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# ELEMENTARÜBUNGEN MUSIK

Töne  
Tonleitern  
Intervalle  
Akkorde

2008

# Vorbemerkung

Die „Elementarübungen Musik“ sind eine Materialsammlung für ein vielfältiges Training in den Bereichen **Töne, Tonleitern, Intervalle und Akkorde**.

Geübt werden kann:

- Lesen
- Analysieren
- Singen
- Spielen
- Hören
- Schreiben

Neben dem rein kognitiven Erfassen der gedruckten Musik (was steht da?) soll auch die Reaktionsgeschwindigkeit gesteigert werden, das heißt die Schnelligkeit, mit der die Notation gelesen und bewusst in musikalische Aktion (was soll ich tun?) umgesetzt wird.

Bei der Umsetzung von Notentext in klingende Musik gibt es eine ideale Reihenfolge der Aktionen:

1. Lesen (Erkennen)
2. Wissen (Verknüpfung des Erkannten mit vorhandenem Wissen - Analyse)
3. Inneres Hören (Entwicklung einer Klangvorstellung)
4. Singen (elementares Umsetzen auf die klangliche Ebene)
5. Spielen
6. Äußeres Hören (Kontrolle von Singen und Spielen)
7. Schreiben

Auf diese Weise erfolgt durch die „Elementarübungen“ ein umfassendes Training aller für ein verantwortungsbewusstes Musizieren notwendigen Faktoren, einschließlich der Überprüfung des vorhandenen Wissens und der Ausbildung des inneren und äußeren Gehörs. Sie erziehen zu einem souveränen Umgang mit notierter Musik.

Zu allen Übungsblättern gibt es ein entsprechendes (gelbes) **Lösungsblatt** für Aufgabenstellungen, die mit Lesen und Analysieren zu tun haben. Eine Kontrolle für Spielaufgaben sollte sinnvollerweise von einer anderen Person wahrgenommen werden. Beim Singen kann die Überprüfung der Ergebnisse eigenständig erfolgen. Selbstverständlich können aber alle diese Übungen auch im Selbststudium erfolgen.

**Zielgruppen** sind neben Studierenden in allen Fachbereichen vor allem angehende Chorleiter und Dirigenten.

# Systematik

In allen Bereichen ist das Material in Gruppen und der Schwierigkeitsgrad in Stufen geordnet:

## Töne

Gruppe 1	Stammtöne / Grundnotenwerte bis 32tel-Note
Gruppe 2	einfache Akzidenzen / Punktierungen, 64tel- und 128tel-Note
Gruppe 3	doppelte Akzidenzen / Ligaturen (Überbindungen)
Stufe 1	Violin-/Bass-Schlüssel / maximal eine Hilfslinie
Stufe 2	Violin-/Bass-/neuer Tenor-/Altschlüssel / maximal drei Hilfslinien
Stufe 3	Violin-/Bass-/neuer Tenor-/Alt-/Sopranschlüssel / bis zu fünf Hilfslinien

## Tonleitern

Gruppe 1	Dur, Moll (natürlich, harmonisch, melodisch)
Gruppe 2	dorisch, phrygisch, lydisch, mixolydisch
Gruppe 3	ungarisches Dur/Moll, Molldur, lokrisch, Ganztonleiter
Stufe 1	Violin-/Bass-Schlüssel / maximal 1 Hilfslinie / mit Vorzeichnung bis vier Vorzeichen / stufenweise ab Grundton
Stufe 2	Violin-/Bass-Schlüssel / maximal 3 Hilfslinien / mit Vorzeichnung bis sieben Vorzeichen / stufenweise ab Grundton
Stufe 3	Violin-/Bass-/Alt-Schlüssel / maximal 3 Hilfslinien / ohne Vorzeichnung bis sieben Vorzeichen / stufenweise ab Grundton
Stufe 4	Violin-/Bass-/Alt-/Tenor-Schlüssel / maximal 3 Hilfslinien / ohne Vorzeichnung / verstreut

## Intervalle

Gruppe 1	diatonische Intervalle
Gruppe 2	chromatische Intervalle: übermäßig/vermindert
Gruppe 3	chromatisch: doppelt übermäßig/vermindert / (bei Stufe 4 auch: chromatisch - mehrfach übermäßig/vermindert, Kuriositäten)
Stufe 1	ein System, Violin- oder Bassschlüssel maximal eine Hilfslinie, höchstens Oktave, Stammtöne
Stufe 2	ein System, Violin- oder Bassschlüssel maximal drei Hilfslinien, höchstens Doppeloktave / ein einfaches Akzidenz
Stufe 3	ein System, Violin- oder Bassschlüssel maximal drei Hilfslinien, höchstens Doppeloktave / zwei einfache Akzidenzen
Stufe 4	zwei Systeme, Violin-/Bassschlüssel bis zu fünf Hilfslinien / einfache und doppelte Akzidenzen

