

Übungsheft

Satztechnische Modelle

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1. Kadenz

Dreistimmige Kadzen mit verschiedenen Bassstimmen:

Zweistimmige diminuierte Kadenzausarbeitung:

Quelle: G. F. Händel, Suite Nr. 7 in g - Moll

Diminuerte Kadenzausarbeitung:

Quelle:

Diminuerte Kadenzausarbeitung:

Quelle:

Dreistimmige diminuierte Kadenzausarbeitung:

A musical score for three voices (treble, alto, bass) in G major (two sharps). The treble voice starts with eighth-note pairs, followed by sixteenth-note pairs. The alto voice has sustained notes. The bass voice enters with eighth-note pairs. The score consists of two staves per voice, with a total of six staves.

Quelle:

G. F. Händel, Fuga III in B-Dur

Diminuerte Kadenzausarbeitung:

A blank musical staff consisting of five horizontal lines and four spaces, intended for students to write their own diminutive cadence preparation.

Quelle:

Diminuerte Kadenzausarbeitung:

A blank musical staff consisting of five horizontal lines and four spaces, intended for students to write their own diminutive cadence preparation.

Quelle:

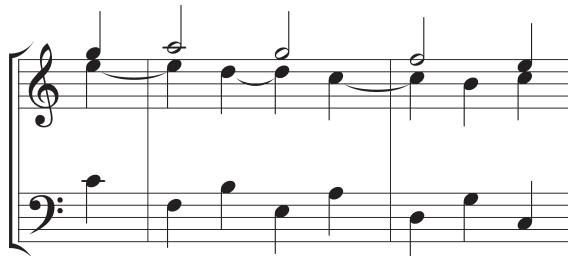
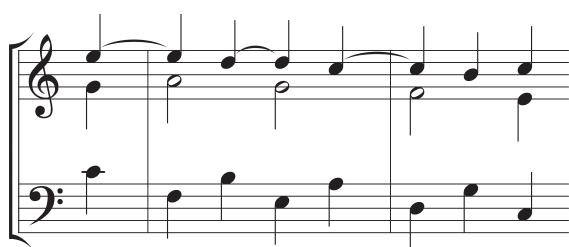
Diminuerte Kadenzausarbeitung:

A blank musical staff consisting of five horizontal lines and four spaces, intended for students to write their own diminutive cadence preparation.

Quelle:

2. Quintfallsequenzen

Mit Grundakkorden und Septimendissonanzen:



Merkregeln

Terz wird zur Septime (mit oder ohne Überbindung)

Septime löst sich abwärts auf zur Terz

Quintfallsequenz mit 7–6-Synkopenkette im dreifachen Kontrapunkt der Oktave:

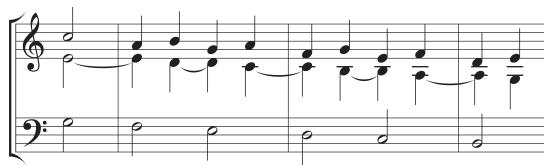
Kombination: P–A–Z



Kombination: A–P–Z



Kombination: Z–P–A



Kombination: P–Z–A



Kombination: Z–A–P



Kombination: A–Z–P



Zweistimmige diminuierte Quintfallsequenza ausarbeitung:

A musical score for two voices. The top voice consists of six measures of sixteenth-note patterns. The bottom voice consists of six measures of eighth-note patterns. The music is in common time.

Quelle: G. F. Händel, Sonate 12 in C-Dur

Diminuierte Quintfallsequenza ausarbeitung:

A blank musical staff consisting of five lines and four spaces, intended for students to work out their own diminished fifth-fall sequence.

Quelle:

Diminuierte Quintfallsequenza ausarbeitung:

A blank musical staff consisting of five lines and four spaces, intended for students to work out their own diminished fifth-fall sequence.

Quelle:

Diminuierte Quintfallsequenza ausarbeitung:

A blank musical staff consisting of five lines and four spaces, intended for students to work out their own diminished fifth-fall sequence.

Quelle:

Dreistimmige diminuierte Quintfallsequenzausarbeitung:

A musical score for three voices (treble, middle, bass) in common time. The key signature is one sharp. The music consists of two measures. In the first measure, the treble voice has eighth-note pairs (diminished 7th chords), the middle voice has eighth-note pairs, and the bass voice has eighth-note pairs. In the second measure, the treble voice has eighth-note pairs, the middle voice has eighth-note pairs, and the bass voice has eighth-note pairs. The bass line features sustained notes and eighth-note pairs.

Quelle: G. F. Händel, Suite Nr. 4 in e-Moll

A musical score for three voices (treble, middle, bass) in common time. The key signature is one flat. The music consists of two measures. In the first measure, the treble voice has eighth-note pairs, the middle voice has eighth-note pairs, and the bass voice has eighth-note pairs. In the second measure, the treble voice has eighth-note pairs, the middle voice has eighth-note pairs, and the bass voice has eighth-note pairs. The bass line features sustained notes and eighth-note pairs.

Quelle: G. F. Händel, Suite Nr. 3 in d-Moll

Diminuerte Quintfallsequenzausarbeitung:

A blank musical staff consisting of five horizontal lines for three voices (treble, middle, bass).

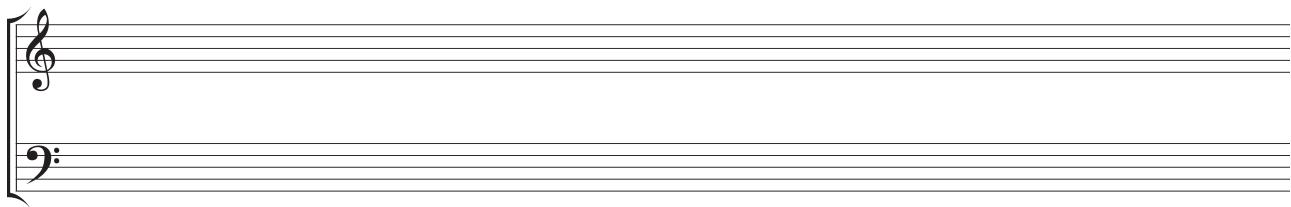
Quelle:

Diminuierte Quintfallsequenzausarbeitung:

A blank musical staff consisting of five horizontal lines for three voices (treble, middle, bass).

