

Martin Glaser

STUDIENVORBEREITUNG
TEIL 3
„Übungsblätter“



Skriptum

Übung 1: Schlüssel und Transposition

Schreibe diese Takte für alle angegebenen Instrumente

The first system of the musical score consists of seven staves, each for a different instrument. The time signature is 4/4. The Flöte (Flute) staff contains a melody: the first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; the second measure has eighth notes D5, E5, F5, G5, A5, B5, C5, and a quarter note D5; the third measure has eighth notes E5, F5, G5, A5, B5, C5, D5, and a quarter note E5. The other staves (Altsax. in Es, Klar. in A, Horn in F, Trp. in B, Viola, and Violoncello) are empty.

The second system of the musical score consists of seven staves. The Flöte (Fl.) staff contains a melody: the first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; the second measure has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5; the third measure has a quarter note A5, a quarter note B5, a quarter note C5, and a quarter note D5; the fourth measure has a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The other staves (Sax., Kl., Hn., Trp., Vla., and Vc.) are empty.

Name: *Übung 2: Dreiklänge und Umkehrungen 1*

1. Analyse der Intervalle von Grundstellung und Umkehrungen:

Dur = gr.3 + kl.3, außen r.5
 moll = kl.3 + gr.3, außen r.5
 vermindert = 2x kl.3, außen verm.5
 übermässig = 2x gr.3, außen üb.5

Dur 6 = kl.3 + r.4, außen kl.6
 moll 6 = gr.3 + r.4, außen gr.6
 verm. 6 = kl.3 + üb.4, außen gr.6
 üb. 6 = gr.3 + verm.4, außen kl.6

Dur 4/6 = r.4 + gr.3, außen gr.6
 moll 4/6 = r.4 + kl.3, außen kl.6
 verm. 4/6 = üb.4 + kl.3, außen gr.6
 üb. 4/6 = verm.4 + gr.3, außen kl.6

2. Grundstellungen: setze die fehlenden Noten ein

Exercise 2 consists of six rows of musical notation. Each row contains two sets of four triads. The first set shows the triad in its root position, and the second set shows it in its first, second, and third inversions. The triads are: Dur (C major), moll (C minor), verm. (C diminished), and üb. (C augmented). The rows are: 1) Root position triads in C major, C minor, C diminished, and C augmented. 2) First inversion triads in C major, C minor, C diminished, and C augmented. 3) Second inversion triads in C major, C minor, C diminished, and C augmented. 4) Third inversion triads in C major, C minor, C diminished, and C augmented. 5) Root position triads in G major, G minor, G diminished, and G augmented. 6) Root position triads in F major, F minor, F diminished, and F augmented.

3. Sextakorde und Quartsextakorde schreiben:

Exercise 3 consists of four rows of musical notation. Each row contains two sets of four chords. The first set shows the chord in its root position, and the second set shows it in its first, second, and third inversions. The chords are: Dur6 (C major 6), moll6 (C minor 6), verm.6 (C diminished 6), and üb.6 (C augmented 6). The rows are: 1) Root position chords: Dur6, moll6, verm.6, üb.6. 2) First inversion chords: Dur6, moll6, verm.6, üb.6. 3) Second inversion chords: Dur4/6, moll4/6, verm.4/6, üb.4/6. 4) Third inversion chords: Dur4/6, moll4/6, verm.4/6, üb.4/6.

