FORTBILDUNGSVERANSTALTUNG
des
REGIERUNGSPRÄSIDIUMS
KARLSRUHE

Abitur - Fachtagung - Musik

Donnerstag, 20. November 2014, Moll - Gymnasium Mannheim

Höraufgaben und schriftliche Ausarbeitung

Thomas Hofmann

Bestandsaufnahme

Fachpraktisches Abitur Musik

2014

Grundlage

FACHPRAKTISCHE ABITURPRÜFUNG

Stand: 8. Mai 2006

... gültig ab dem Schuljahr 2006 / 2007 ...

Abitur 2008

Aufgabendurchsicht

Beschaffenheit

Qualität

Bilanz
Aufgaben - Fachpraktisches Abitur - Musik
2014

... zufriedenstellend ...

... kritisch ...

... Fragen ...

... nach zwei Jahren Kernwahlfach ...

... was kann ich meinen Schülern zumuten ? ...

... welches Niveau präsentiere ich im Abitur ? ...

... sind die Aufgaben ausgeglichen / angemessen ? ...

... wie klingen meine Aufgaben ? ...

... Der Fachausschussvorsitzende kann Aufgabenvorschläge abändern ...

ACHTUNG !

**Folgende auf den Aufgabenblättern
in roter Farbe gekennzeichnete Hinweise,
Angaben und Kommentare seitens des Verfassers
soll(t)en ausschließlich als Denkanstöße und Impulsgeber
für eine weitere Qualitätssicherung und Qualitätsentwicklung
interpretiert werden, und sind im Sinne einer im Falle notwendigen
Orientierungshilfe zu verstehen.**

**Zentrale Frage
war / ist die nach einem angemessenen Schwierigkeitsgrad
individuell gestellte Abituraufgabe
innerhalb eines anonymen „interschulischen“ Vergleichs.**

I Höraufgaben und schriftliche Ausarbeitung
eines Tonsatzes oder einer einstimmigen Textvertonung

1. Höraufgaben

- a) **Rhythmus**
- b) **Melodie**
- c)
- d)
- e)

2. Schriftliche Ausarbeitung

- f) **Tonsatz**
- (e)

a) Rhythmus

Die Aufgabe hat einen Umfang von vier Takten, sie enthält keine Pausenwerte. **Alle Takte müssen ausrhythmisiert sein.**

Taktart: 4/4 Takt.

Tempo und Metrum werden durch Vorzählen eines vollen Taktes angegeben.

Das Metrum darf nicht mitdirigiert oder mitgeklopft werden.

Diktierweise: Klavier (auf einem Ton).

Diktiermodus:

Takte 1 bis 4 - 1 - 1 - 1 2 - 2 - 2 3 - 3 - 3 4 - 4 - 4 - 1 bis 4.

Punkteverteilung: 2 Verrechnungspunkte für jeden Takt.

Wertung: Maximal 8 VP, nur volle Punkte.

... Vorlage als Übungsblatt ...

Rhythmusübung

tho

4/4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

hof

... fiktive Extrembeispiele ...

... bewusst einfach erstellte Aufgabe ...

Rhythmübung X

tho

4/4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

hof

... kritische Stellen ...

... nicht günstig ...
Ende einer Diktierphase

... gehäuft einfach ...

Halbe

Rhythmusübung X

4/4

The image shows two staves of musical notation in 4/4 time. The first staff has measures 1, 2, 3, and 4. Measure 1 contains two quarter notes. Measure 2 contains a half note. Measure 3 contains a quarter note followed by a quarter rest. Measure 4 contains a quarter note followed by a quarter rest. The second staff also has measures 1, 2, 3, and 4. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a quarter note followed by a quarter rest. Measure 4 contains a quarter note followed by a quarter rest. Red arrows point from the annotations to specific notes and rests in both staves.

tho

The image shows two staves of musical notation in 4/4 time. The first staff has measures 1, 2, 3, and 4. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a quarter note followed by a quarter rest. Measure 4 contains a quarter note followed by a quarter rest. The second staff also has measures 1, 2, 3, and 4. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a quarter note followed by a quarter rest. Measure 4 contains a quarter note followed by a quarter rest. Red arrows point from the annotations to specific notes and rests in both staves.

