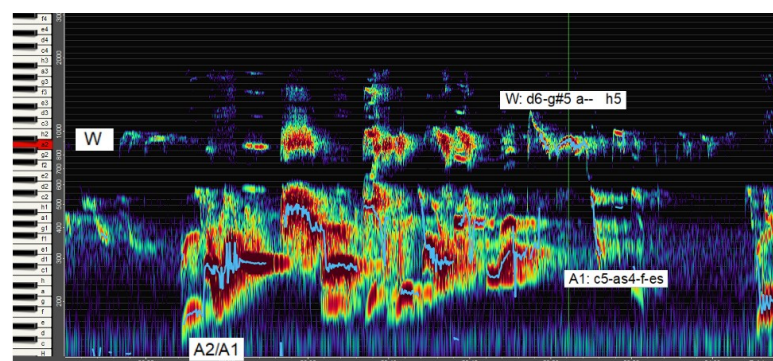
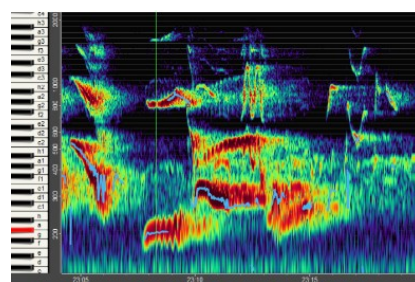
Gesang Weibchen



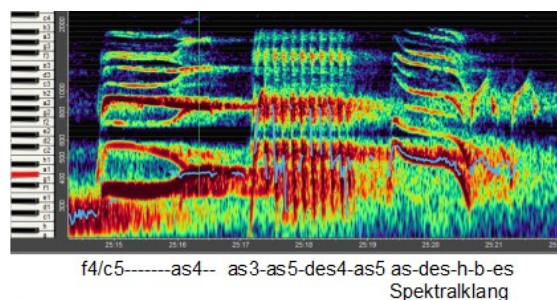
A1: a5-b5 Triller

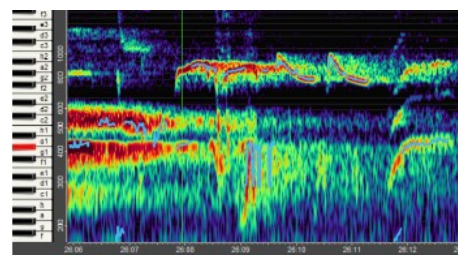
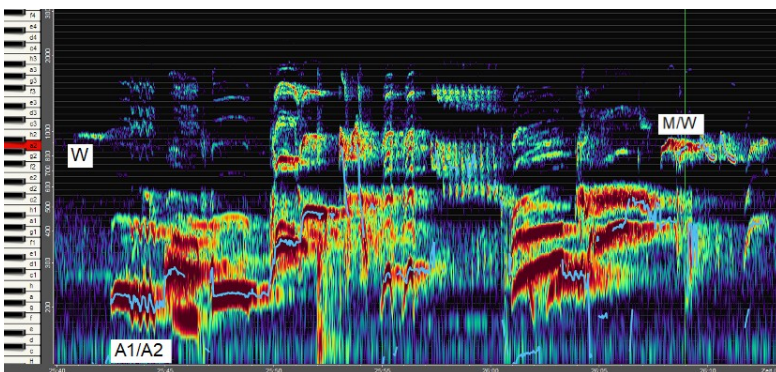
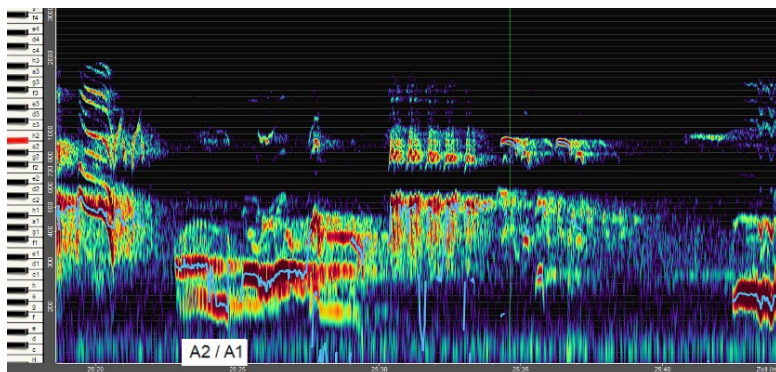


A1 und A2 mit Oktav-Teilton im Bereich der Weibchen
W1 imitiert die Figur von A1 mit as5-c6-f5

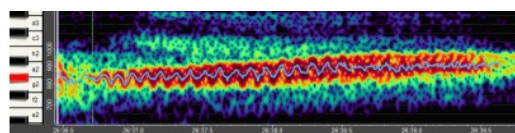
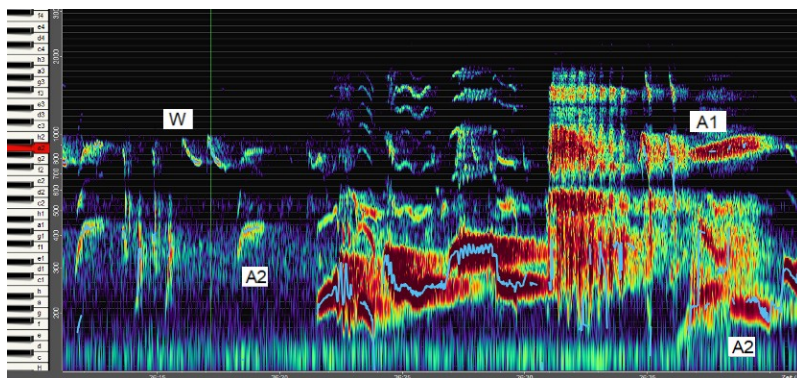


Strophe 48 = Str. 19 (S.5)