## Akkorde

Gruppe 1	dur - moll - vermindert - übermäßig
Gruppe 2	$D^7 - s^5 - S^5 - D^v - D^4$
Gruppe 3	Formen der Dominante mit: 7, 9, 5<, 5>, 6 und 4, auch verkürzt
Stufe 1	ein System (Violin- oder Bassschlüssel) - ohne Verdopplungen
Stufe 2	ein System (Violin- oder Bassschlüssel) - mit Verdopplungen
Stufe 3	zwei Systeme (Violin- und Bassschlüssel) - mit Verdopplungen
Stufe 4	vier Systeme (Violin-/neuer Tenor- und Bassschlüssel) - mit Verdopplungen

# Hinweise zum Gebrauch - Aufgaben

## Allgemein (für alle Bereiche)

Mögliche Aufgabenstellungen sind auf jeden Übungsblatt in der linken oberen Ecke mit der Aufrichtung „Bestimme:“ angegeben. Sie beziehen sich auf Lese-(„Bestimmungs-“) und Analyse-Übungen.

Auf jedem Übungsblatt sind Töne, Intervalle bzw. Akkorde durchnummieriert. Dies ermöglicht ein schnelles Auffinden der Lösungen.

Akzidenzen gelten nur für die Noten, vor denen sie stehen.

Beim Durchnehmen der Aufgaben kann linear vorgegangen werden, also der Reihe nach von der ersten bis zur letzten Nummer, aber auch sprunghaft, indem man dort ansetzt, wo das Auge „hängenbleibt“. Dies fördert vor allem die Reaktionsgeschwindigkeit. Wer es sich besonders schwer machen will, kann das Übungsblatt sogar auf den Kopf stellen!

## Lesen:

„Musikalisches“ Lesen muss gründlich erfolgen. Das bedeutet, dass alle Zeichen erfasst werden und feine Bedeutungsunterschiede je nach Kontext erkannt werden.

## Analysieren:

Beim Analysieren sollte bereits eine Klangvorstellung entstehen, die dann beim Singen und Spielen an der Realität überprüft werden kann. Mit Analyse ist hier vor allem bei Akkorden das Erkennen der Bedeutung dessen gemeint, was das Auge wahrgenommen hat.

## Singen:

Beim Singen müssen gegebenenfalls Töne in den eigenen Stimmumfang oktaviert werden.

## Spielen:

Grundsätzlich ist jedes chromatische Instrument für (Vomblatt) Spielübungen geeignet. Für Intervalle und Akkorde ist allerdings ein Tasteninstrument von Vorteil. Auf nicht polyphonen Instrumenten („Melodieinstrumenten“) können nur melodische Intervalle und gebrochene Akkorde dargestellt werden.

Nicht zu unterschätzen ist der Einsatz bei elementaren **Partiturspiel-Übungen**.

## Hören:

Die Verbindung des Gelesenen mit dem Wissen um dessen Bedeutung und dem wirklichen Klang ist die effektivste Art der Gehörbildung auch im Selbststudium.

## Schreiben:

Immer wieder sollte auch das Aufschreiben von Musik getübt werden. Dies kann erfolgen etwa durch „Umschlüsse“ (die gleichen Töne mit anderen Notenschlüssen) oder enharmonische Verwechslungen.

## Töne:

	z.B. in <b>2/1</b> (1)
<u>Bestimme:</u>	Tonname
Oktavbereich	ais
Notenwert	eingestrichene Oktav (ais1)
Stufen in Tonarten (mit bis zu sieben Vorzeichen)	7/16tel-Note
	<b>I</b> in ais-Moll
	<b>II</b> in gis-Moll
	<b>III</b> in Fis-Dur
	<b>IV</b> in keiner gebräuchlichen Tonart
	<b>V</b> in dis-Moll
	<b>VI</b> in Cis-Dur
	<b>VII</b> in H-Dur / h-Moll harmonisch
enharmonische Umdeutung	b1 (ceses2)
	<b>I</b> in B-Dur / b-Moll
	<b>II</b> in As-Dur / as-Moll
	<b>III</b> in Ges-Dur / g-Moll
	<b>IV</b> in F-Dur / f-Moll
	<b>V</b> in Es-Dur / es-Moll
	<b>VI</b> in Des-Dur / d-Moll natürlich
	<b>VII</b> in Ces-Dur

## Zusatzaufgaben:

Zusätzlich zur reinen Tonbestimmung (Tonname - Notenwert) können die (melodischen) Intervalle zwischen zwei aufeinanderfolgenden Tönen bestimmt werden.