... stereotyp ...

hof

Fallbeispiele

Rhythmus 1

Rhythmus 7

Rhythmus 9

... kritisch ...

- ... stereotype Wiederholungen rhythmischer Motive ...
- ... häufiges Vorkommen nicht ausrhythmisierter Schlagzeiten ...
- ... Verwendung von Halben ...
- ... kurzer Notenwert (Punktierung) am Ende einer Diktierphase ...

b) Melodie

... einen Vorschlag (Dur oder Moll **harmonisch**) ...

Die Aufgabe umfasst vier Takte.

Es treten nur leitereigene Töne auf.

Taktart: 4/4 Takt.

Tempo und Metrum werden durch Vorzählen eines vollen Taktes angegeben.

Die Tonart wird durch eine Kadenz befestigt.

Es können Tonarten bis zu drei Vorzeichen auftreten.

Der erste Ton wird angegeben (Name und Oktavlage).

Diktiermodus:

Takte 1 bis 4 - 1 - 1 - 1 2 - 2 - 2 3 - 3 - 3 4 - 4 - 4 - 1 bis 4.

Punkteverteilung: 2 Verrechnungspunkte für jeden Takt.

Wertung: Maximal 8 VP, nur volle Punkte.

... fiktive Extrembeispiele ...

... bewusst (zu) einfache Aufgabenstellung ...

Fachpraktisches Abitur 20XX

Melodie X

... bewusst (zu) umfangreiche Aufgabenstellung ...

Fachpraktisches Abitur 20XX

Melodie Y

The image shows a musical score for a piece titled "Melodie Y". The score is written on two staves in 4/4 time, using a treble clef. The music consists of eighth and sixteenth notes, with several triplet markings. The entire score is crossed out with a large red 'X'.

Staff 1: 4/4 time signature. The melody begins with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The staff ends with a double bar line.

Staff 2: Continues the melody with eighth notes and includes another triplet of eighth notes. The staff ends with a double bar line.

Fallbeispiele

Fachpraktisches Abitur 2014

Melodie 16

Melodie 16

geringer Ambitus

Halbe

minimal umspielter Endton

einfache, wiederholt vorkommende Stufenmelodik

The image displays two musical staves in 4/4 time, both in a key with one flat (B-flat). The top staff features a melody starting with a circled first measure containing a dotted quarter note followed by an eighth note. A red arrow labeled 'Halbe' points to the final note of the melody. The bottom staff shows a similar melody, also with a circled first measure. A red arrow labeled 'minimal umspielter Endton' points to the final note. The text 'geringer Ambitus' is positioned above the first staff, and 'einfache, wiederholt vorkommende Stufenmelodik' is positioned below the second staff.

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Melodie 6

Melodie 6

The image shows a musical score for 'Melodie 6' in G major (one sharp) and 4/4 time. The score consists of two staves. The first staff contains the first two measures of the melody. The second staff contains the next two measures. Red arrows point to specific notes in each measure, indicating accents. In the first measure of the first staff, the arrow points to the first quarter note (G4). In the second measure of the first staff, the arrow points to the second quarter note (A4). In the first measure of the second staff, the arrow points to the first quarter note (B4). In the second measure of the second staff, the arrow points to the first quarter note (C5).

... 2 Punkte (!) für jeden Takt ... Vergleichen Sie ...