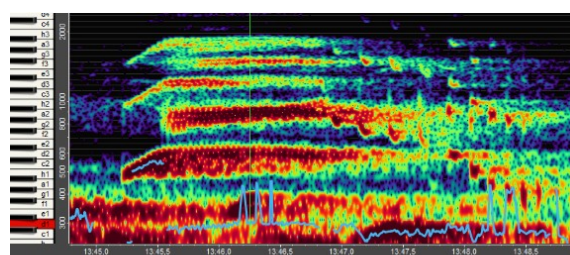
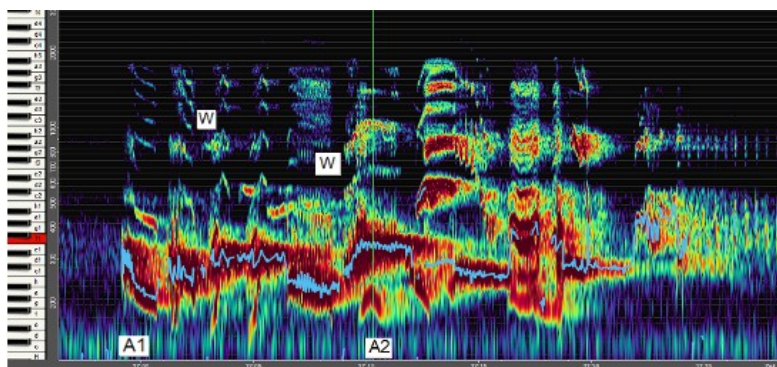
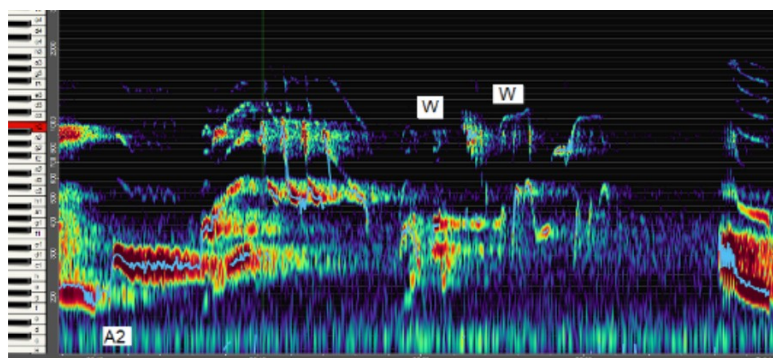




A1: as4/c5 as5 (A2) W: h-as-g A2

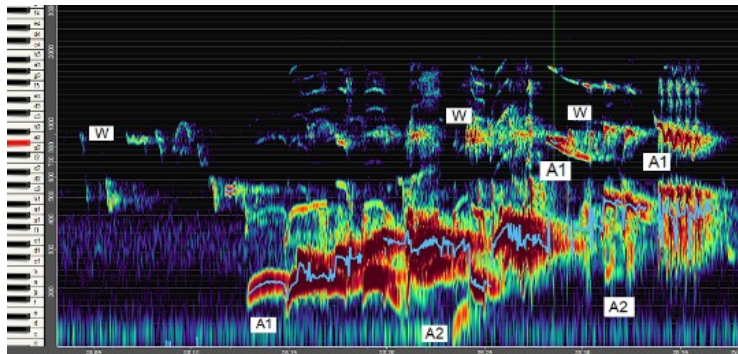
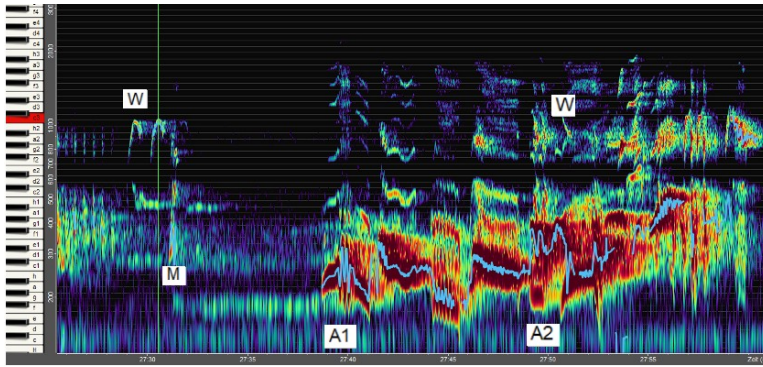