Andere Notenschlüsseln denken (z.B. Bass- statt Violinschlüssel).

Mit einer hinzugedachten Tonartvorzeichnung lesen.

Transponiert lesen: z.B. Klarinette in B (notiertes ais1 klingt einen Ganzton tiefer: gis1)

## Intervalle:

z.B. **1/2** (2: es1 - d3)

<u>Bestimme:</u>	Intervallbezeichnung	große Septime
	Vorkommen in Tonarten	Es-Dur / es-Moll harmonisch: zwischen I und VII
		c-Moll: zwischen III und II
		B-Dur: zwischen IV und III
		g-Moll: zwischen VI und V
	Komplementärintervall	kleine Sekunde

z.B. **1/4** (3: Fisis - eis2)

enharmonische Umdeutung  
in gleiches Intervall

G - f2

z.B. **2/1** (1: f1 - gis1)

Intervallbezeichnung  
enharmonische Umdeutung  
in diatonisches intervall

übermäßige Sekunde

f1 - as1 (kleine Terz)

## Vorkommen der diatonischen Intervalle:

	<u>in Dur</u>	<u>in natürlich Moll</u>	<u>in harmonisch Moll</u>
2-	III, VII	II, V	II, V
2+	I, II, IV, V, VI	I, III, IV, VI, VII	I, III, IV (VI)
(2<)			
3-	II, III, VI, VII	I, II, IV, V	I, II, V, VII
3+	I, IV, V	III, VI, VII	III, V, VI (VII)
(4>)			
4	I, II, III, V, VI, VII	I, II, III, IV, V, VII	I, II, III, V
4<	VI	VI	IV
5>	VII	II	II, VII
5	I, II, III, IV, V, VI	I, III, IV, V, VI, VII	I, IV, V, VI (III)
(5<)			
6-	III, VI, VII	I, II, V	I, V, VII
6+	I, II, IV, V	III, IV, VII	II, III, IV, VI (VII)
(7>)			
7-	II, III, V, VI, VII	I, II, IV, V, VII	II, IV, V
7+	I, IV	III, VI	I, III, VI

(in Klammern die im harmonischen Moll vorkommenden chromatischen Intervalle)

## Zusatzaufgaben:

Andere Notenschlüsseln denken (z.B. Bass- statt Violinschlüssel).

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten

**Gruppe 1** (Stammtöne, Grundnotenwerte)  
**Stufe 1** (Violin-/Baßschlüssel, max. eine Hilfslinie)

1      2      3      4      5      6      7      8

9      10     11     12     13     14     15     16

17     18     19     20     21     22     23     24

25     26     27     28     29     30     31     32

33     34     35     36     37     38     39     40

41     42     43     44     45     46     47     48

1/2

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten

**Gruppe 1** (Stammtöne, Grundnotenwerte)**Stufe 2** (Violin-/Baß-/neuer Tenor-/Altschlüssel, max. drei Hilfslinien)

The musical staff consists of five horizontal lines and four spaces. The notes are placed on or between these lines. The first staff (notes 1-8) uses a treble clef and has a mostly G major key signature. The second staff (notes 9-16) also uses a treble clef. The third staff (notes 17-24) uses a bass clef. The fourth staff (notes 25-32) uses a treble clef. The fifth staff (notes 33-40) uses a treble clef. The sixth staff (notes 41-48) uses a bass clef.

Numbered notes:

- 1: Treble G (G4)
- 2: Bass A (A3)
- 3: Treble B (B4)
- 4: Bass C (C4)
- 5: Bass D (D4)
- 6: Bass E (E4)
- 7: Treble F (F4)
- 8: Treble G (G4)
- 9: Bass A (A3)
- 10: Bass B (B3)
- 11: Treble C (C4)
- 12: Bass D (D3)
- 13: Bass E (E3)
- 14: Bass F (F3)
- 15: Bass G (G3)
- 16: Bass A (A3)
- 17: Bass C (C3)
- 18: Bass D (D3)
- 19: Treble F (F3)
- 20: Bass G (G3)
- 21: Bass A (A3)
- 22: Bass B (B3)
- 23: Bass C (C3)
- 24: Bass D (D3)
- 25: Treble G (G4)
- 26: Bass A (A3)
- 27: Bass B (B3)
- 28: Bass C (C3)
- 29: Bass D (D3)
- 30: Bass E (E3)
- 31: Bass F (F3)
- 32: Bass G (G3)
- 33: Treble G (G4)
- 34: Treble A (A4)
- 35: Treble B (B4)
- 36: Bass C (C3)
- 37: Bass D (D3)
- 38: Bass E (E3)
- 39: Bass F (F3)
- 40: Bass G (G3)
- 41: Bass A (A3)
- 42: Bass B (B3)
- 43: Treble C (C4)
- 44: Treble D (D4)
- 45: Bass E (E3)
- 46: Bass F (F3)
- 47: Bass G (G3)
- 48: Treble A (A4)

3/1

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert

Stufe 3 (Violin-/Baß-/neuer Tenor-/Tenor-/Alt-/Sopranschlüssel, max. fünf Hilfslinien)  
Gruppe 1 (Stammtöne, Grundnotenwerte)

1      2      3      4      5      6      7      8

9      10     11     12     13     14     15     16

17     18     19     20     21     22     23     24

25     26     27     28     29     30     31     32

33     34     35     36     37     38     39     40

41     42     43     44     45     46     47     48

2/1

## Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 2** (einfache Akzidenzen, Punktierungen, 1/64, 1/128)  
**Stufe 1** (Violin-/Baßschlüssel, max. eine Hilfslinie)

The musical exercise consists of eight staves of music, each containing eight numbered notes. The notes are primarily quarter notes, with some eighth and sixteenth notes. The first staff uses a treble clef, the second and fifth staves use a bass clef, and the remaining staves use a treble clef. The notes are marked with various accidentals: sharps (#), flats (b), and naturals (n). The notes are numbered 1 through 48 above each staff.

## Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 2** (einfache Akzidenzen, Punktierungen, 1/64, 1/128)  
**Stufe 2** (Violin-/Baß-/neuer Tenor-/Altschlüssel, max. drei Hilfslinien)

The musical exercise consists of eight staves of music, numbered 1 through 48. Each staff contains a single note with a specific pitch, rhythm, and articulation. The notes are distributed across different octaves and time values (eighth notes, sixteenth notes, etc.). The exercise includes various key signatures (G major, D major, A major, E major, B major, F# minor, C# minor, G# minor) and time signatures (common time). The notes are marked with dots, dashes, and vertical strokes to indicate specific performance techniques.

2/3

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 2** (einfache Akzidenzen, Punktierungen, 1/64, 1/128)**Stufe 3** (Violin-/Baß-/neuer Tenor-/Tenor-/Alt-/Sopranschlüssel, max. fünf Hilfslinien)

The musical exercise consists of eight staves of music, numbered 1 through 48. Each staff contains a single note with a specific pitch, duration, and dynamic marking. The notes are distributed across various octaves and include both sharp and flat symbols. The staves are arranged in two columns of four, with some staves being treble clef (G) and others bass clef (F).

Staff 1: 1 (B-flat), 2 (D-sharp), 3 (B-flat), 4 (D-sharp), 5 (B-flat), 6 (B-flat), 7 (D-sharp), 8 (D-sharp)

Staff 9: 9 (D-sharp), 10 (B-flat), 11 (D-sharp), 12 (B-flat), 13 (D-sharp), 14 (B-flat), 15 (D-sharp), 16 (B-flat)

Staff 17: 17 (B-flat), 18 (B-flat), 19 (B-flat), 20 (B-flat), 21 (D-sharp), 22 (B-flat), 23 (B-flat), 24 (B-flat)

Staff 25: 25 (B-flat), 26 (D-sharp), 27 (B-flat), 28 (D-sharp), 29 (B-flat), 30 (D-sharp), 31 (B-flat), 32 (D-sharp)

Staff 33: 33 (B-flat), 34 (D-sharp), 35 (B-flat), 36 (B-flat), 37 (D-sharp), 38 (B-flat), 39 (D-sharp), 40 (B-flat)

Staff 41: 41 (B-flat), 42 (B-flat), 43 (B-flat), 44 (D-sharp), 45 (D-sharp), 46 (B-flat), 47 (D-sharp), 48 (B-flat)

## Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 3** (doppelte Akzidenzen, Ligaturen)  
**Stufe 1** (Violin-/Baßschlüssel, max. eine Hilfslinie)

The musical exercise consists of eight staves of music, numbered 1 through 48. Each staff contains a single melodic line. The music is written in two clefs: Treble (G-clef) and Bass (F-clef). The key signature varies across the staves, including major keys like G major and C major, and minor keys like A minor and D minor. The time signature is mostly common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The exercise focuses on identifying pitch names, octaves, note values, scale steps, and enharmonic equivalents.