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Melodie 22

Melodie 22

The image shows two staves of musical notation in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a 4/4 time signature. The first measure contains a single quarter note (B-flat). The second and third measures are circled in red and contain a pair of eighth notes: B-flat (second line) and C (first space). The fourth measure contains a quarter note (D-flat). The fifth measure contains a quarter note (E-flat). The sixth measure contains a dotted quarter note (F-flat). The seventh measure contains an eighth note (G-flat). The eighth measure contains a quarter note (A-flat). The second staff begins with a treble clef and a 4/4 time signature. The first four measures are circled in red and contain a pair of eighth notes: B-flat (second line) and C (first space). The fifth measure contains a quarter note (D-flat). The sixth measure contains a quarter note (E-flat). The seventh measure contains a quarter note (F-flat). The eighth measure contains a quarter note (G-flat). The piece ends with a double bar line. Red arrows point to specific notes: one arrow points to the first note of the first staff; four arrows point to the notes in the fifth, sixth, seventh, and eighth measures of the first staff; one arrow points to the first note of the second staff; one arrow points to the fifth note of the second staff; and a long arrow points from the end of the second staff back to the first staff.

... vgl. vorangegangene Aufgaben ...

Melodie 4

(... Phasenende ...)

The image displays two staves of musical notation in 4/4 time, both in a key with one flat (B-flat). The first staff contains a melodic line with a red arrow above it pointing to the right, ending at a circled measure. The circled measure contains a dotted quarter note followed by an eighth note. The second staff continues the melody from the circled measure, also with a red arrow above it pointing to the right. A red arrow points down from the circled measure to the start of the second staff.

... hier stellt sich womöglich die Frage nach dem Diktiertempo ! ... ? ...

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Melodie 21

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Melodie 21

... wiederholt Dreiklangsbrechung ...

The musical score for Melodie 21 is written in G major (one sharp) and 4/4 time. It consists of two staves. The first staff contains two measures. The first measure is circled in red and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure is also circled in red and contains a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter rest. The second staff contains two measures. The first measure is circled in red and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Red arrows indicate the relationship between the circled measures: one arrow points from the text '... wiederholt Dreiklangsbrechung ...' to the first measure of the first staff, another arrow points from the same text to the second measure of the first staff. A red arrow points from the end of the first staff to the first measure of the second staff, and another red arrow points down from the second measure of the first staff to the first measure of the second staff.

Achtelkette

... harmonisches Moll ...

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Melodie 19

Melodie 19

2 Punkte

2 Punkte

2 Punkte

2 Punkte

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Melodie 7

Melodie 7

... ohne Leitton ...

Melodie 15

The image displays two staves of musical notation in 4/4 time, key of B-flat major. The first staff begins with a circled treble clef, key signature of two flats, and time signature of 4/4. A red arrow points from the circled notation to the right. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff continues the melody with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. A red arrow labeled "subdominantisch" points to the Bb4 note in the first staff. Another red arrow labeled "dominantisch" points to the F4 note in the second staff.

... bewusst oder unbewusst ...

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Melodie 17

... wenn überhaupt Änderungswünsche (!), dann wo ... ?

... kritisch ...

- ... ausschweifende Stufenmelodik ...
- ... einfache melodische Wendungen / kleiner Ambitus ...
- ... einfache Dreiklangsbrechungen in Folge ...
- ... unkomplizierte Rhythmik / Achtel-, Viertelketten und Halbe ...
- ... äolisches / natürliches + harmonisches Moll ...

f) Vierstimmiger Satz

Umfang: 12 Akkorde,

Tonart: bis zu 3 Vorzeichen,

Die Sopranstimme (Melodie) und die Funktionsbezeichnungen werden angegeben.

Eine spezielle Subdominante, eine spezielle Dominante und eine Zwischendominante **müssen** enthalten sein.

Nebendreiklänge, Umkehrungen und Vorhaltsbildungen **werden erwartet**.

Ausarbeitung: Chorsatz, **Klaviersatz**

Abzug von (ganzen) Punkten:

falscher Akkord - fehlender, überzähliger oder falscher Ton (falsches, fehlendes Vorzeichen) - Stimmführungsfehler (offene Prim-, Quint- oder Oktavparallelen) - unmotiviert Sprünge.