Triller as5----b5 - 64 Pulse pro s

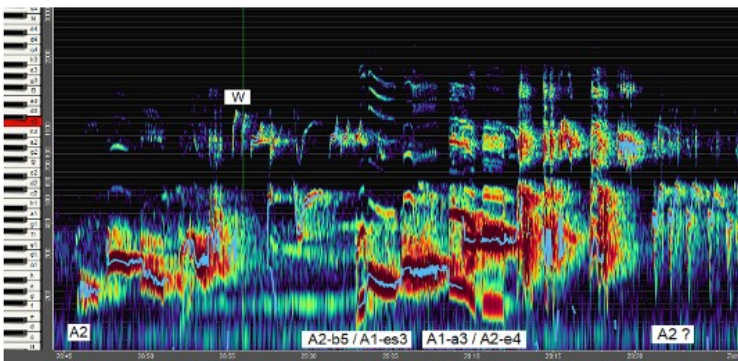


A1 2-st. a5----- as g f e d h a as g4
h4---d5-----

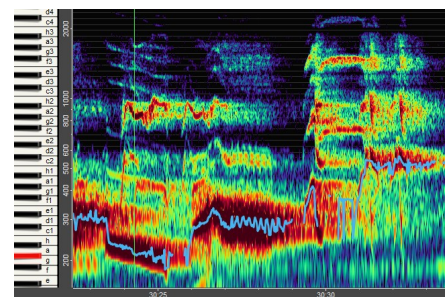
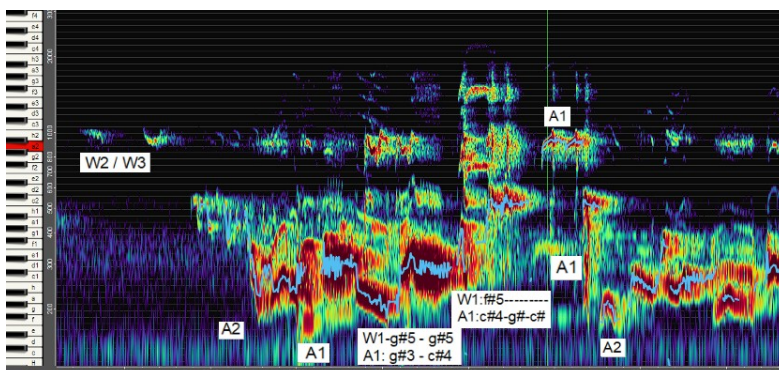
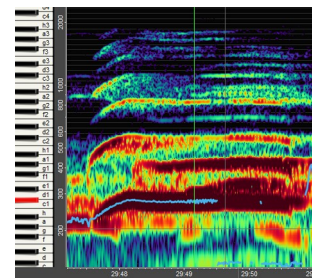
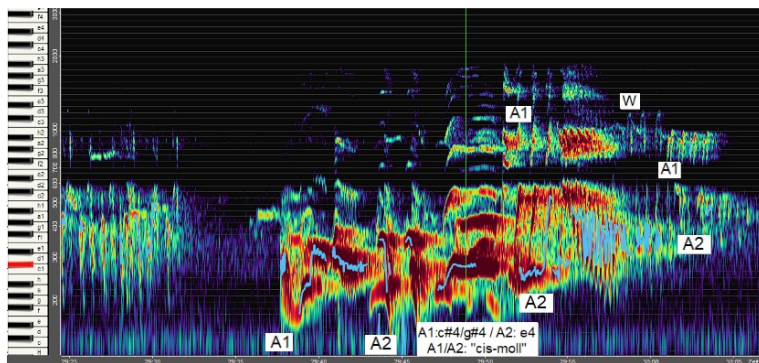
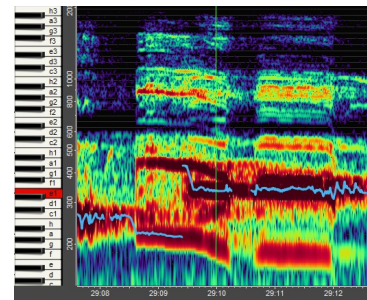
53 - 27:05 = 30 - 13:45 (S. 8)

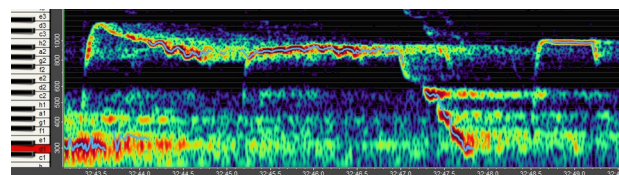
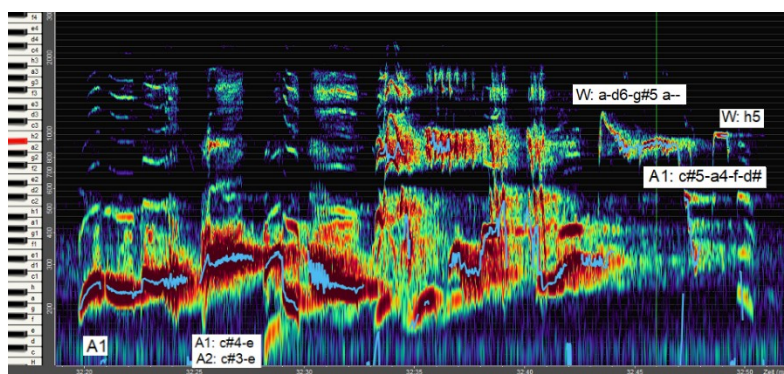
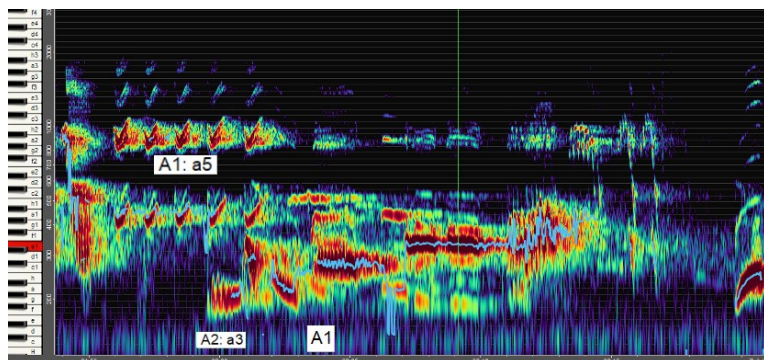
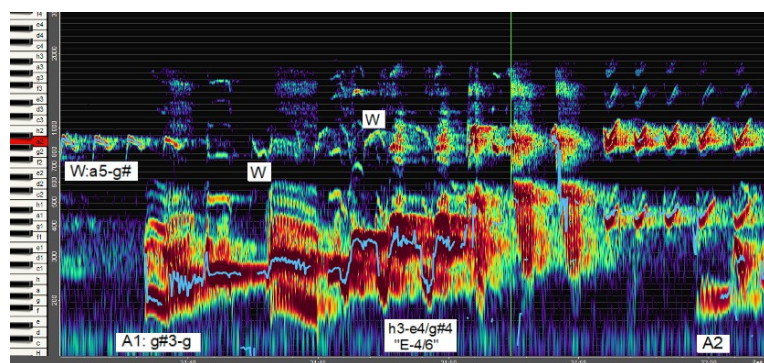
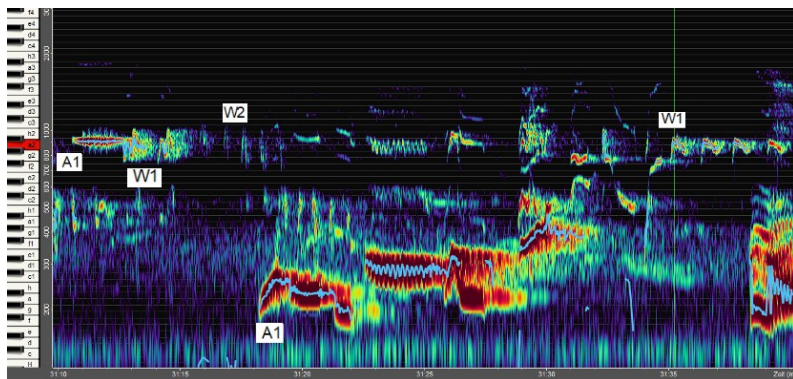
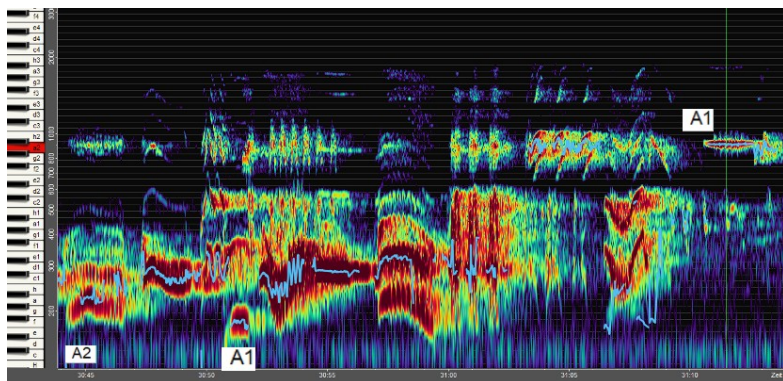