Übung 4: Auflösungen verm. + überm. Dreiklang

a) Auflösungen verminderte Dreiklänge

zieht nach innen zieht auseinander zieht nach unten

6 6/4 6 6/4

6 6/4 6 6/4

6 6/4 6 6/4

b) Zusammenhang verm. Dreiklang und Dominantseptakkord

zieht nach innen zieht auseinander zieht nach unten

Grundstellung V⁷ 6 V³⁴ 6/4 V²

c) Auflösungen übermässiger Dreiklang

Auflösung 1: oberer Ton nach UNTEN

ü Dur ü Dur ü Dur ü Dur ü Dur ü Dur

Auflösung 2: beide oberen Töne nach OBEN

ü Dur^{6/4} ü Dur^{6/4} ü Dur^{6/4} ü Dur^{6/4} ü Dur^{6/4} ü Dur^{6/4}

Im Zusammenhang: Dur - übermässig - Dur Quartsextakkord (Klavierübung)

Dur ü Dur^{6/4} Dur ü Dur^{6/4} Dur ü Dur^{6/4}

Dur ü Dur^{6/4} Dur ü Dur^{6/4} Dur ü Dur^{6/4}

Übung 5: Septakkorde / Vierklänge

a) Grundinformation, Aufbau, Bezeichnungen

| | |
|--|--|
| <p>Dreiklang + Terz = Bezeichnung</p> <p>1. Dur + gr.3 = major 7</p> <p>2. Dur + kl.3 = Dominant 7 (V7)</p> <p>3. moll + gr.3 = großer moll 7</p> <p>4. moll + kl.3 = kleiner moll 7</p> <p>5. verm. + gr.3 = halbverm. 7 (hv7)</p> <p>6. verm. + kl.3 = vermindert 7</p> | <p>Bezeichnung = Auf welcher TL-Stufe?</p> <p>major 7 = Dur I, IV / moll VI</p> <p>Dom.7 = Dur & moll V</p> <p>gr. moll 7 = moll I</p> <p>kl. moll 7 = Dur II, III, VI / moll IV</p> <p>halbverm. 7 = Dur VII / moll II</p> <p>verm. 7 = moll VII</p> |
|--|--|

1. Die 6 Septakkorde auf dem Grundton C

maj.7 V7 gr. moll 7 kl. moll 7 hv 7 verm.7

2. Schreibe selbst

maj.7 V7 gr. moll 7 kl. moll 7 hv 7 verm.7

maj.7 V7 gr. moll 7 kl. moll 7 hv 7 verm.7

maj.7 V7 gr. moll 7 kl. moll 7 hv 7 verm.7

b) Auflösungen der Septakkorde (für's Ohr)

1. Die Auflösungsmöglichkeiten, übe auch am Klavier!

jazzig, hell kann stehen bleiben jazzig, weich kann stehen bleiben

maj.7 Dur-Dreikl. V7 Dur-Dk gr.moll7 Moll-Dk kl.moll7

Verm. Auflösung 1 Verm. Auflösung 2

1. 2. 3. 4.

hv7 verm.7 V⁶/₅ Dur-Dk hv7 verm.Dk verm.7 verm.Dk

2. Schreibe selbst:

a)

maj.7 Dur-Dreikl. V7 Dur-Dk gr.moll7 Moll-Dk kl.moll7

Verm. Auflösung 1

Verm. Auflösung 2

1. 2. 3. 4.

hv7 verm.7 V $\frac{6}{5}$ Dur-Dk hv7 verm.Dk verm.7 verm.Dk

b)

maj.7 Dur-Dreikl. V7 Dur-Dk gr.moll7 Moll-Dk kl.moll7

Verm. Auflösung 1

Verm. Auflösung 2

1. 2. 3. 4.

hv7 verm.7 V $\frac{6}{5}$ Dur-Dk hv7 verm.Dk verm.7 verm.Dk

c)

maj.7 Dur-Dreikl. V7 Dur-Dk gr.moll7 Moll-Dk kl.moll7

Verm. Auflösung 1

Verm. Auflösung 2

1. 2. 3. 4.

hv7 verm.7 V $\frac{6}{5}$ Dur-Dk hv7 verm.Dk verm.7 verm.Dk

d)

maj.7 Dur-Dreikl. V7 Dur-Dk gr.moll7 Moll-Dk kl.moll7

Verm. Auflösung 1

Verm. Auflösung 2

1. 2. 3. 4.

hv7 verm.7 V $\frac{6}{5}$ Dur-Dk hv7 verm.Dk verm.7 verm.Dk

Übung 7: Drei- und Vierklänge mit einem gleichen Ton

(jeder Ton kann als 1, 3, 5, (7) vorkommen)

a) Alle Dreiklänge mit "c"

Das "c" als Grundton, als Terz, als Quint

3x Dur, 3x moll, 3x verm., 3x überm. = 12 Dreiklänge!