KLANG

beispiele

... eleganter: f - H - c ...
Dann wäre der Tritonussschritt
nicht in eine Richtung fortgesetzt !

Fachpraktisches Abitur 2014

Taktschwerpunkt !

Klangbeispiel 1

The musical score is in 4/4 time and consists of two staves. The bass staff contains a melodic line with several chords indicated by letters and numbers. The treble staff contains a piano accompaniment with various chords. Red annotations include a bracket around the first four measures of the bass staff, an arrow pointing to the fifth measure of the bass staff, a bracket around the last three measures of the treble staff, and a red question mark below the sixth measure of the bass staff.

t s D^v t⁹ - 8 (D₃⁷) s^N (D₃⁷) tG s⁶ ? ?

?

falsche Akkordbezeichnung:
es erklingt der Subdominantquintsextakkord !

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Klangbeispiel 1

Alternativ - Klangbeispiel 1

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece consists of eight measures. The right hand (treble clef) begins with a half-note chord of F4, A4, and C5 in the first measure, followed by a half-note chord of G4, B4, and D5 in the second measure. The third measure contains a half-note chord of A4, C5, and E5. The fourth measure features a half-note chord of B4, D5, and F5. The fifth measure has a half-note chord of C5, E5, and G5. The sixth measure contains a half-note chord of D5, F5, and A5. The seventh measure has a half-note chord of E5, G5, and B5. The eighth measure concludes with a half-note chord of F5, A5, and C6. The left hand (bass clef) starts with a half-note chord of F2, A2, and C3 in the first measure, followed by a half-note chord of G2, B2, and D3 in the second measure. The third measure contains a half-note chord of A2, C3, and E3. The fourth measure features a half-note chord of B2, D3, and F3. The fifth measure has a half-note chord of C3, E3, and G3. The sixth measure contains a half-note chord of D3, F3, and A3. The seventh measure has a half-note chord of E3, G3, and B3. The eighth measure concludes with a half-note chord of F3, A3, and C4.

Klangbeispiel 2

... Taktschwerpunkt analog ...

The musical score is written for piano in 4/4 time, with a key signature of one flat (B-flat). The right hand (treble clef) features a melody of eighth and quarter notes, while the left hand (bass clef) provides a simple bass line of quarter notes. Two red brackets are placed above the right-hand staff, highlighting specific rhythmic patterns. The first bracket spans the first two measures of the right hand, and the second bracket spans the last two measures of the right hand. The piece concludes with a double bar line.

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Klangbeispiel 2

Alternativ - Klangbeispiel 2

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece consists of eight measures. The right hand (treble clef) begins with a series of chords: a B-flat major triad (Bb, D, F), an E-flat major triad (Eb, G, Bb), and a D minor triad (D, F, Ab). This is followed by a melodic line starting on G4, moving to F4, E4, and D4. The left hand (bass clef) provides a simple accompaniment with quarter notes: Bb2, Eb3, F3, and Ab3. The piece concludes with a final chord in the right hand, a B-flat major triad (Bb, D, F), and a whole note Bb2 in the left hand.

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Klangbeispiel 3

Alternativ - Klangbeispiel 3

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The piece is divided into four measures. The first measure features a series of chords in the treble staff: a D major triad (D, F#, A), a D major triad (D, F#, A), a D major triad (D, F#, A), and a D major triad (D, F#, A). The bass staff has a single quarter note D. The second measure features a series of chords in the treble staff: a D major triad (D, F#, A), a D major triad (D, F#, A), and a D major triad (D, F#, A). The bass staff has a single quarter note D. The third measure features a series of chords in the treble staff: a D major triad (D, F#, A), a D major triad (D, F#, A), and a D major triad (D, F#, A). The bass staff has a single quarter note D. The fourth measure features a series of chords in the treble staff: a D major triad (D, F#, A), a D major triad (D, F#, A), and a D major triad (D, F#, A). The bass staff has a single quarter note D.