mehrere Weibchen

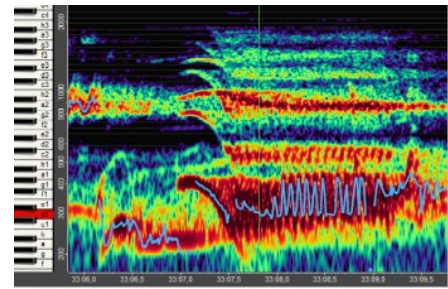
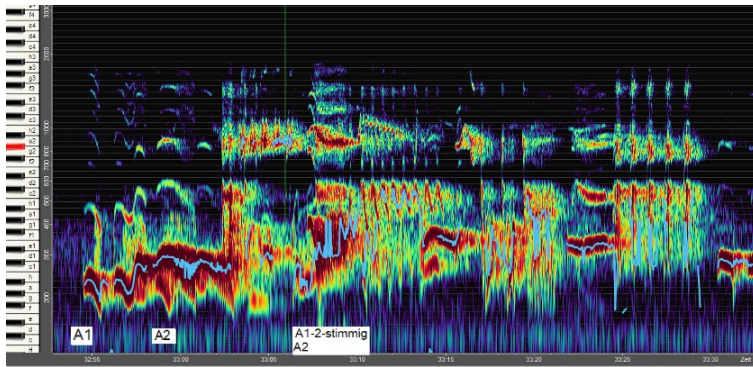


A1/A2: Quinten

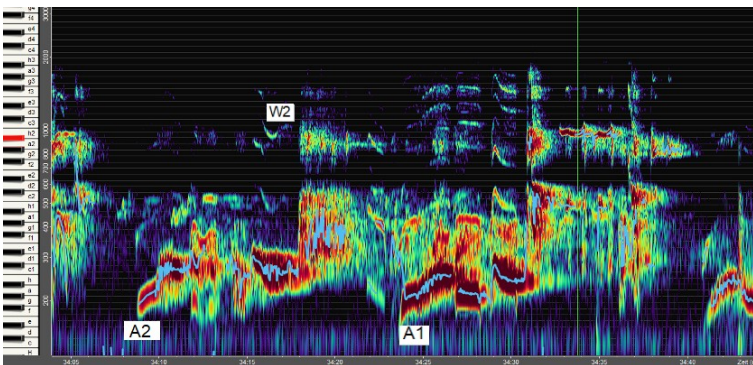
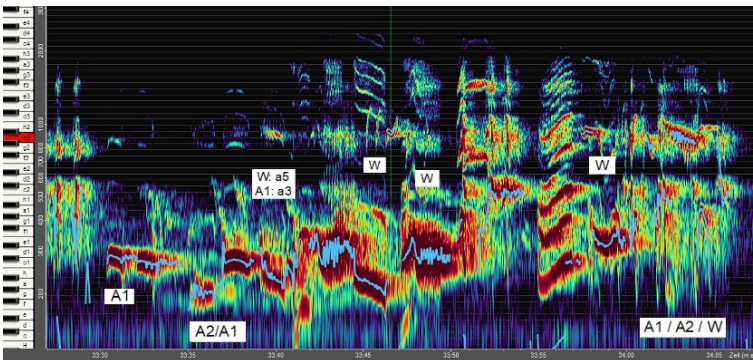




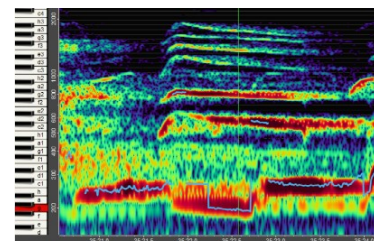
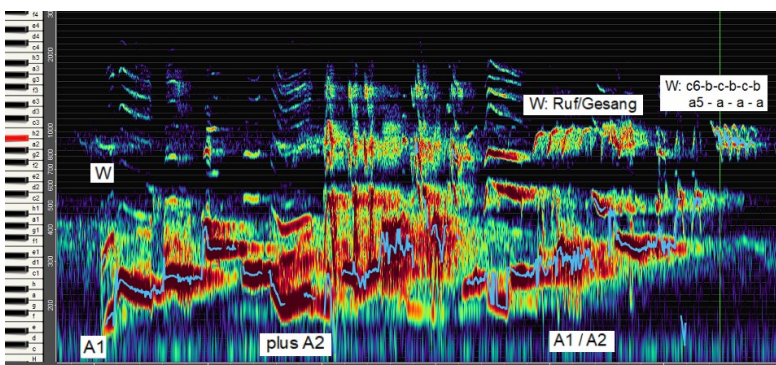
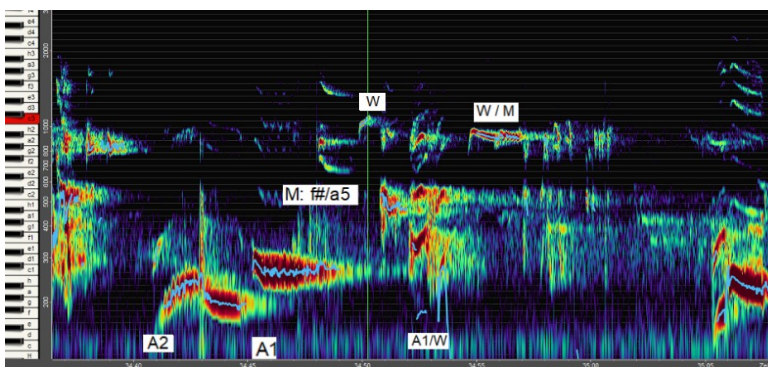
2022 gab es bei Amsel 1 häufiger F-Dur-Quartsext-Klänge. In diesem Jahr hat sie diese Klänge nach E-Dur transponiert.