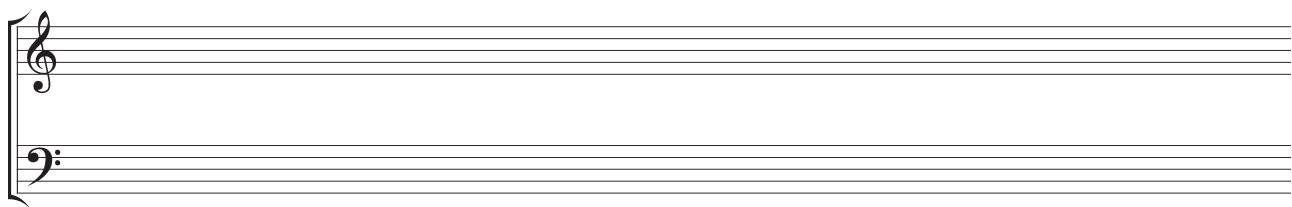
Quelle:

Diminuierte Quintfallsequenzausarbeitung:



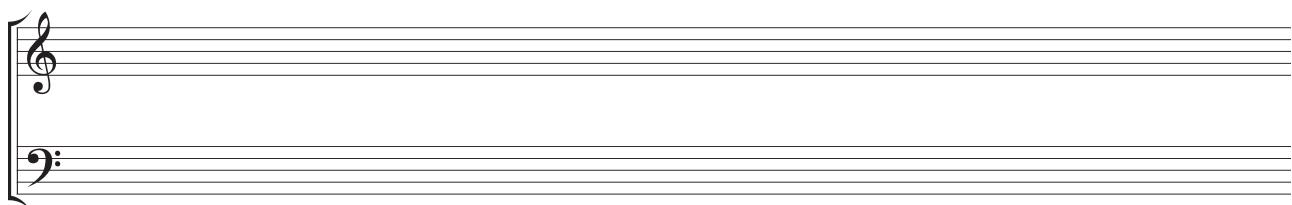
Quelle:

Diminuierte Quintfallsequenzausarbeitung:



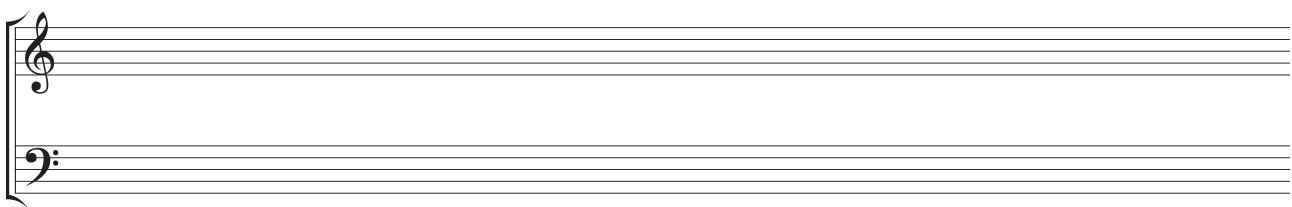
Quelle:

Diminuierte Quintfallsequenzausarbeitung:



Quelle:

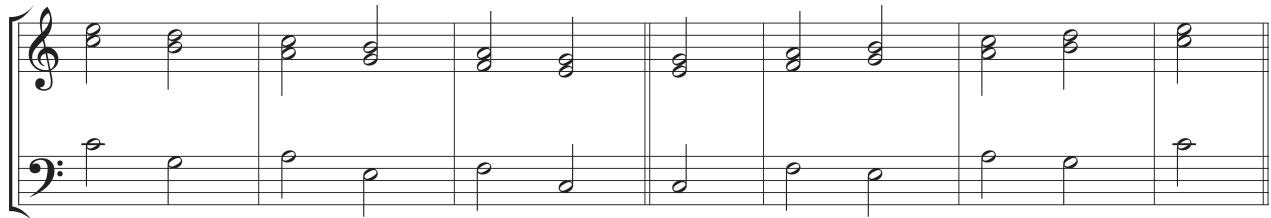
Diminuierte Quintfallsequenzausarbeitung:



Quelle:

3. Der Parallelismus (Pachelbel-Modell)

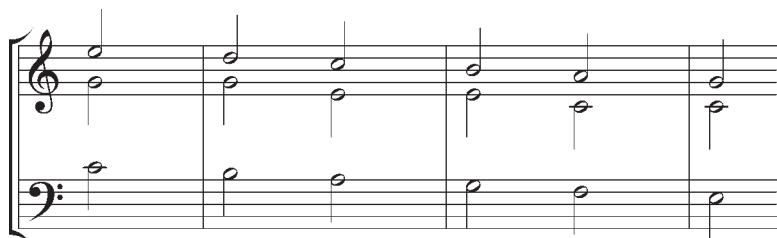
Mit Terzenparallelen in den Oberstimmem:



Mit synkopierte Oberstimmen und Bass-Zickzack:



Mit Sextakkorden über einer Tonleiter:

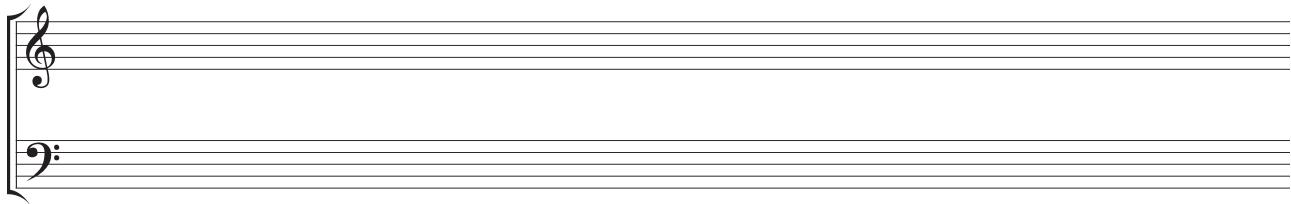


Dreistimmige diminuierte Parallelsumsusarbeitung:

25

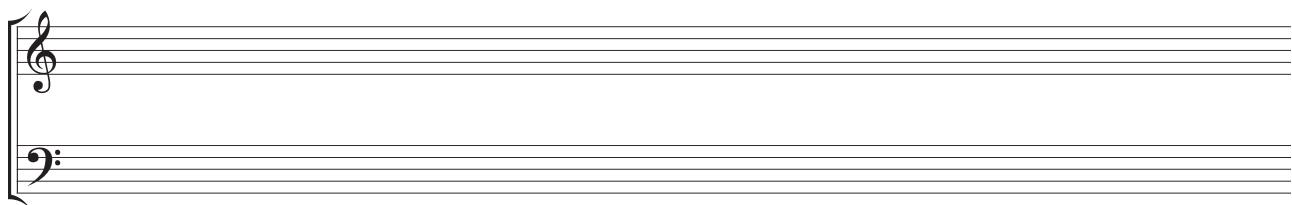
Quelle: J. S. Bach, WtKl I, Fuge g-Moll

Diminuierte Parallelismusausarbeitung:



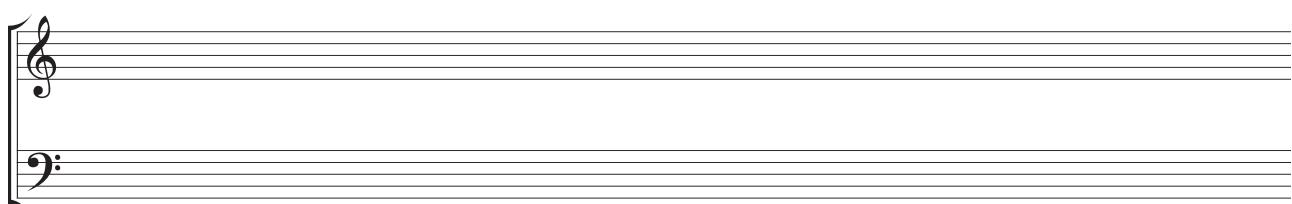
Quelle:

Diminuierte Parallelismusausarbeitung:



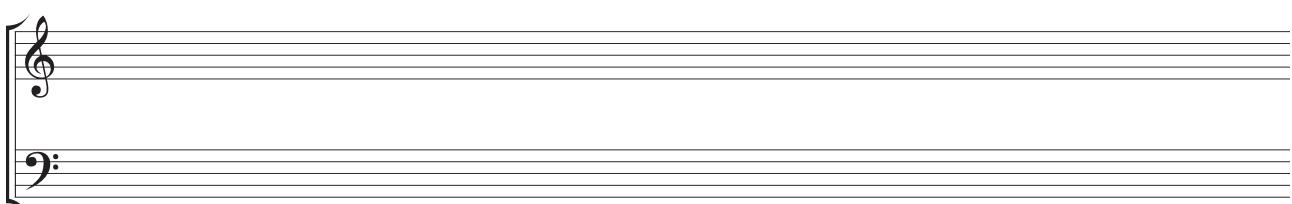
Quelle:

Diminuierte Parallelismusausarbeitung:



Quelle:

Diminuierte Parallelismusausarbeitung:



Quelle:

Zweistimmige diminuierte Parallelismusausarbeitung:

A musical score for two voices (two staves) in common time and G minor (indicated by a 'b' symbol). The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measures 1-2 show eighth-note patterns in eighth-note time. Measures 3-4 show sixteenth-note patterns in sixteenth-note time. Measures 5-6 show eighth-note patterns in eighth-note time again.

A musical score for two voices (two staves) in common time and G minor (indicated by a 'b' symbol). The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measures 1-2 show eighth-note patterns in eighth-note time. Measures 3-4 show sixteenth-note patterns in sixteenth-note time. Measures 5-6 show eighth-note patterns in eighth-note time again.

Quelle:

J.S.Bach, Klavierpräludium BWV 927, Nr. 4

Diminuierte Parallelismusausarbeitung:

A blank musical score for two voices (two staves) in common time and G minor (indicated by a 'b' symbol). The top staff has a treble clef and the bottom staff has a bass clef. There are six measures of empty staff space for students to write their own diminution exercise.

Quelle:

Diminuierte Parallelismusausarbeitung:

A blank musical score for two voices (two staves) in common time and G minor (indicated by a 'b' symbol). The top staff has a treble clef and the bottom staff has a bass clef. There are six measures of empty staff space for students to write their own diminution exercise.

Quelle:

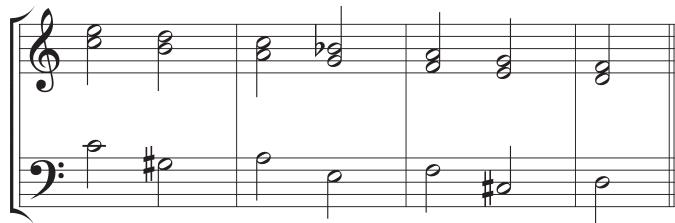
Diminuierte Parallelismusausarbeitung:

A blank musical score for two voices (two staves) in common time and G minor (indicated by a 'b' symbol). The top staff has a treble clef and the bottom staff has a bass clef. There are six measures of empty staff space for students to write their own diminution exercise.

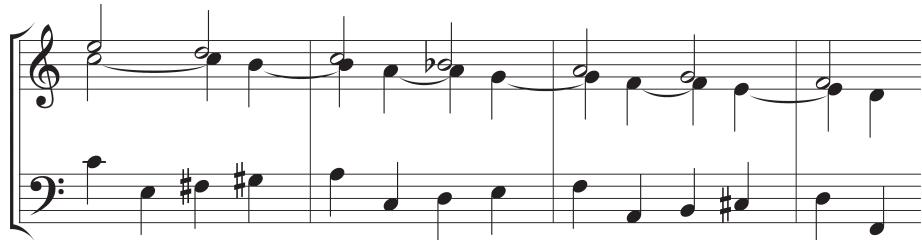
Quelle:

4. Der chromatische Parallelismus

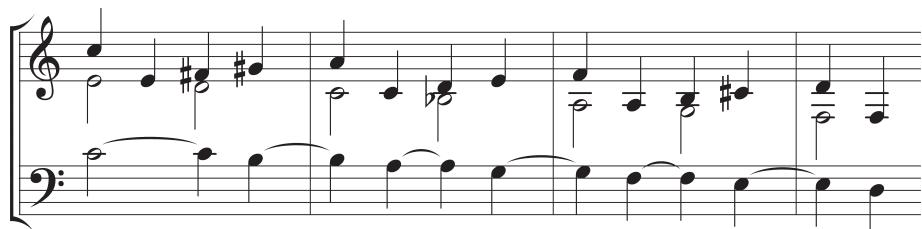
Mit Terzenparallelen in den Oberstimmem und Bass-Zicksack:



Mit synkopierten Oberstimmen und diminuierter chromatisierter Bassstimme:



Das Modell mit Stimmtausch:



Dreistimmige diminuierte chromatisierte Parallelisumsusarbeitung:

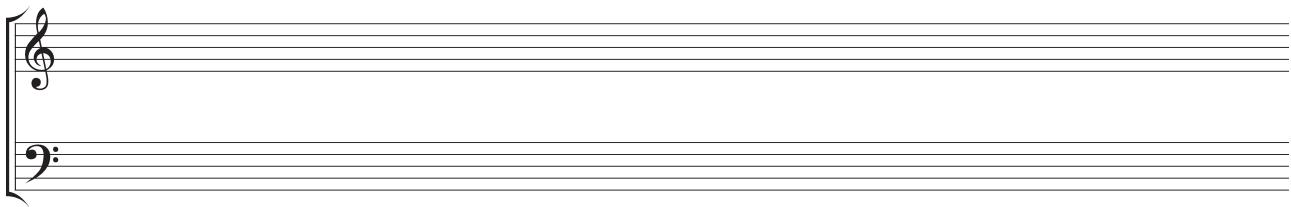
A musical example showing three staves. The top staff is in treble clef and contains a dense, rhythmic pattern of eighth and sixteenth notes. The middle staff is in bass clef and follows a similar pattern. The bottom staff is also in bass clef and provides harmonic support.

A continuation of the musical example from the previous page, showing three staves with complex rhythmic patterns in treble and bass clefs.

Quelle:

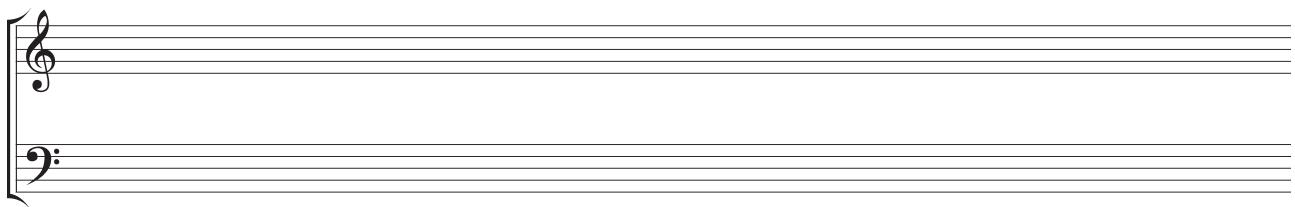
J. S. Bach, Choralsbearbeitung BWV 680

Diminuierte chromatisierte Parallelismusausarbeitung:



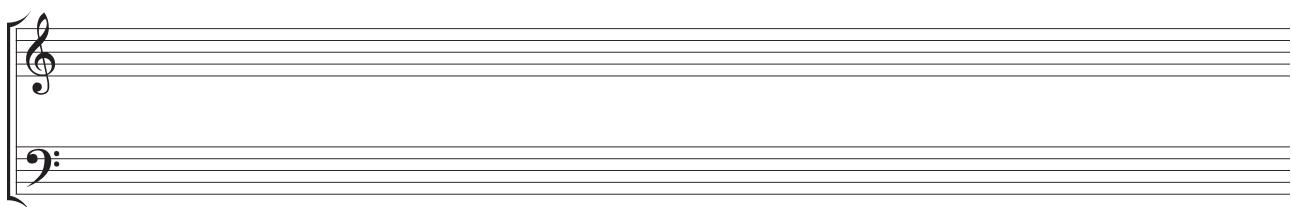
Quelle:

Diminuierte chromatisierte Parallelismusausarbeitung:



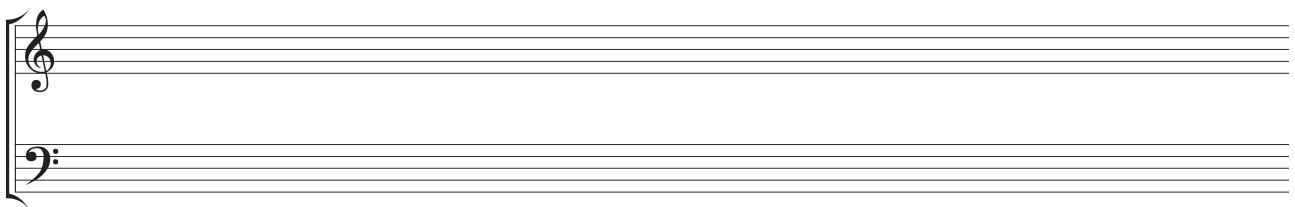
Quelle:

Diminuierte chromatisierte Parallelismusausarbeitung:



Quelle:

Diminuierte chromatisierte Parallelismusausarbeitung:



Quelle:

Zweistimmige diminuierte chromatisierte Parallelismusausarbeitung:

The musical score consists of two staves. The top staff is in treble clef and common time (c). It features sixteenth-note patterns in various positions on the staff. The bottom staff is in bass clef and common time (c). It also features sixteenth-note patterns, often mirroring or supporting the top voice. The music is characterized by its dense, step-wise motion and the use of accidentals to create a chromatic effect.

Quelle: J.S. Bach, Inventionen in C-Dur BWV 772

Diminuierte chromatisierte Parallelismusausarbeitung:

A blank musical score for two voices. It features two five-line staves, one for the treble voice (G clef) and one for the bass voice (F clef), both in common time (c).

Quelle:

Diminuierte chromatisierte Parallelismusausarbeitung:

A blank musical score for two voices. It features two five-line staves, one for the treble voice (G clef) and one for the bass voice (F clef), both in common time (c).

Quelle:

Diminuierte chromatisierte Parallelismusausarbeitung:

A blank musical score for two voices. It features two five-line staves, one for the treble voice (G clef) and one for the bass voice (F clef), both in common time (c).

Quelle:

5. Der sekundweise aufwärts sequenzierte Quintfall (chromatische 5–6-Konsekutive)

G - C / A - d / B - Es / C - F / D - G

A musical score for two voices, Treble and Bass, spanning ten measures. The Treble voice starts with a half note (B), followed by eighth notes (A, B, C, D, E, F, G), a half note (G), eighth notes (F, G, A, B, C, D, E), a half note (D), eighth notes (C, D, E, F, G, A, B), a half note (A), eighth notes (G, A, B, C, D, E, F), and a half note (B). The Bass voice starts with a half note (B), followed by eighth notes (A, B, C, D, E, F, G), a half note (G), eighth notes (F, G, A, B, C, D, E), a half note (D), eighth notes (C, D, E, F, G, A, B), a half note (A), eighth notes (G, A, B, C, D, E, F), and a half note (B).