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Klangbeispiel 4

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece consists of four measures. The right hand (treble clef) plays chords, while the left hand (bass clef) plays a melodic line. A red bracket in the left hand highlights the notes in the third measure.

Measure	Right Hand (Treble Clef)	Left Hand (Bass Clef)
1	Chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4	Notes: G2, Bb2, G2, Bb2
2	Chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4	Notes: G2, Bb2, G2, Bb2
3	Chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4	Notes: G2, Bb2, G2, Bb2
4	Chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4	Notes: G2, Bb2, G2, Bb2

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Klangbeispiel 4

Alternativ - Klangbeispiel 4

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece consists of four measures. The right hand (treble clef) plays chords: the first measure contains a D-flat major triad (F4, A4, C5) and a D-flat major dyad (F4, A4); the second measure contains a D-flat major triad (F4, A4, C5) and a D-flat major dyad (F4, A4); the third measure contains a D-flat major triad (F4, A4, C5) and a D-flat major dyad (F4, A4); the fourth measure contains a D-flat major triad (F4, A4, C5). The left hand (bass clef) plays a sequence of notes: the first measure contains a D-flat major triad (F3, A3, C4) and a D-flat major dyad (F3, A3); the second measure contains a D-flat major triad (F3, A3, C4) and a D-flat major dyad (F3, A3); the third measure contains a D-flat major triad (F3, A3, C4) and a D-flat major dyad (F3, A3); the fourth measure contains a D-flat major triad (F3, A3, C4) and a D-flat major dyad (F3, A3).

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Klangbeispiel 5

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The piece is divided into four measures. The first measure features a series of chords in the right hand: a B-flat major triad, a B-flat major triad with a lowered fifth (B-flat, D-flat, F), a B-flat major triad, and a B-flat major triad. The bass line consists of quarter notes: B-flat, D-flat, F, and B-flat. The second measure has a half note B-flat in the right hand, followed by a half note chord of B-flat major. The bass line has a half note B-flat. The third measure features a series of chords in the right hand: a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The bass line consists of quarter notes: B-flat, D-flat, F, and B-flat. The fourth measure has a half note B-flat in the right hand, followed by a half note chord of B-flat major. The bass line has a half note B-flat. The piece concludes with a double bar line.

... kurze Wiederholung ...

THEORIE

Die einfache Kadenz

hof

(enge Lage)

1. Quintlage

Musical notation for the first cadence (Quintlage) in close position. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four chords: a triad of G4, B4, and D5; a dyad of G4 and B4; a dyad of G4 and D5; and a triad of G4, B4, and D5. The bass staff contains four notes: G2, G2 (circled), G2 (circled), and G2.

2. Oktavlage

Musical notation for the second cadence (Oktavlage) in wide position. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four chords: a triad of G4, B4, and D5; a triad of G5, B5, and D6; a triad of G4, B4, and D5; and a triad of G4, B4, and D5. The bass staff contains four notes: G2, G2, G2, and G2.

3. Terzlage

Musical notation for the third cadence (Terzlage) in wide position. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four chords: a triad of G4, B4, and D5; a triad of G4, B4, and D5; a triad of G4, B4, and D5; and a triad of G4, B4, and D5. The bass staff contains four notes: G2, G2, G2, and G2.

Die einfache Kadenz

hof

(enge Lage)

1. Quintlage

Musical notation for the first cadence (Quintlage). It shows a grand staff with treble and bass clefs. The first measure shows a triad in the treble and a single note in the bass. The second and third measures are highlighted with a red box and show a triad in the treble and a note in the bass with a circled '5' below it. The fourth measure shows a triad in the treble and a single note in the bass.

2. Oktavlage

Musical notation for the second cadence (Oktavlage). It shows a grand staff with treble and bass clefs. The first measure shows a triad in the treble and a single note in the bass. The second and third measures are highlighted with a red box and show a triad in the treble and a single note in the bass. The fourth measure shows a triad in the treble and a single note in the bass.