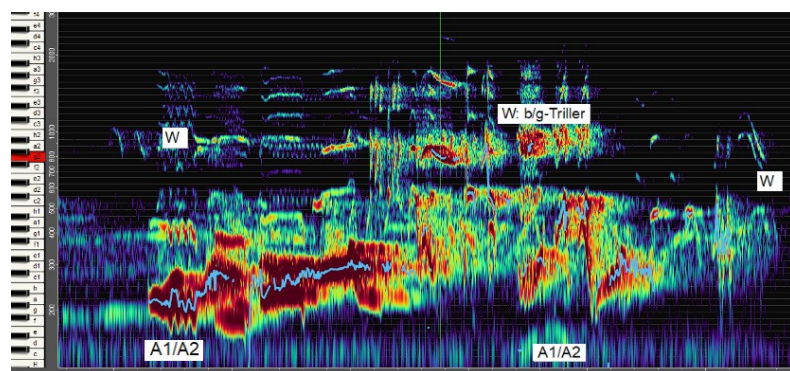
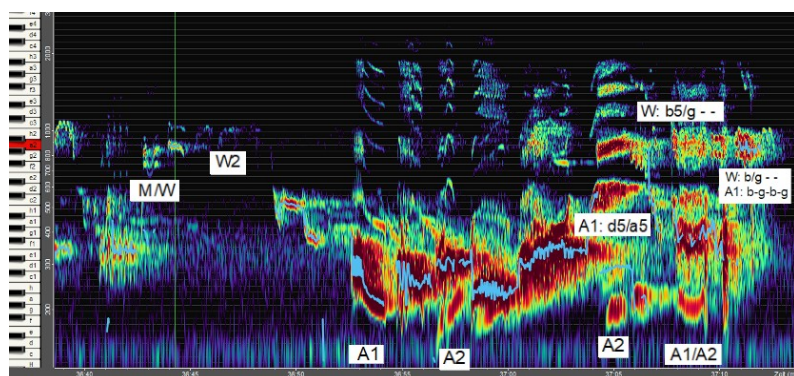
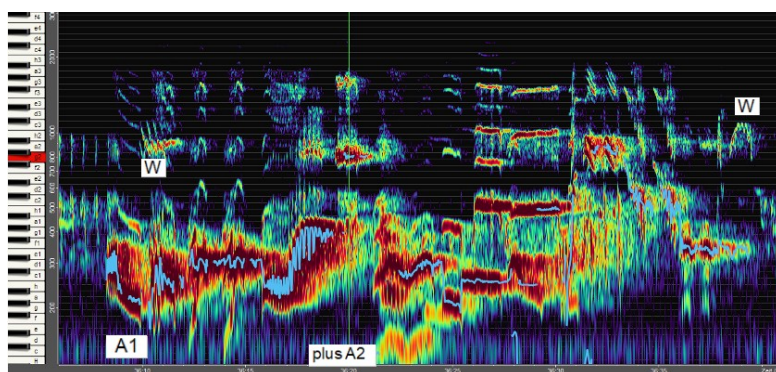
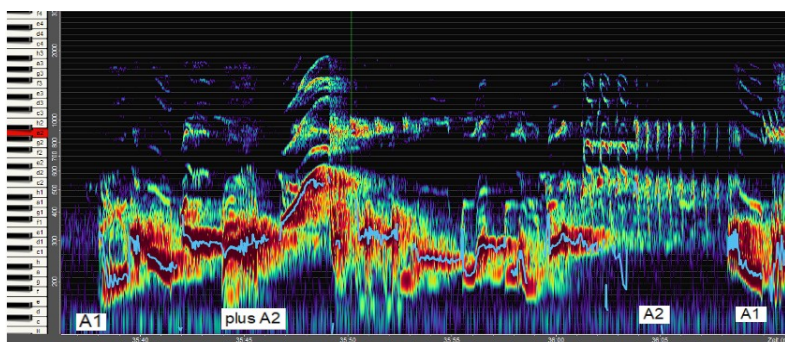
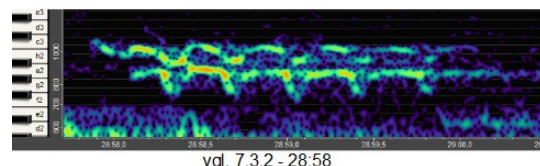
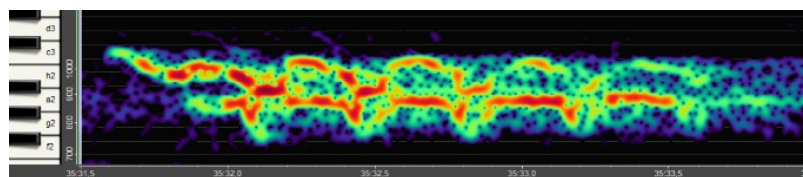
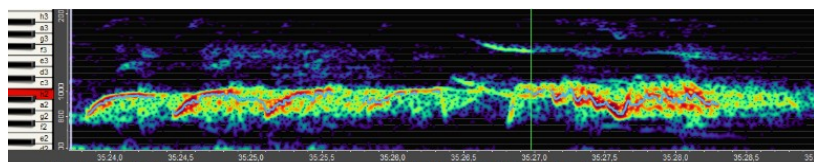
A1 a5 - h5-----a-----
(A2 c4 a3) - as5-c4 c/g-d/a-Triller-----