3/2

## Töne

- Bestimme:**
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 3** (doppelte Akzidenzen, Ligaturen)**Stufe 2** (Violin-/Baß-/neuer Tenor-/Altschlüssel, max. drei Hilfslinien)

The musical exercise consists of eight staves of music, numbered 1 through 48. The music is in 3/2 time. The clefs and key signatures change frequently across the staves:

- Staff 1: G clef, two sharps (F# and C#).
- Staff 2: G clef, one sharp (F#).
- Staff 3: F clef, one sharp (F#).
- Staff 4: C clef, one sharp (F#).
- Staff 5: F clef, one sharp (F#).
- Staff 6: G clef, one sharp (F#).
- Staff 7: G clef, one sharp (F#).
- Staff 8: F clef, one sharp (F#).
- Staff 9: G clef, one sharp (F#).
- Staff 10: G clef, one sharp (F#).
- Staff 11: G clef, one sharp (F#).
- Staff 12: F clef, one sharp (F#).
- Staff 13: C clef, one sharp (F#).
- Staff 14: F clef, one sharp (F#).
- Staff 15: G clef, one sharp (F#).
- Staff 16: G clef, one sharp (F#).
- Staff 17: F clef, one sharp (F#).
- Staff 18: G clef, one sharp (F#).
- Staff 19: G clef, one sharp (F#).
- Staff 20: G clef, one sharp (F#).
- Staff 21: F clef, one sharp (F#).
- Staff 22: G clef, one sharp (F#).
- Staff 23: G clef, one sharp (F#).
- Staff 24: G clef, one sharp (F#).
- Staff 25: G clef, one sharp (F#).
- Staff 26: G clef, one sharp (F#).
- Staff 27: G clef, one sharp (F#).
- Staff 28: F clef, one sharp (F#).
- Staff 29: G clef, one sharp (F#).
- Staff 30: F clef, one sharp (F#).
- Staff 31: G clef, one sharp (F#).
- Staff 32: G clef, one sharp (F#).
- Staff 33: G clef, one sharp (F#).
- Staff 34: G clef, one sharp (F#).
- Staff 35: G clef, one sharp (F#).
- Staff 36: F clef, one sharp (F#).
- Staff 37: G clef, one sharp (F#).
- Staff 38: F clef, one sharp (F#).
- Staff 39: G clef, one sharp (F#).
- Staff 40: G clef, one sharp (F#).
- Staff 41: F clef, one sharp (F#).
- Staff 42: G clef, one sharp (F#).
- Staff 43: G clef, one sharp (F#).
- Staff 44: F clef, one sharp (F#).
- Staff 45: G clef, one sharp (F#).
- Staff 46: F clef, one sharp (F#).
- Staff 47: G clef, one sharp (F#).
- Staff 48: G clef, one sharp (F#).

## Töne

- Bestimme:**
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 3** (doppelte Akzidenzen, Ligaturen)  
**Stufe 3** (Violin-/Baß-/neuer Tenor-/Tenor-/Alt-/Sopranschlüssel, max. fünf Hilfslinien)

The musical exercise consists of eight staves of music, numbered 1 through 48. Each staff contains two measures of music. The music is written in various clefs (G, F, C) and includes double accidentals (bb and x). Measures 1-8 are on the treble clef staff. Measures 9-16 are on the bass clef staff. Measures 17-24 are on the treble clef staff. Measures 25-32 are on the bass clef staff. Measures 33-40 are on the bass clef staff. Measures 41-48 are on the bass clef staff.