1. "c" als Grundton 2. "c" als Terz 3. "c" als Quint

C-Dur c-moll c-verm. c-üb. As-Dur a-moll a-verm. as-üb. F-Dur f-moll fis-verm. fes-üb.

b) Alle Vierklänge mit "c"

Das "c" als Grundton, als Terz, als Quint, als Sept

V7, maj., kl.moll, gr.moll, hv - alle jeweils 4x = 20 Harmonien

Die verminderten sind klanglich gleich < zählt 1x

Insgesamt also 21 Vierklänge!

1. "c" als Grundton 2. "c" als Terz

V7 maj7 kl.moll7 gr.moll7 verm.7 hv7 V7 maj7 kl.moll7 gr.moll7 verm.7 hv7

3. "c" als Quint 4. "c" als Sept

V7 maj7 kl.moll7 gr.moll7 verm.7 hv7 V7 maj7 kl.moll7 gr.moll7 verm.7 hv7

c) Schreibe alle 36 Harmonien mit dem Ton "d"

1. "d" als Grundton 2. "d" als Terz 3. "d" als Quint

Dur moll verm. üb. Dur moll verm. üb. Dur moll verm. üb.

1. "d" als Grundton 2. "d" als Terz

V7 maj7 kl.moll7 gr.moll7 verm.7 hv7 V7 maj7 kl.moll7 gr.moll7 verm.7 hv7

3. "d" als Quint 4. "d" als Sept

V7 maj7 kl.moll7 gr.moll7 verm.7 hv7 V7 maj7 kl.moll7 gr.moll7 verm.7 hv7

Übung 8: Dom.7-Akkord - Auflösungen nach Bach

Der Sopran im V7 entscheidet, ob nach unten oder oben aufgelöst wird:

Sopran mit 3 (Leitton) < nach oben

Sopran mit 7 < nach unten

Sopran mit 5 < beides möglich

a) C-Dur

Material

Klavier

Sopran hat Leitton < nach oben

Sopran hat Quint < beides möglich

entweder - oder

Sopran hat 7 < nach unten

V⁷ I V⁷ I V⁷ I

Detailed description: This musical score illustrates the resolution of a dominant seventh chord (V7) to a tonic chord (I) in C major. It shows three different voice-leading scenarios for the soprano voice. In the first scenario, the soprano has the leading tone (3) and moves up to the tonic (1). In the second, the soprano has the fifth (5) and can move either up to the tonic (1) or down to the second (2). In the third, the soprano has the seventh (7) and moves down to the second (2). The piano accompaniment shows the V7-I progression in both hands, with the bass line moving from the fifth to the tonic.

b) D-Dur

Material

Klavier

3-Lage (Leitton)

5-Lage

entweder - oder

7-Lage

V⁷ I V⁷ I V⁷ I

Detailed description: This musical score illustrates the resolution of a dominant seventh chord (V7) to a tonic chord (I) in D major. It shows three different voice-leading scenarios for the soprano voice based on the position of the leading tone (3). In the first scenario, the soprano has the leading tone in its 3rd position and moves up to the tonic (1). In the second, the soprano has the fifth (5) and can move either up to the tonic (1) or down to the second (2). In the third, the soprano has the seventh (7) and moves down to the second (2). The piano accompaniment shows the V7-I progression in both hands, with the bass line moving from the fifth to the tonic.

c) f-moll

(Leitton "e" nicht vergessen!)