A1/A2 Spektralklang

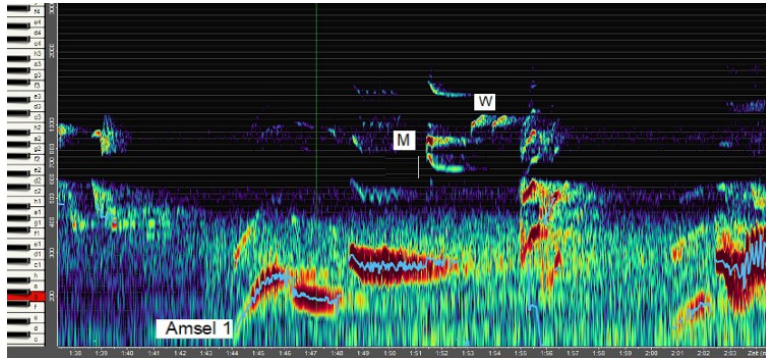


A1: - as5-----g-----
- c-es5-----d-----des -
A2: b3-----c4- a3-----g-----c4-----
virtuelle Grundtöne: C As C G C-----C-----
Spektralklang bis 9. Teilton

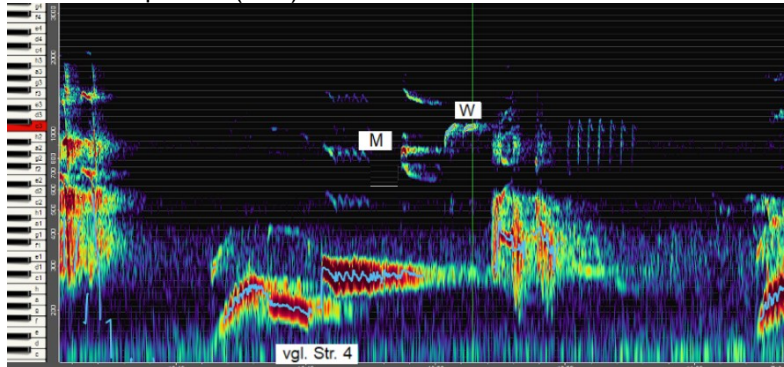


Anhang: gleiche Strophen

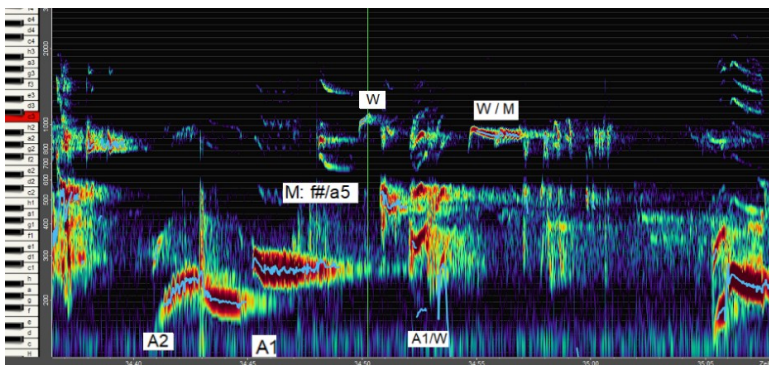
1.45 - Strophe 4 (S. 2)



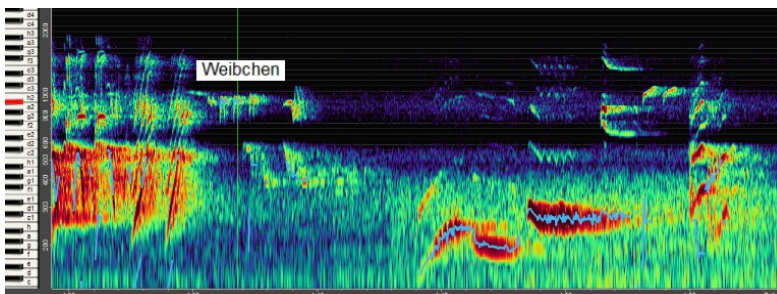
10:42 - Strophe 22 (S. 6)



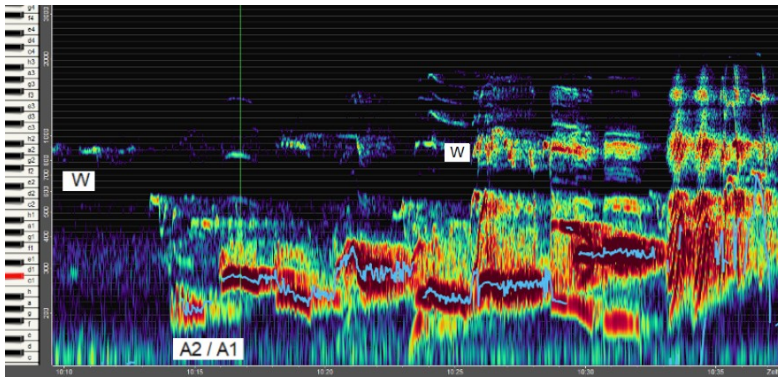
34:40 - Strophe 67 (S. 16)



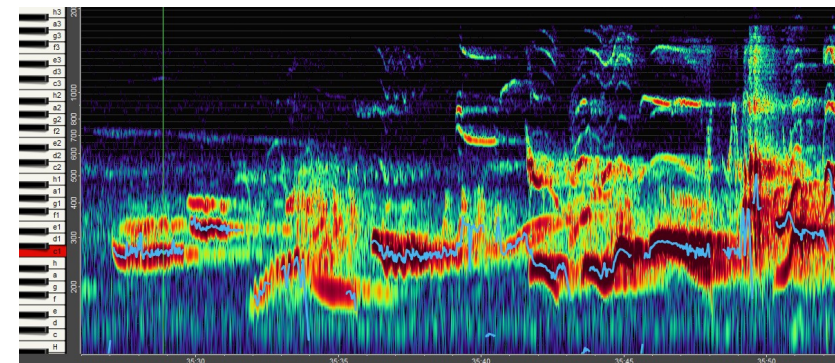
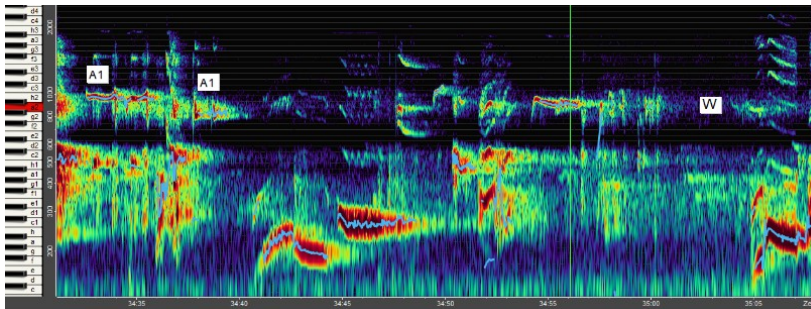
vor Strophe 4 nach Strophe 3 Rufe von mehreren Weibchen



