

27. Lektion: Dur- und Moll-Arpeggien (3)

In dieser Lektion geht es weiter mit Dur- und Moll-Arpeggien. Die Fingersätze könnt ihr in Lektion 13 und 17 nachschlagen.

Übungen

1 a) **Grundform.** In der 2. Lage. Für Bb und Gm in die 3. Lage wechseln.

Exercise 1a consists of two staves of music in bass clef, 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature (C). The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. Above the notes are the chords: C, Em, F, Bb. The second staff has a key signature of two flats (Gm) and a common time signature (C). The notes are: Gb3, Ab3, Bb3, C4, D4, E4, F4, G4. Above the notes are the chords: Gm, C, Am, G. Both staves end with a double bar line.

1 b) In der 2. Lage.

Exercise 1b consists of two staves of music in bass clef, 4/4 time. The first staff has a key signature of two sharps (F#m) and a common time signature (C). The notes are: G3, A3, B3, C4, D4, E4, F#4, G4. Above the notes are the chords: G, Em, A, F#m. The second staff has a key signature of two sharps (Hm) and a common time signature (C). The notes are: G#3, A#3, B3, C4, D4, E4, F#4, G4. Above the notes are the chords: Hm, Em, C, D. Both staves end with a double bar line.

2 a) **1. Umkehrung.** In der 2. Lage. Für Bb u. Gm in die 3. Lage wechseln.

Exercise 2a consists of two staves of music in bass clef, 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature (C). The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. Above the notes are the chords: C, Em, F, Bb. The second staff has a key signature of two flats (Gm) and a common time signature (C). The notes are: Gb3, Ab3, Bb3, C4, D4, E4, F4, G4. Above the notes are the chords: Gm, C, Am, G. Both staves end with a double bar line.

2 b) In der 2. Lage.

Exercise 2b consists of two staves of music in bass clef, 4/4 time. The first staff has a key signature of two sharps (F#m) and a common time signature (C). The notes are: G3, A3, B3, C4, D4, E4, F#4, G4. Above the notes are the chords: G, Em, A, F#m. The second staff has a key signature of two sharps (Hm) and a common time signature (C). The notes are: G#3, A#3, B3, C4, D4, E4, F#4, G4. Above the notes are the chords: Hm, Em, C, D. Both staves end with a double bar line.

3 a) **2. Umkehrung**. In der 2. Lage. Für Bb in die 1. Lage wechseln.

Chords: C, Em, F, B \flat , Gm, C, Am, G

The first staff contains four measures of music. The first measure has a C chord, the second an Em chord, the third an F chord, and the fourth a B \flat chord. The second staff contains four measures. The first measure has a Gm chord, the second a C chord, the third an Am chord, and the fourth a G chord. The music consists of eighth notes and rests, with a double bar line at the end of the second staff.

3 b) In der 2. Lage. Bei A-Dur wird die tiefe E-Saite leer angeschlagen.

Chords: G, Em, A, F \sharp m, Hm, Em, C, D

The first staff contains four measures of music. The first measure has a G chord, the second an Em chord, the third an A chord, and the fourth an F \sharp m chord. The second staff contains four measures. The first measure has an Hm chord, the second an Em chord, the third a C chord, and the fourth a D chord. The music consists of eighth notes and rests, with a double bar line at the end of the second staff.

Theorie: Doppel- bzw. Dreifach (Sub-)Dominante

In Dur-Stücken können neben Tonika, Subdominante und Dominante noch weitere Dur-Akkorde vorkommen:

Zunächst die Subdominante der Subdominante, genannt **Doppel-Subdominante**, und außerdem die Subdominante der Doppelsubdominante, genannt **Dreifach-Subdominante**.

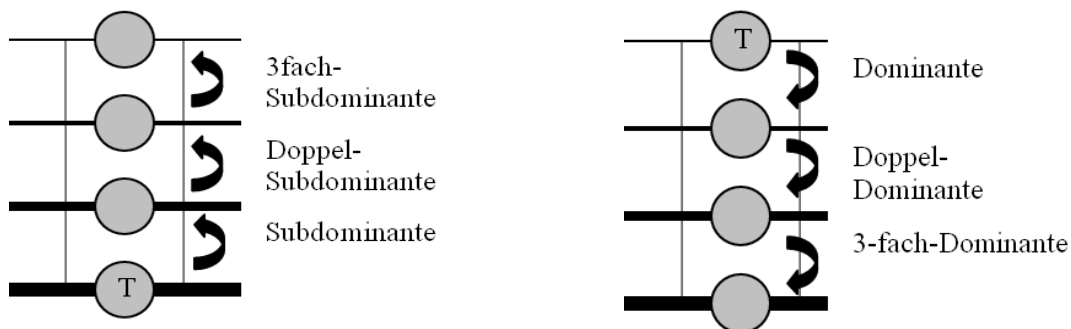
Diese Akkorde kommen vor allem im Blues und in verwandten Stilrichtungen vor (Blues-Rock, Hard-Rock, Rhythm & Blues etc.)

Analog verhält es sich mit der Dominante: Hier gibt es die **Doppeldominante**, also die Dominante der Dominante, und die **Dreifach-Dominante**, also die Dominante der Doppeldominante. Diese Akkorde können in allen Stilrichtungen vorkommen.

Beispiel

Bezeichnung	Bsp. in C-Dur
Tonika	C
Subdominante	F
Doppel-Subdominante	Bb
3fach-Subdominante	Eb
Dominante	G
Doppel-Dominante	D
3fach-Dominante	A

Doppel- und 3-fach (Sub-)Dominante auf dem Bass



Variante

Wird ein Akkord, der normalerweise in Dur erwartet wird, in Moll gespielt, spricht man von einer **Variante**. Wird z.B. in einem Stück in C-Dur statt der Subdominante F der Akkord Fm gespielt, spricht man von der **Subdominant-Variante**. Analog: Wird anstelle von Em, der Dominant-Parallelen, E gespielt, so nennt man dies **Dominant-Parallelen-Variante**.

Übung

Demnach könnte man die Doppeldominante auch wie bezeichnen? Und die 3-fach-Dominante?