3. Terzlage

Musical notation for the third cadence (Terzlage). It shows a grand staff with treble and bass clefs. The first measure shows a triad in the treble and a single note in the bass. The second and third measures are highlighted with a red box and show a triad in the treble and a single note in the bass. The fourth measure shows a triad in the treble and a single note in the bass.

Zsf.

DIE DOMINANTE

hof

...und ihre Sonderformen...
...mit steigender Tendenz zur Tonika...
..."erweiterte Tonalität"...

in C-Dur

D Leitton! (... authentisch ...)

Zsf.

DIE DOMINANTE

hof

...und ihre Sonderformen...
...mit steigender Tendenz zur Tonika...
..."erweiterte Tonalität"...

in C-Dur

D
Leitton! (... authentisch ...)

D⁷ + Gleitton! ...
(auch 5# = Leitton!)
D⁷ 5^b + Gleitton! ...

Zsf.

DIE DOMINANTE

hof

...und ihre Sonderformen...
...mit steigender Tendenz zur Tonika...
..."erweiterte Tonalität"...

in C-Dur

D Leitton ! (... authentisch ...)

D⁷ + Gleitton ! ...

D⁷ b⁹ (auch 5# = Leitton !) + Gleitton ! ...

D⁹ **D⁷ b⁹** **D⁹ b⁹** + Gleitton...!

... ohne Grundton und damit automatisch die Terz im Bass ...

Zsf.

DIE DOMINANTE

hof

...und ihre Sonderformen...
...mit steigender Tendenz zur Tonika...
..."erweiterte Tonalität"...

in C-Dur

D
Leitton! (... authentisch ...)

D⁷ + Gleitton! ... (auch 5# = Leitton!)
D⁷ b⁹ + Gleitton! ...

+ Gleitton...!
D⁹ D⁷ b⁹ D^V

... kurz gefasste, fasslichere und damit erleichterte Schreibweise für den praktischen Gebrauch! ...

... auch gedanklich leichter ...
... und schneller nachzuvollziehen ...

! Zu errichten auf dem Leitton der Zieltonart!

Zsf.

DIE DOMINANTE

hof

...und ihre Sonderformen...
...mit steigender Tendenz zur Tonika...
..."erweiterte Tonalität"...

in C-Dur

D
Leitton! (... authentisch ...)

D⁷ + Gleitton! ...
D⁷_{b9} + Gleitton! ...
(auch 5# = Leitton!)

+ Gleitton...!
D⁹ D⁷_{b9} D⁷_{b9b} D⁷_{b9b5b} (D⁷_{b9b5b5})
vier Halbtonspannungen...!
Konsequenz? ...!

D^V

Zsf.

DIE SUBDOMINANTE

hof

...und ihre Sonderformen...
..."erweiterte Tonalität"...

in C-Dur

(b) 8

(s) S

Gleitton! (... plagal ...)

Zsf.

DIE SUBDOMINANTE

hof

...und ihre Sonderformen...
..."erweiterte Tonalität"...

in C-Dur

($\flat$) S

(s) S

Gleitton! (... plagal ...)

S^6_5 S^6 $S^6_5 = Sp^7$ s^6_5 s^6 $s^6_5 = ?$ (halbverm. Septakkord)

Zsf.

DIE SUBDOMINANTE

hof

...und ihre Sonderformen...
..."erweiterte Tonalität"...

in C-Dur

($\flat$) S Gleitton! (... plagal ...)
 ($\sharp$) S

S^5 S^6 $\text{S}^5_6 = \text{Sp}^7$ s^5_6 s^6 $s^5_6 = ?$ (halbverm. Septakkord)

s^n sN

drei Gleittöne zur Tonika

"Neapolitaner"

... der verselbständigte Neapolitaner: Durdreiklang auf der tiefalterierten 2. Stufe der Tonleiter ...

Zsf.