vor Strophe 24 in Strophe 23 Weibchenrufe

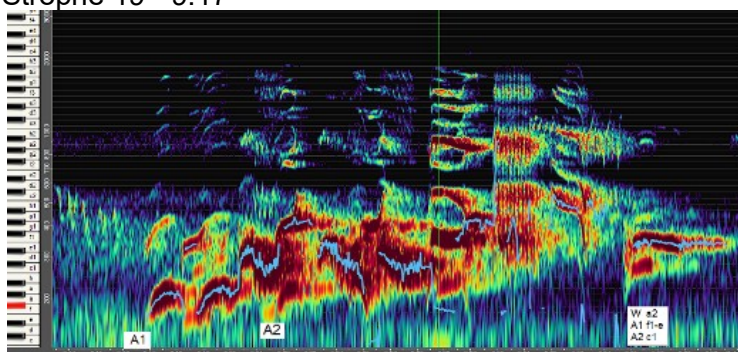


vor Strophe 67 aktive Kontaktrufe von A1 und vor Strophe 68 ein entfernter Kontaktruf eines anderen Weibchens



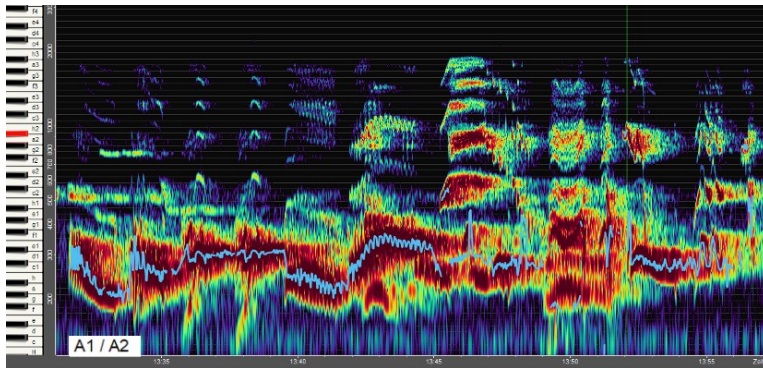
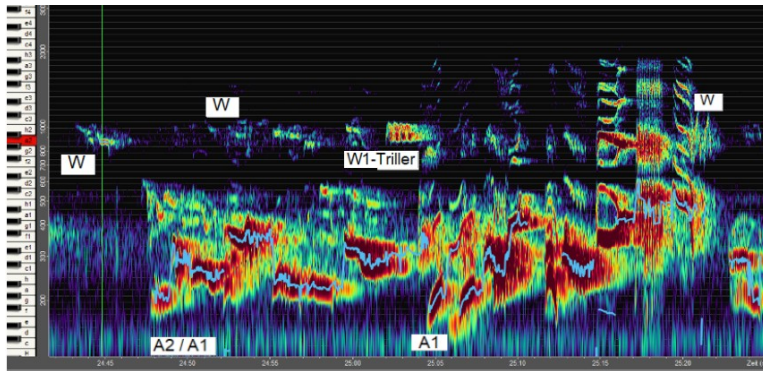
7.3.2 - 35:39 - A2 C-Dur A2 W A1 W - nach Str. W 2x

Strophe 19 - 9:17

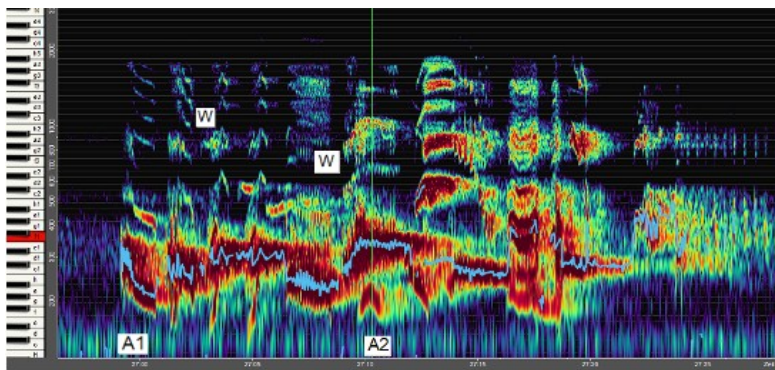


- c5--as4 W: a5/A1:f4/A2:c4
- f4--as4 (F-Dur)