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. Tonarten, in denen leitereigen

**Gruppe 1** (diatonisch)  
**Stufe 1** (ein System, Violin- oder Baßschlüssel,  
 max. eine Hilfslinie, max. Oktave, Stammtöne)

1            2            3            4            5            6            7            8

9            10          11          12          13          14          15          16

17          18          19          20          21          22          23          24

25          26          27          28          29          30          31          32

33          34          35          36          37          38          39          40

41          42          43          44          45          46          47          48

# Intervalle

Bestimme:

1. Intervallbezeichnung
2. Vorkommen in Tonarten
3. Komplementärintervall

**Gruppe 1** (diatonisch)

**Stufe 2** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien, max. zwei Oktaven, ein einfaches Akzidenz)

1            2            3            4            5            6            7            8

9            10          11          12          13          14          15          16

17          18          19          20          21          22          23          24

25          26          27          28          29          30          31          32

33          34          35          36          37          38          39          40

41          42          43          44          45          46          47          48

# Intervalle

Bestimme:

1. Intervallbezeichnung
2. Vorkommen in Tonarten
3. Komplementärintervall

**Gruppe 1** (diatonisch)

**Stufe 3** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien, max. zwei Oktaven, zwei einfache Akzidenzen)

The image shows a musical staff with 48 numbered intervals for identification. The staff uses a treble clef and bass clef, with three auxiliary lines above the staff. The intervals are numbered 1 through 48. Each interval is represented by a vertical line with a note head, indicating pitch and tone color (natural, sharp, or flat).

Number	1	2	3	4	5	6	7	8
1	#o	b <sub>o</sub>						
9	b <sub>o</sub>	#o						
17	b <sub>o</sub>	#o						
25	#o	b <sub>o</sub>						
41	#o	b <sub>o</sub>						
Number	10	11	12	13	14	15	16	
18	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	#o	b <sub>o</sub>	#o	
26	#o	b <sub>o</sub>	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	#o	
34	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	
42	#o	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	
Number	19	20	21	22	23	24		
27	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>		
35	#o	b <sub>o</sub>						
43	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>		
44	#o	b <sub>o</sub>						
Number	28	29	30	31	32			
36	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>		
45	#o	b <sub>o</sub>						
46	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>		
47	#o	b <sub>o</sub>						
Number	37	38	39	40				
38	b <sub>o</sub>	#o	b <sub>o</sub>	b <sub>o</sub>				
48	#o	b <sub>o</sub>	b <sub>o</sub>	b <sub>o</sub>				

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# Intervalle

- Bestimme:
1. Intervallbezeichnung
  2. Vorkommen in Tonarten
  3. enharmonische Umdeutung in gleiches Intervall  
(erneut Tonarten bestimmen)

**Gruppe 1** (diatonisch)**Stufe 4** (zwei Systeme, Violin-/Baßschlüssel, bis fünf Hilfslinien, einfache und doppelte Akzidenzen)

1                    2                    3                    4                    5                    6                    7                    8

A musical staff consisting of two systems of five-line staves. The top system is in Violin clef (G) and the bottom is in Bass clef (F). The staff shows note heads with various diatonic and chromatic alterations. Interval 1 starts with a note marked with a cross (x) over a circle. Interval 2 has a double flat (bb) under a circle. Interval 3 has a sharp (#) under a circle. Interval 4 has a single flat (b) under a circle. Interval 5 has a cross (x) over a circle. Interval 6 has a double flat (bb) under a circle. Interval 7 has a sharp (#) under a circle. Interval 8 has a double flat (bb) under a circle.

9                    10                  11                  12                  13                  14                  15                  16

A continuation of the musical staff from the previous section. It includes two systems of five-line staves. Interval 9 has a cross (x) over a circle. Interval 10 has a single flat (b) under a circle. Interval 11 has a sharp (#) under a circle. Interval 12 has a double flat (bb) under a circle. Interval 13 has a cross (x) over a circle. Interval 14 has a single flat (b) under a circle. Interval 15 has a cross (x) over a circle. Interval 16 has a double flat (bb) under a circle.

17                  18                  19                  20                  21                  22                  23                  24

A continuation of the musical staff. It includes two systems of five-line staves. Interval 17 has a sharp (#) under a circle. Interval 18 has a double flat (bb) under a circle. Interval 19 has a cross (x) over a circle. Interval 20 has a double flat (bb) under a circle. Interval 21 has a cross (x) over a circle. Interval 22 has a single flat (b) under a circle. Interval 23 has a cross (x) over a circle. Interval 24 has a double flat (bb) under a circle.

25                  26                  27                  28                  29                  30                  31                  32

A continuation of the musical staff. It includes two systems of five-line staves. Interval 25 has a cross (x) over a circle. Interval 26 has a double flat (bb) under a circle. Interval 27 has a single flat (b) under a circle. Interval 28 has a sharp (#) under a circle. Interval 29 has a double flat (bb) under a circle. Interval 30 has a single flat (b) under a circle. Interval 31 has a sharp (#) under a circle. Interval 32 has a double flat (bb) under a circle.