DIE SUBDOMINANTE

hof

...und ihre Sonderformen...
..."erweiterte Tonalität"...

in C-Dur

($\flat$) S

(s) S

Gleitton! (... plagal ...)

S^6 S^6 $S^6_6 = Sp^7$ s^6_5 s^6 $s^6_6 = ?$ (halbverm. Septakkord)

s^n s^N

S S

drei Gleittöne zur Tonika

"Neapolitaner"

"Doppelsubdominante" / "Wechselsubdominante"

THEORIE

beispiele

1. Fall

... der verkürzte Dominantseptnonakkord mit tiefalterierter None ...
... als Zwischendominante ...

Fachpraktisches Abitur 2014

Tonsatz 2

T S⁶ D 9>
7
(♭)
3 4 - 3
2 - 1 (s^N D) Tp (D⁷)₃ S D T

... der verkürzte Dominantseptnonakkord mit tiefalterierter None ...
... als Zwischendominante ...

Fachpraktisches Abitur 2014

Tonsatz 2

T S⁶ D 9>
7
(D)
3 4 - 3
2 - 1 (s^N D) Tp (D⁷)₃ S D T

... verkürzte Dominante + Terz im Bass ... ?

(... „überzählige“ Angabe ...)

+ ... der verselbständigte Neapolitaner = Dreiklang auf „tief 2“ ...

Fachpraktisches Abitur 2014

Tonsatz 2

T S⁶ D 9> 4 - 3
7 2 - 1 (s^N D) Tp (D⁷) S D T
(D) 3

T S⁶ D 9> 4 - 3
7 2 - 1 (s^N D) Tp (D⁷) S D T
(D) 3

... Aufwand / umständlich / irreführend ... falsche Bezeichnung ...

2. Fall

V
... Umkehrungen des D ...

Fachpraktisches Abitur 2014

Tonsatz 4

6
5
s
3

v
D
3

7
4 - 3
D

sP

(D)
7

tP
3

v
D
7

4 - 3
D

4 - 3
T

Tonsatz 4

$\left[\begin{matrix} v \\ D \end{matrix} \right]$

t 6 5 s v 7 sP (D) tP v 7 4 - 3 T 4 - 3
s 3 D 3 D 7 D 3 D 7

t 6 5 s v 7 sP (D) tP v 7 4 - 3 T 4 - 3
s 3 D 3 D 7 D 3 D 7

s. o. !

!

3. Fall

... verkürzter Doppeldominantseptnonakkord mit tiefalterierter None ...
... mit Terz im Bass ...

Fachpraktisches Abitur 2014

Tonsatz 9

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time and the key signature has two flats (B-flat and E-flat). The upper staff contains a melodic line with notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, 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E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B37

... Nochmals der gedankliche Nachvollzug:

zu errichten auf dem Leitton
der Zieltonart !

The image shows a musical score with two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of B-flat major. The top staff has a circled first measure and a red arrow pointing to a second measure. A large red 'X' is drawn over the entire score. Below the staves, there are labels: (D^v) , D , and t . A red arrow points from D down to a red-bordered box containing the text v $D = \text{fis} - a - c - \text{es}$. A red question mark is located below the (D^v) label.

Tonsatz 9

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and Bb4, then a dotted quarter note G4. The bass line in the lower staff consists of quarter notes G2, F2, and E2.

t 6 7 D⁷ D⁷ tG s₃ t₅ s_N t 9[>] D t

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and Bb4, then a dotted quarter note G4. The bass line in the lower staff consists of quarter notes G2, F2, and E2.

t 6 7 D⁷ D⁷ tG s₃ t₅ s_N t 9[>] D t

... falsch ...

