

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Naturgemässe Ausbildung in Gesang und Clavierspiel

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VI. Übung in Sext-Akkorden durch Dur und Moll

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VI.

Übung in Sext-Akkorden durch *Dur* und *Moll*.

1.

c-g a-e f-c d-a b-f g-d es-b c-g as-es

Dur Moll D M D M D M D

f-c des-as b-f enharm. ais-eis fis-cis dis-ais h-fis gis-dis

M D M D M D M

e-h cis-gis a-e fis-cis d-a h-fis g-d e-h

D M D M D M D M

enharmon.

Fortschreitung der Dreiklänge in ihre Dominanten.

I. Lage.

2.

c dur *a moll* *f d.* *d m.* *b d.* *g m.* *es d.*

c m. *as d.* *f m.* *des d.* *b m.* oder *ais m.*
enharm.

fis d. *dis m.* *h d.* *gis m.* *e d.* *cis m.*

a d. *fis m.* *d d.* *h m.* *g d.* *e m.* *c d.*

II. Lage.

enharm.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains dense chordal textures with many accidentals, while the bass staff has a simpler accompaniment.

Second system of musical notation, continuing the piece with similar complex textures in the treble and a more active bass line.

III. Lage.

Third system of musical notation, starting with a 2/4 time signature. The treble staff features block chords, and the bass staff has a steady, rhythmic accompaniment.

Fourth system of musical notation, continuing the 2/4 piece. A box labeled "en harm." is placed above the treble staff in the final measure, indicating an enharmonic change.

Fifth system of musical notation, showing further development of the chordal textures in the treble and the accompaniment in the bass.

Sixth system of musical notation, concluding the piece with sustained chords in the treble and a final accompaniment line in the bass.

Der Gang abwärts durch *Moll-* und *Dur-*Dreiklänge mit Septimen-Akkorden vermittelt. I. Lage.

5.

c *a* *f* *d* *hes* *g* *es* *c*

as *f* *des* *hes* *ges* *es* *h* *gis*

e *cis* *a* *fis* *d* *h* *g* *e* *c*

II. Lage.

c *a* *f* *d* *hes* *g* *es* u. s. f.

III. Lage.

c *a* *f* *d* *hes* *g* *es* u. s. f.

Cadenzen.

I. Lage.

II. Lage.

III. Lage.

6.

3 3 4 7
5 #6 6
6 5

3 3 4 7
5 #6 6
6 5

3 3 4 7
5 #6 6
6 5

Fortschreitungen in *Dur* durch Secund- und Terz-Quart-Sexten-Akkord
in 3 Lagen zu üben.

7.

3 2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6

2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6

2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6

Fortschreitungen in *Moll* durch Secund- und Terz-Quart-Sexten-Akkord
in 3 Lagen zu üben.

8.

3 2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6

2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6

2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6
2 6 $\frac{3}{4}$ 6

Fortschreitungen in ganzen Tönen auf- und abwärts.

9.

Fortschreitungen in halben Tönen auf- und abwärts.

10.