Material

Klavier

3-Lage (Leitton)

5-Lage

entweder - oder

7-Lage

V⁷ I V⁷ I V⁷ I

Detailed description: This musical score illustrates the resolution of a dominant seventh chord (V7) to a tonic chord (I) in f minor. It shows three different voice-leading scenarios for the soprano voice based on the position of the leading tone (3). In the first scenario, the soprano has the leading tone in its 3rd position and moves up to the tonic (1). In the second, the soprano has the fifth (5) and can move either up to the tonic (1) or down to the second (2). In the third, the soprano has the seventh (7) and moves down to the second (2). The piano accompaniment shows the V7-I progression in both hands, with the bass line moving from the fifth to the tonic.

d) cis-moll

Material

Klavier

3-Lage (Leitton)

5-Lage

7-Lage

V⁷ I V⁷ I V⁷ I

Detailed description: This musical score illustrates the resolution of a dominant seventh chord (V7) to a tonic chord (I) in cis minor. It shows three different voice-leading scenarios for the soprano voice based on the position of the leading tone (3). In the first scenario, the soprano has the leading tone in its 3rd position and moves up to the tonic (1). In the second, the soprano has the fifth (5) and can move either up to the tonic (1) or down to the second (2). In the third, the soprano has the seventh (7) and moves down to the second (2). The piano accompaniment shows the V7-I progression in both hands, with the bass line moving from the fifth to the tonic.

Übung 10: Melodien aussetzen 1

1. Maria durch den Dornwald ging (e-moll, Harmonien in Halbenoten)

Harmonien zum Verwenden:
I-IV-V-V7

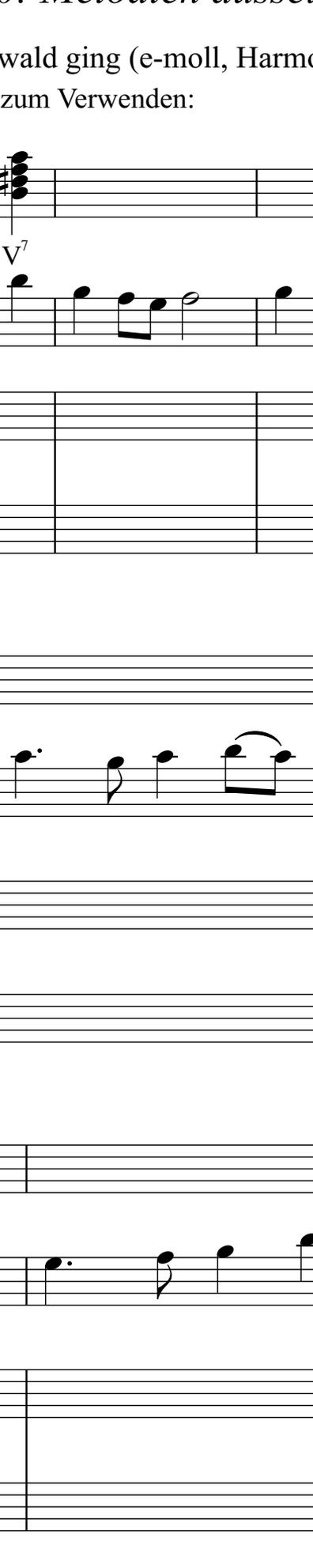
Dreikl. 