4. Fall

Tonsatz 3

T S D $\begin{matrix} 7 \\ (D) \\ 3 \end{matrix}$ Tp Sp (D) Tp $\begin{matrix} 6 \\ 5 \\ S \end{matrix}$ $\begin{matrix} 7 \\ D \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \\ D \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ D \end{matrix}$ T

T S D $\begin{matrix} 7 \\ (D) \\ 3 \end{matrix}$ Tp Sp (D) Tp $\begin{matrix} 6 \\ 5 \\ S \end{matrix}$ $\begin{matrix} 7 \\ D \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \\ D \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ D \end{matrix}$ T

5. Fall

... Umfang und Anspruch ...

Fachpraktisches Abitur 2014

Tonsatz 11

The image shows a musical score for a piece in 4/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter notes in the first three measures and half notes in the fourth. The bass staff is empty. The time signature is 4/4, and the key signature has one flat (B-flat).

T₁-2 Dp⁷ S₈₋₇⁹ Sp⁷ D $\left(\begin{matrix} 9 > \\ 7 \\ \cancel{D}_3 \end{matrix} \right)$ Tp₆₋₅ T₃ $\left(\begin{matrix} 7 \\ D \\ 3 \end{matrix} \right)$ Sp₁₋₂ $\begin{matrix} 6 \\ 5 \\ S \end{matrix}$ $\begin{matrix} 7 \\ 4 - 3 \\ D \end{matrix}$ T

Tonsatz 11

erlaubt !

The first system of the musical score consists of two staves, treble and bass clef, in 4/4 time. The treble staff contains a melodic line of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass staff is empty.

T₁₋₂ Dp⁷ S₈₋₇⁹ Sp⁷ D $\left(\begin{smallmatrix} 9 > \\ 7 \\ \cancel{D}_3 \end{smallmatrix} \right)$ Tp⁶⁻⁵ T₃ $\left(\begin{smallmatrix} 7 \\ D \\ 3 \end{smallmatrix} \right)$ Sp₁₋₂ $\begin{matrix} 6 \\ 5 \\ S \end{matrix}$ $\begin{matrix} 7 \\ 4 - 3 \\ D \end{matrix}$ T

The second system of the musical score consists of two staves, treble and bass clef, in 4/4 time. The treble staff contains a chordal accompaniment with chords: G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5. The bass staff contains a bass line of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4. A red vertical line and a red exclamation mark are placed over the final chord in the treble staff.

T₁₋₂ Dp⁷ S₈₋₇⁹ Sp⁷ D $\left(\begin{smallmatrix} 9 > \\ 7 \\ \cancel{D}_3 \end{smallmatrix} \right)$ Tp⁶⁻⁵ T₃ $\left(\begin{smallmatrix} 7 \\ D \\ 3 \end{smallmatrix} \right)$ Sp₁₋₂ $\begin{matrix} 6 \\ 5 \\ S \end{matrix}$ $\begin{matrix} 7 \\ 4 - 3 \\ D \end{matrix}$ T

Fachpraktisches Abitur 2014

Klangbeispiel

Tonsatzaufgabe 11

The musical score is written for piano in B-flat major and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of quarter notes and half notes, with some chords. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The bass line consists of quarter notes and half notes, with some chords. The piece concludes with a double bar line.

... kritisch ...

- ... ungeschickte harmonische Wendungen (Klangbruch)...
- ... fehlende (Bassdurchgänge oder / und) Vorhaltsbildungen ...
- ... Ausgangslage ...
- ... komplizierte, aufwändige und irreführende Akkordbezeichnung ...
- ... falsche Akkordbezeichnung ...

... zur Erinnerung ...

Auffälligkeiten

Fachpraktisches Abitur Musik

2014

Bestandsaufnahme

... Danke ! ...

... Danke ...

tho

Martin G. Schneider

The musical score is written for two staves, Treble and Bass clef, in the key of D major (one sharp) and 4/2 time. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The lyrics are: "Dan - ke, für mei - ne Ar - beits - stel - le und für die Mu - sik!". The score ends with a double bar line. There are three fermatas above the final notes of the melody.

2

Dan - ke, für mei - ne Ar - beits - stel - le und für die Mu - sik!

T

T⁹₇

hof