Mediantische Wirkung durch metrische Modifikation

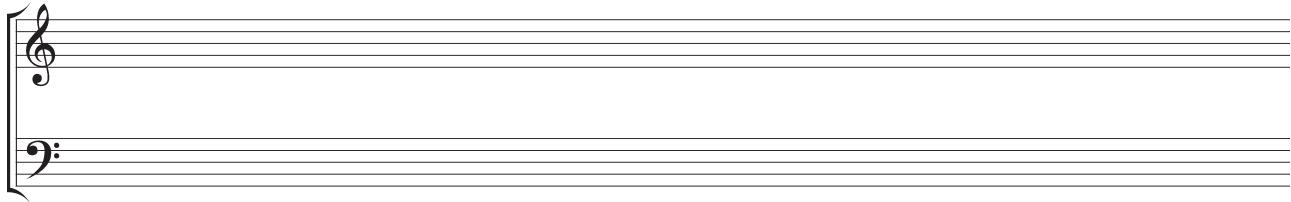
A musical staff consisting of two lines of five-line staff paper. The top line starts with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. It contains a half note, a whole note, a half note, a whole note, a half note, and a whole note. The bottom line starts with a bass clef, followed by a key signature of one flat (B-flat), and a common time signature. It contains a half note, a whole note, a half note, a whole note, a half note, and a whole note.

A musical score for piano, consisting of two staves. The top staff is in treble clef, B-flat key signature, and 2/4 time. It contains a melodic line with eighth-note patterns and rests. The bottom staff is in bass clef, B-flat key signature, and 2/4 time. It contains sustained notes and rests.

Quelle: J. S. Bach, Fuge in c-Moll BWV 537

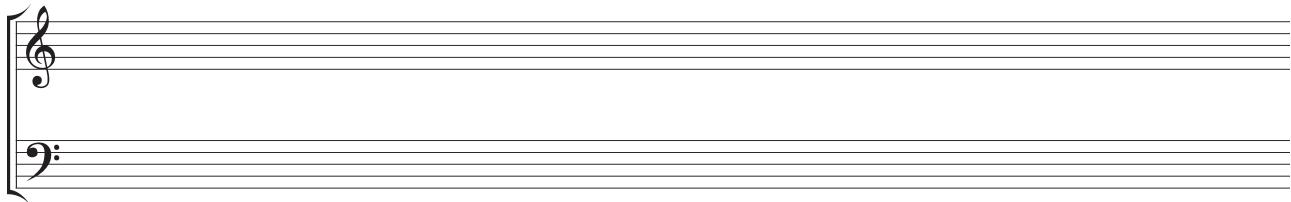
Quelle: H. Schütt, Kleiner geistl. Konsort SWV 285

Beispiel für den sekundweise aufwärts sequenzierten Quintfall:



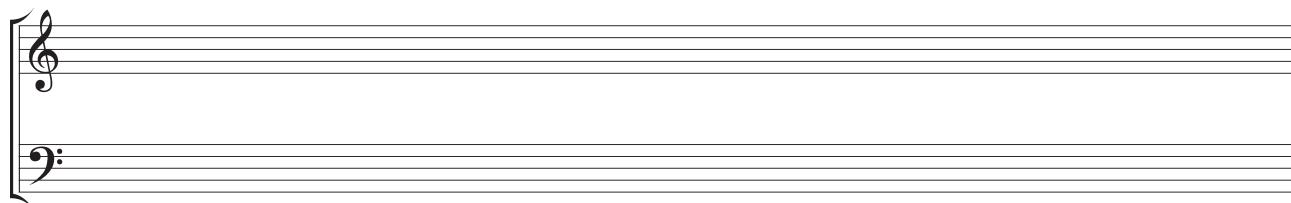
Quelle:

Beispiel für den sekundweise aufwärts sequenzierten Quintfall:



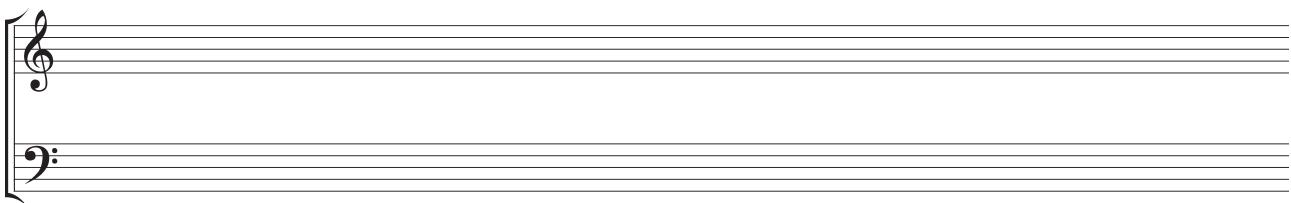
Quelle:

Beispiel für den sekundweise aufwärts sequenzierten Quintfall:



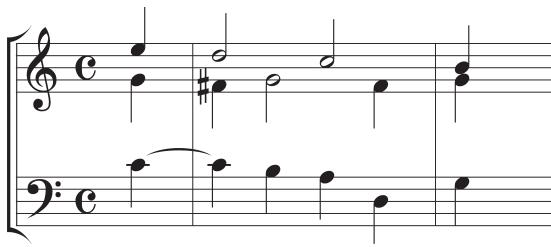
Quelle:

Beispiel für den sekundweise aufwärts sequenzierten Quintfall:



Quelle:

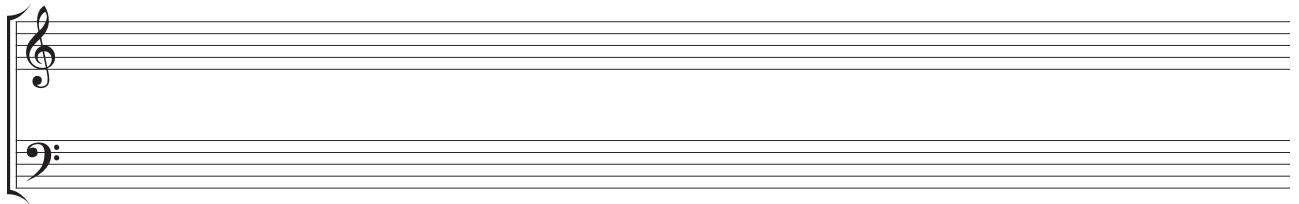
6. Ein Oberquintmodulationsmodell



Quelle: W. A. Mozart, Sinfonie K112, 1. Satz

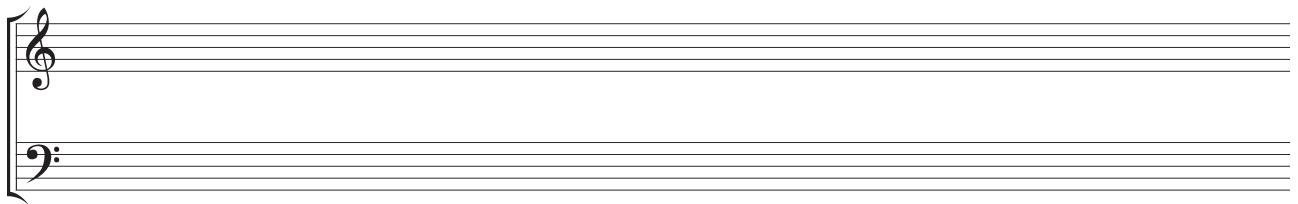
Quelle: W. A. Mozart, Sonate KV13, 1. Satz