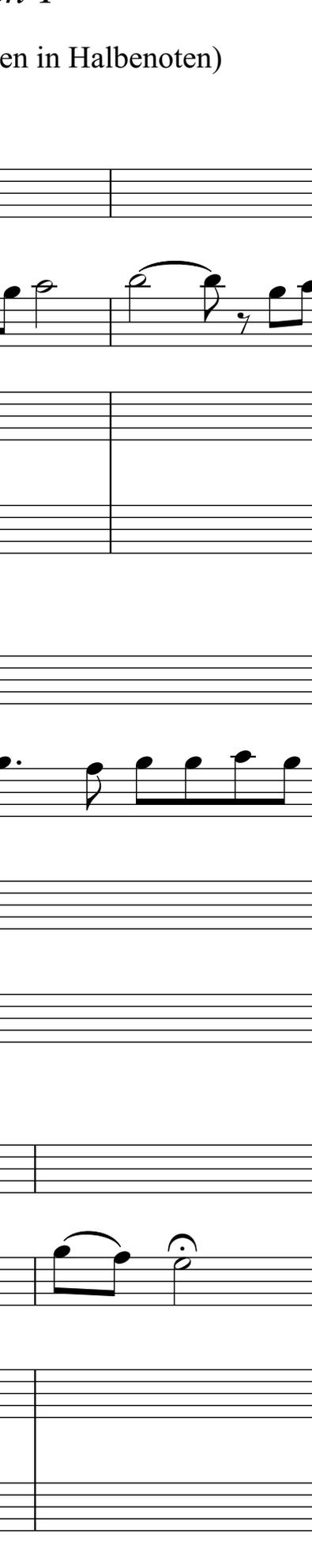
Melodie

Klavier

I IV V V⁷

I I

5 

8 

2. Ein Männlein steht im Walde (C-Dur, jede Melodienote harmonisieren)

The first system of the musical score consists of four staves. The top staff is a treble clef with a 4/4 time signature, containing a whole rest. The second staff is a treble clef with a 4/4 time signature, containing a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5. The third and fourth staves are a grand staff (treble and bass clefs) with a 4/4 time signature. The third staff contains two chords: a C major triad (C4, E4, G4) and a C major triad (C4, E4, G4). The fourth staff contains a quarter note C4.

I₄⁶ V

13

The second system of the musical score consists of four staves. The top staff is a treble clef with a 4/4 time signature, containing a whole rest. The second staff is a treble clef with a 4/4 time signature, containing a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a dotted quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3. The third and fourth staves are a grand staff (treble and bass clefs) with a 4/4 time signature, both containing whole rests.

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The third system of the musical score consists of four staves. The top staff is a treble clef with a 4/4 time signature, containing a whole rest. The second staff is a treble clef with a 4/4 time signature, containing a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5. The third and fourth staves are a grand staff (treble and bass clefs) with a 4/4 time signature, both containing whole rests.

I₄⁶ V⁷

Übung 11: Melodien aussetzen 2

1. O du fröhliche (D-Dur, Harmonien in Halbenoten bzw. Generalbass beachten)

Dreikl.

Melodie

Klavier

5

11

2. Es ist ein Ros' entsprungen

The image shows a musical score for the second part of the hymn "Es ist ein Ros' entsprungen". The score is written in G minor (three flats) and 4/4 time. It consists of three staves: a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains a single melodic line with a final fermata. The piano accompaniment is written in a grand staff (treble and bass clefs) and is currently blank. The text "u.S.W." is written at the end of the vocal line.

Übung 12: Generalbass 1

Basston nicht verdoppeln

The first system of music is in 4/4 time. The right hand (RH) consists of two staves: the upper staff has two whole chords, and the lower staff has two whole chords. The left hand (LH) has a single staff with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The first four notes are marked with a '6' below them, and the last four notes are marked with a '7' below them. A double bar line is placed after the first four notes.

The second system of music is in 4/4 time. The RH has two staves. The upper staff has two whole chords. The lower staff has two whole chords. The LH has a single staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The first two notes are marked with a '6' below them, and the next two notes are marked with a '7' below them. A double bar line is placed after the first four notes. The notes G4 and A4 in the LH are marked with a sharp symbol (#) below them.

The third system of music is in 4/4 time. The RH has two staves. The upper staff has two whole chords. The lower staff has two whole chords. The LH has a single staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The first note is marked with a '6' below it, and the next two notes are marked with a '6' below them. The notes G4 and A4 are marked with a '7' below them, and the notes B4 and C5 are marked with a '7' below them. A double bar line is placed after the first four notes.