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

**Gruppe 2** (chromatisch, einfach übermäßig/vermindert)

**Stufe 1** (ein System, Violin- oder Baßschlüssel, max. eine Hilfslinie,  
 max. Oktave, mit einem einfachen Aktidenz)

The image contains six rows of musical staves, each with two notes per staff. The notes are represented by open circles with stems. Above each staff, there are numbers indicating the interval between the notes. The intervals shown are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48.

# Intervalle

Bestimme: 1. Intervallbezeichnung  
2. enharmonische Umdeutung in  
diatonisches Intervall

**Gruppe 2** (chromatisch: einfach übermäßig/vermindert)

**Stufe 2** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien,  
max. zwei Oktaven, ein einfaches Akzidenz)

1      2      3      4      5      6      7      8

9      10     11     12     13     14     15     16

17     18     19     20     21     22     23     24

25     26     27     28     29     30     31     32

33     34     35     36     37     38     39     40

41     42     43     44     45     46     47     48

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

**Gruppe 2** (chromatisch: einfach übermäßig/vermindert)  
**Stufe 3** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien,  
 max. zwei Oktaven, Akzidenzen: zwei einfache oder ein doppeltes )

The musical staff consists of five lines and four spaces. It features two clefs: a treble clef on the first line and a bass clef on the fourth line. The staff is divided into eight groups of six intervals each, numbered 1 through 48. Each group contains a treble clef at the top and a bass clef at the bottom. The notes are represented by circles with stems, and accidentals (flats, sharps, naturals) are placed above or below the notes. Roman numerals are placed above the staff to indicate the interval quality.

Number	1	2	3	4	5	6	7	8
1	xo				#o			
2		o						
3			xo					
4				o				
5					#o			
6						o		
7						xo		
8							o	
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								
19								
20								
21								
22								
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38								
39								
40								
41								
42								
43								
44								
45								
46								
47								
48								

2/4

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung  
 in gleiches Intervall

**Gruppe 2** (chromatisch: einfach übermäßig/vermindert)  
**Stufe 4** (zwei Systeme, Violin-/Baßschlüssel, bis fünf Hilfslinien  
 einfache und doppelte Akzidenzen)

1      2      3      4      5      6      7      8

9      10     11     12     13     14     15     16

17     18     19     20     21     22     23     24

25     26     27     28     29     30     31     32

# Intervalle

Bestimme:

1. Intervallbezeichnung
2. enharmonische Umdeutung in diatonisches Intervall

**Gruppe 3** (chromatisch: doppelt übermäßig/vermindert)

**Stufe 1** (ein System, Violin- oder Baßschlüssel, max. eine Hilfslinie, max. Oktave, mit zwei einfachen Aktidenzien)

The musical staff consists of 5 lines and 4 spaces. The notes are represented by circles with stems. Sharp symbols (#) indicate notes above the staff, and flat symbols (b) indicate notes below the staff. The notes are grouped into 8 measures of 2/4 time. The key signature is F# major (one sharp). The notes are numbered sequentially from 1 to 48.

# Intervalle

Bestimme:

1. Intervallbezeichnung
2. enharmonische Umdeutung in diatonisches Intervall

**Gruppe 3** (chromatisch: doppelt übermäßig/vermindert)

**Stufe 2** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien, max. zwei Oktaven, mit einem doppelten Akzidenz)

The chart contains 48 numbered positions for identifying intervals. The positions are arranged in six rows of eight. Each row has a staff with a treble clef or bass clef, followed by a set of five horizontal lines. The positions are numbered as follows:

- Row 1: 1, 2, 3, 4, 5, 6, 7, 8
- Row 2: 9, 10, 11, 12, 13, 14, 15, 16
- Row 3: 17, 18, 19, 20, 21, 22, 23, 24
- Row 4: 25, 26, 27, 28, 29, 30, 31, 32
- Row 5: 33, 34, 35, 36, 37, 38, 39, 40
- Row 6: 41, 42, 43, 44, 45, 46, 47, 48

Each position contains one of the following symbols: a circle with a vertical line through it (representing a half note), a circle with a horizontal line through it (representing a whole note), a circle with a diagonal line through it (representing a quarter note), a circle with a cross inside (representing an eighth note), or a circle with a double bar line inside (representing a sixteenth note). Some symbols also have additional markings like a sharp sign (F#) or a flat sign (Bb).