Beispiel für die Ausarbeitung des Oberquintmodells:



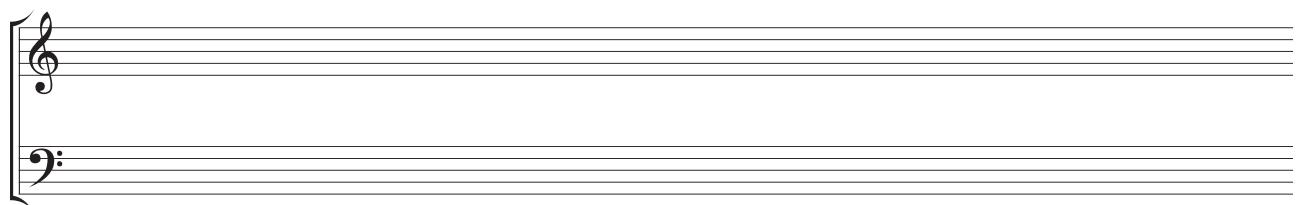
Quelle:

Beispiel für die Ausarbeitung des Oberquintmodells:



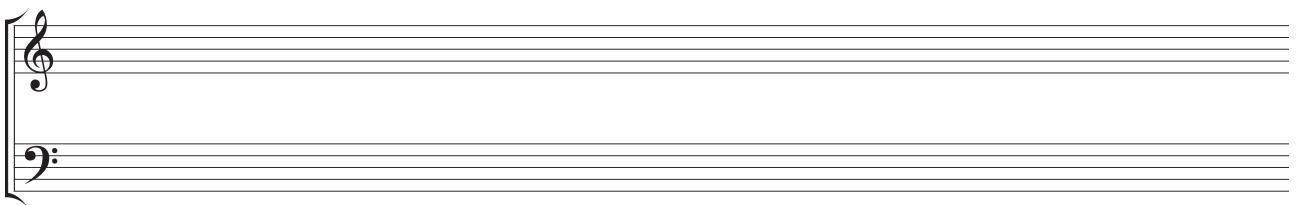
Quelle:

Beispiel für die Ausarbeitung des Oberquintmodells:



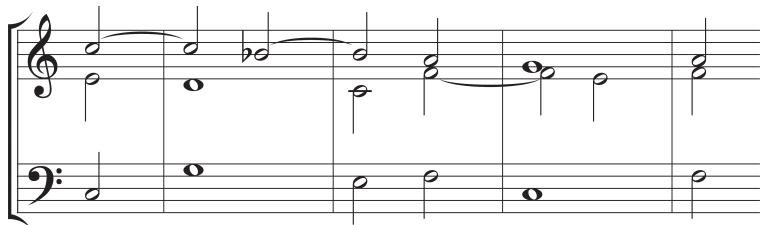
Quelle:

Beispiel für die Ausarbeitung des Oberquintmodells:



Quelle:

7. Ein Unterquintmodulationsmodell (Motivo di Cadenza)



A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. It features eighth and sixteenth note patterns, with some notes connected by horizontal lines.

Quelle: Froberger, Fantasia III super ut,re,mi

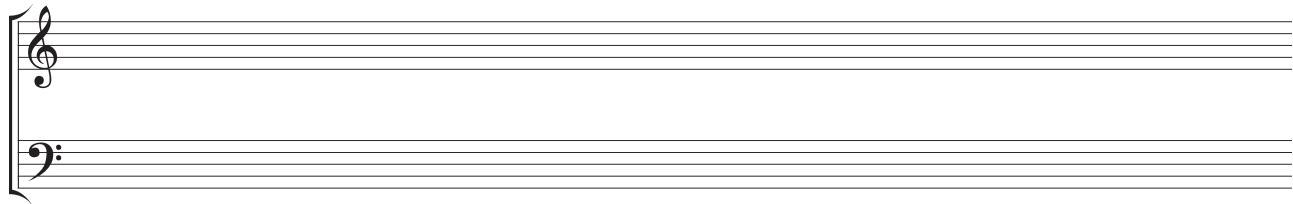
A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. It features eighth and sixteenth note patterns, with some notes connected by horizontal lines.

Quelle: Pachelbel, Magnificat-Fuge I.1

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. It features eighth and sixteenth note patterns, with some notes connected by horizontal lines.

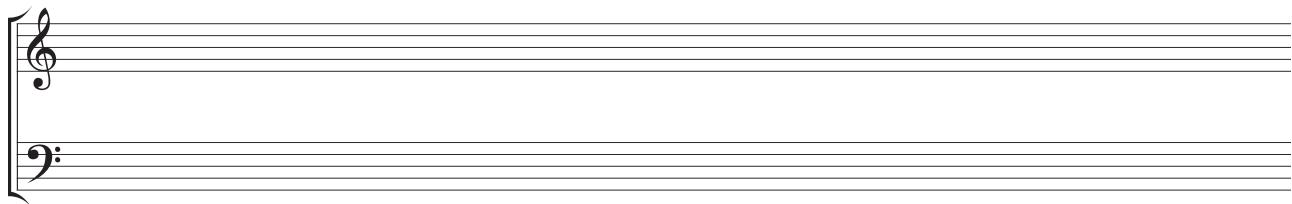
Quelle: J. S. Bach, WtK II, Fuge in d-Moll

Beispiel für die Ausarbeitung des Motivo-di-Cadenza-Modells:



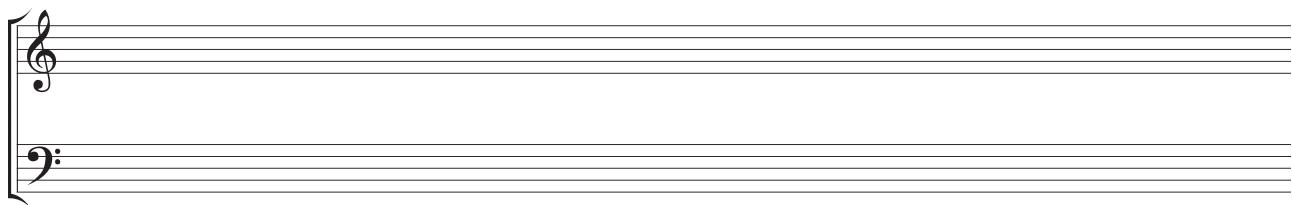
Quelle:

Beispiel für die Ausarbeitung des Motivo-di-Cadenza-Modells:



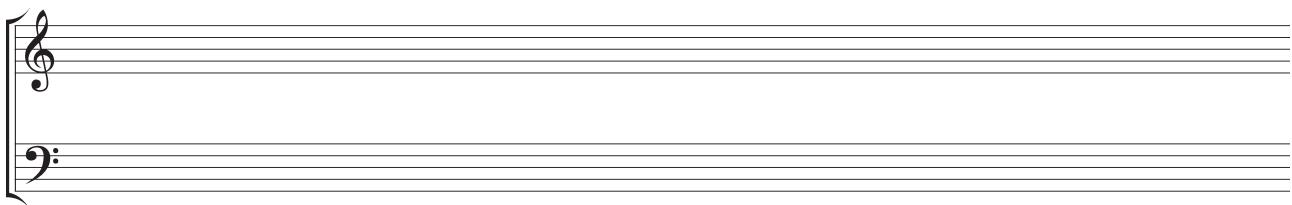
Quelle:

Beispiel für die Ausarbeitung des Motivo-di-Cadenza-Modells:



Quelle:

Beispiel für die Ausarbeitung des Motivo-di-Cadenza-Modells:



Quelle:

8. Lamentobass-Harmonik

The image contains seven musical examples (1.) through (7.) arranged in two columns. Each example consists of two staves: treble and bass. The bass staff shows various bass patterns with Roman numerals below them. The treble staff shows harmonic progressions with Roman numerals above them.

1.) Treble: 8, 8, 8, 8. Bass: 6, 6, 6, 6. Roman numerals below: 6, 6, 6, 6.

2.) Treble: 8, 8, 8, 8. Bass: 6, 6, 6, 6. Roman numerals above: 6, 6, 6, 6.

3.) Treble: 8, 8, 8, 8. Bass: 6, 7, 6, 7, 6. Roman numerals above: 6, 7, 6, 7, 6.

4.) Treble: 8, 8, 8, 8. Bass: 6, 7, 6, 7, 6. Roman numerals above: 6, 7, 6, 7, 6.

5.) Treble: 8, 8, 8, 8. Bass: 6, 7, 6, 7, 6. Roman numerals above: 5, 6, 5, 6, 5, 6.

6.) Treble: 8, 8, 8, 8. Bass: 6, 7, 6, 7, 6. Roman numerals above: 5, 6, 5, 6, 5, 6.

7.) Treble: 8, 8, 8, 8. Bass: 6, 5, 6, 5, 6, 4, 5. Roman numerals above: 6, 5, 6, 5, 6, 4, 5.

- 1.) und 2.) Lamentobass mit Sextakkordharmonisierung (diatonisch/chromatisch)
- 3.) und 4.): Lamentobass mit 7–6-Synkopen (diatonisch/chromatisch)
- 5.) chromatischer Lamentobass mit 7–6-Synkopen mit chromatisierter Mittelstimme
- 6.) chromatischer Lamentobass mit 6–5-Seitenbewegung
- 7.) Generalbassvariante »Quintfall« (H-E-A-D) mit verminderten Septakkorden

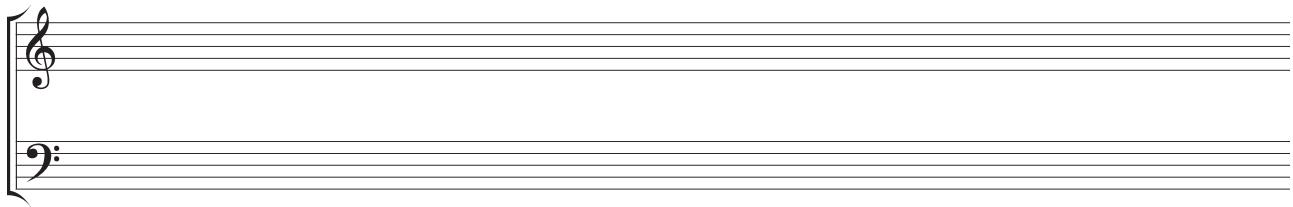
A musical example in common time (C). The bass line consists of eighth and sixteenth notes, with some notes tied over. The harmonic progression is indicated by Roman numerals above the staff.

aus: G. F. Händel (?), 6 kleine Fugen, Nr. 4, T. 20–24 (publiziert in Wien ca. 1830)

A musical example in common time (C). The bass line consists of eighth and sixteenth notes, with some notes tied over. The harmonic progression is indicated by Roman numerals above the staff.

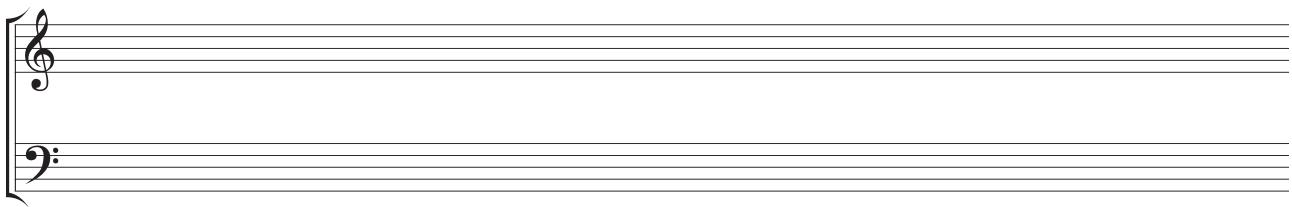
aus: J. P. Sweelinck, Chromatische Fantasie, T. 182–184

Besispiel für eine Lamentobass-Ausarbeitung:



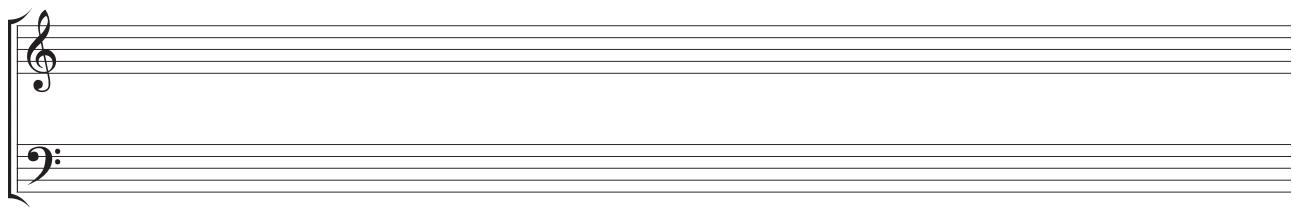
Quelle:

Bespiel für eine Lamentobass-Ausarbeitung:



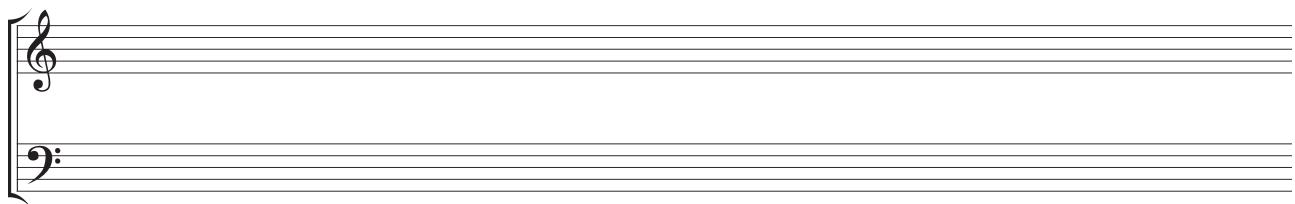
Quelle:

Bespiel für eine Lamentobass-Ausarbeitung:



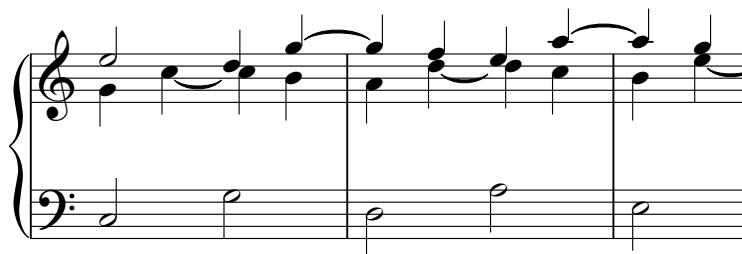
Quelle:

Bespiel für eine Lamentobass-Ausarbeitung:



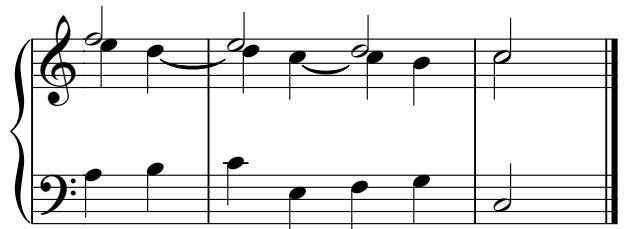
Quelle:

9. Die Quintanstiegssequenz

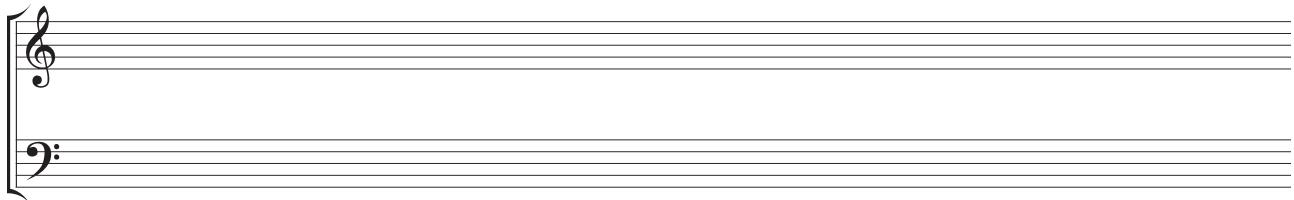


Das Quintanstiegssequenzmodell wird
üblicher Weise nicht-modulierend ein-
gesetzt...

...und oftmals in Kombination mit anderen
Modellen zur Darstellung einer Tonart verwen-
det.

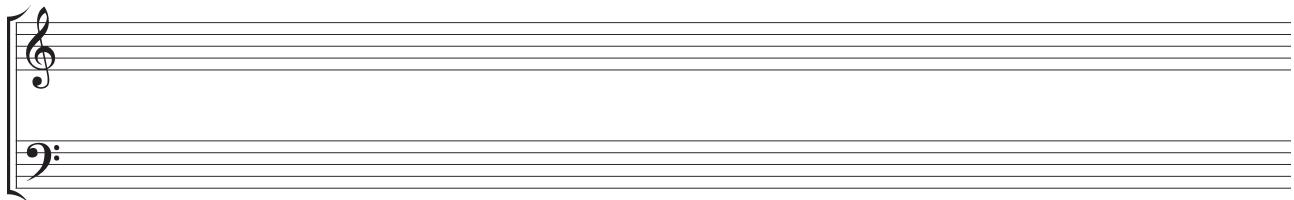


Bespiel für eine Quintanstiegssequenz-Ausarbeitung:



Quelle:

Bespiel für eine Quintanstiegssequenz-Ausarbeitung:



Quelle:

1.

The musical score consists of six staves of music for two hands. The top staff is treble clef, common time. The second staff is bass clef. The third staff is treble clef. The fourth staff is bass clef. The fifth staff is treble clef. The sixth staff is bass clef. The music features various note values, rests, and dynamic markings like crescendos and decrescendos. The piece begins with eighth-note patterns in the treble and bass staves, followed by sixteenth-note patterns, and concludes with a final cadence.

Praeludium.

The musical score consists of four staves of music for two hands. The top staff is treble clef, common time. The second staff is bass clef. The third staff is treble clef. The fourth staff is bass clef. The music features eighth-note patterns in the treble and bass staves, followed by sixteenth-note patterns, and concludes with a final cadence. This version is shorter than the first one.

Johann Sebastian Bach, Kleines Präludium in C-Dur, BWV 924
und alternative Version BWV 924a