The fourth system of music is in 4/4 time. The RH has two staves. The upper staff has two whole chords. The lower staff has two whole chords. The LH has a single staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The first note is marked with a '6' below it, and the next two notes are marked with a '7b' below them. The notes G4 and A4 are marked with a '6' below them, and the notes B4 and C5 are marked with a '7' below them. A double bar line is placed after the first four notes.

Übung 13: Generalbass 2

Arbeitsschritte - der Basston ist immer angegeben:

1. Wir suchen uns die Töne, die zum Basston dazukommen sollen (DK oder Vierklang)
2. Wir setzen die Töne im Klaviersystem ein (Violinschlüssel, re. Hand, Sop., Alt., Ten.)

Zeichen: Keine Angabe unter der Baßnote = 1 + 3 + 5 (Dreiklang) < *Beispiel A*

6 < Sextakkord = Baßton 1 + 3 + 6 < *Beispiel B*

4/6 < Quartsextakkord = Baßton 1 + 4 + 6 < *Beispiel C*

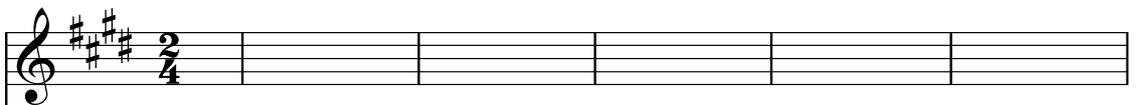
7 < Septakkord, 1 + 3 + 5 + 7 (immer kleine 7!) < *Beispiel D*

Vorzeichen neben einer Zahl: z.B. #6 oder auch 6# < diese Note mit # erhöhen < *Bsp. E*

Vorzeichen alleinstehend, ohne Zahl: meint immer die Terz < 1 + 3 verändert + 5 < *Bsp. F*

Beispiel: J. S. Bach, Flötensonate in E-Dur, 2. Satz - Allegro

1. Töne suchen
(Dreiklangstöne)



2. Einsetzen
(SAT)



Angabe

1.

2.

Ang.

1.

2.

Ang.

Übung 15: Dreistimmigen Satz ergänzen

Beispiel 1

Beispiel 1 is a musical exercise in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system includes three vocal staves labeled S (Soprano), A (Alto), and B (Bass) and a piano accompaniment. The vocal parts are: S: G4, A4, G4, F#4, E4, D4, C4; A: G4, A4, G4, F#4, E4, D4, C4; B: G2, F#2, E2, D2, C2, B1, A1. The piano accompaniment consists of: Treble clef: G4, A4, G4, F#4, E4, D4, C4; Bass clef: G2, F#2, E2, D2, C2, B1, A1. The second system continues the vocal parts: S: G4, A4, G4, F#4, E4, D4, C4; A: G4, A4, G4, F#4, E4, D4, C4; B: G2, F#2, E2, D2, C2, B1, A1. The piano accompaniment continues: Treble clef: G4, A4, G4, F#4, E4, D4, C4; Bass clef: G2, F#2, E2, D2, C2, B1, A1.

Beispiel 2

Beispiel 2 is a musical exercise in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system includes a piano accompaniment. The piano accompaniment consists of: Treble clef: G4, A4, G4, F#4, E4, D4, C4; Bass clef: G2, F#2, E2, D2, C2, B1, A1. The second system continues the piano accompaniment: Treble clef: G4, A4, G4, F#4, E4, D4, C4; Bass clef: G2, F#2, E2, D2, C2, B1, A1.

Beispiel 3

Beispiel 3 is a musical exercise in 3/4 time with a key signature of two flats (Bb, Eb). It consists of two systems. The first system includes a piano accompaniment. The piano accompaniment consists of: Treble clef: G3, F3, E3, D3, C3; Bass clef: G2, F2, E2, D2, C2. The second system continues the piano accompaniment: Treble clef: G3, F3, E3, D3, C3; Bass clef: G2, F2, E2, D2, C2.