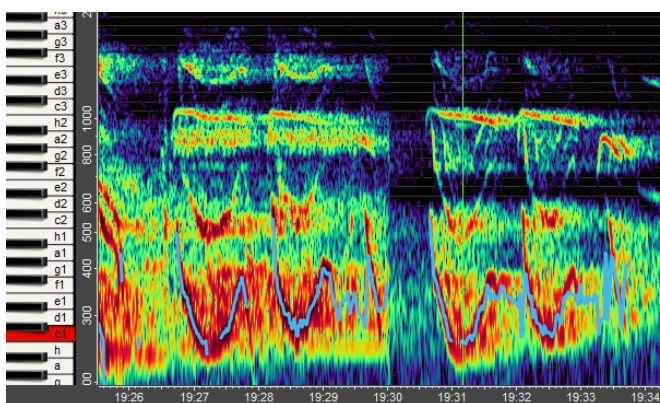
Strophe 48 - 25:05



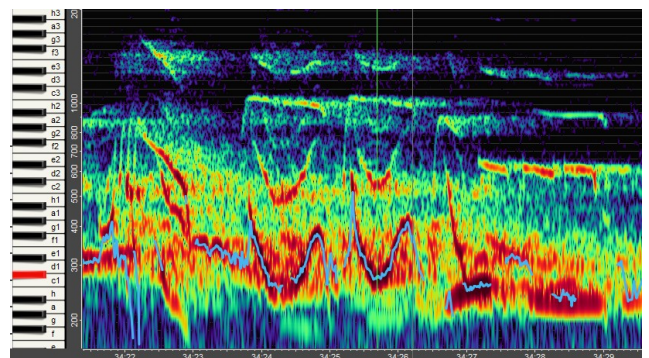
30 - 13:45 S. 8



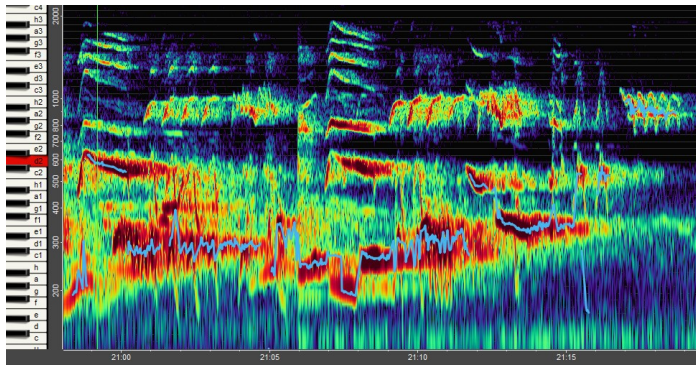
53 - 27:05 S. 13



7.3.2 - 19:27 mit W 7.3.1 - 41 - 20:05

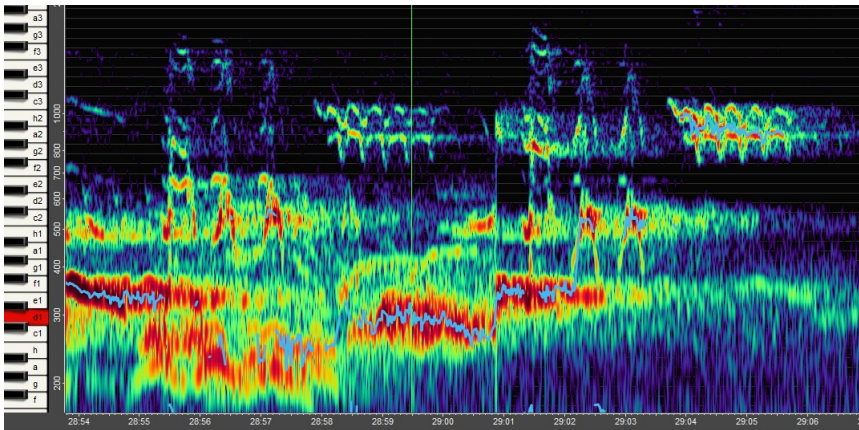


7.3.2 - 34:24

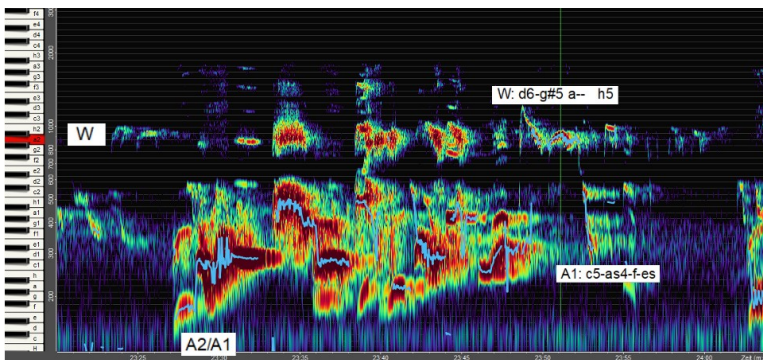


7.3.2 - 21:01

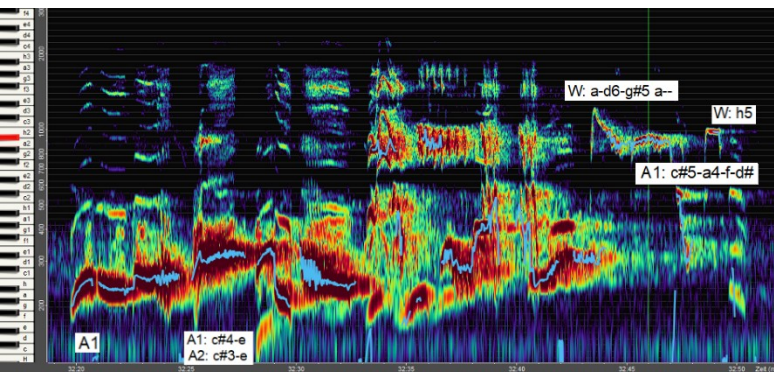
7.3.1 - 68 - 35:24



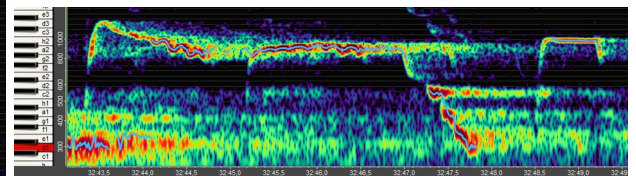
7.3.2 - 28:58 / 7.3.1 - 68 - 35:24

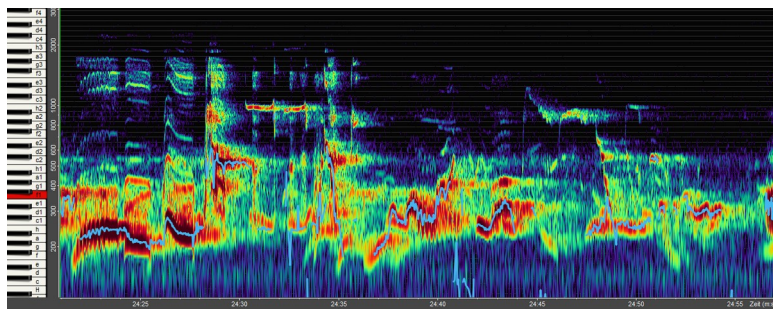


7.3.1 - 46 (S. 12)

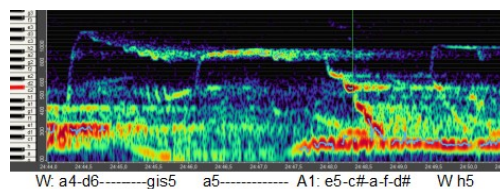


7.3.1 - 63 (S. 15)





7.3.2 - 24:45



W: a4-d6-----gis5 a5----- A1: e5-c#-a-f-d# W h5