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

**Gruppe 3** (chromatisch: doppelt übermäßig/vermindert)

**Stufe 3** (ein System, Violin- oder Baßschlüssel, max. vier Hilfslinien,  
 max. drei Oktaven, Akzidenzen: ein einfaches und ein doppeltes )

1            2            3            4            5            6            7            8

9            10          11          12          13          14          15          16

17          18          19          20          21          22          23          24

25          26          27          28          29          30          31          32

33          34          35          36          37          38          39          40

41          42          43          44          45          46          47          48

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# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung  
 in diatonisches Intervall

**Gruppe 3** (chromatisch: mehrfach übermäßig/vermindert, Kuriositäten)  
**Stufe 4** (zwei Systeme, Violin-/Baßschlüssel, bis fünf Hilfslinien  
 einfache und doppelte Akzidenzen)

1      2      3      4      5      6      7      8

9      10     11     12     13     14     15     16

17     18     19     20     21     22     23     24

25     26     27     28     29     30     31     32

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 1** (ein System - ohne Verdopplungen)

1      2      3      4      5      6      7      8

9      10     11     12     13     14     15     16

17     18     19     20     21     22     23     24

25     26     27     28     29     30     31     32

33     34     35     36     37     38     39     40

41     42     43     44     45     46     47     48

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung
  6. Verdoppelten Akkordton

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 2** (ein System - mit Verdopplungen)

The image shows a grid of 48 musical staves, each consisting of two measures. The staves are organized into four columns of 12 staves each. The first column contains staves 1 through 8. The second column contains staves 9 through 16. The third column contains staves 17 through 24. The fourth column contains staves 25 through 48. Each staff begins with a clef (treble or bass), a key signature, and two measures of chords. The chords are indicated by circles with stems, representing different voicings and progressions across the system.

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 3** (zwei Systeme - mit Verdopplungen)

1            2            3            4            5            6            7            8

Chords 1-8:

- 1: C major (open circles)
- 2: A major (filled circles)
- 3: F# major (filled circles)
- 4: G major (open circles)
- 5: E major (open circles)
- 6: D major (filled circles)
- 7: B major (filled circles)
- 8: A major (open circles)

9            10          11          12          13          14          15          16

Chords 9-16:

- 9: A major (open circles)
- 10: E major (filled circles)
- 11: B major (open circles)
- 12: F# major (filled circles)
- 13: G major (open circles)
- 14: D major (filled circles)
- 15: B major (filled circles)
- 16: F# major (filled circles)

17          18          19          20          21          22          23          24

Chords 17-24:

- 17: C major (open circles)
- 18: E major (filled circles)
- 19: B major (open circles)
- 20: F# major (filled circles)
- 21: G major (open circles)
- 22: D major (filled circles)
- 23: B major (filled circles)
- 24: A major (open circles)

25          26          27          28          29          30          31          32

Chords 25-32:

- 25: A major (open circles)
- 26: E major (filled circles)
- 27: B major (open circles)
- 28: F# major (filled circles)
- 29: G major (open circles)
- 30: D major (filled circles)
- 31: B major (filled circles)
- 32: A major (open circles)

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# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung
  6. Verdoppelten Akkordton

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)  
**Stufe 4** (vier Systeme - mit Verdopplungen)

1            2            3            4            5            6            7            8

Musical staff for measures 1-8. The staff has four systems of two measures each. Measure 1: 1st system (C major), 2nd system (G major). Measure 2: 1st system (G major), 2nd system (D major). Measure 3: 1st system (D major), 2nd system (A major). Measure 4: 1st system (A major), 2nd system (E major). Measure 5: 1st system (E major), 2nd system (B major). Measure 6: 1st system (B major), 2nd system (F# minor). Measure 7: 1st system (F# minor), 2nd system (C major). Measure 8: 1st system (C major), 2nd system (G major).

9            10          11          12          13          14          15          16

Musical staff for measures 9-16. The staff has four systems of two measures each. Measure 9: 1st system (G major), 2nd system (D major). Measure 10: 1st system (D major), 2nd system (A major). Measure 11: 1st system (A major), 2nd system (E major). Measure 12: 1st system (E major), 2nd system (B major). Measure 13: 1st system (B major), 2nd system (F# minor). Measure 14: 1st system (F# minor), 2nd system (C major). Measure 15: 1st system (C major), 2nd system (G major). Measure 16: 1st system (G major), 2nd system (D major).

17          18          19          20          21          22          23          24

Musical staff for measures 17-24. The staff has four systems of two measures each. Measure 17: 1st system (D major), 2nd system (A major). Measure 18: 1st system (A major), 2nd system (E major). Measure 19: 1st system (E major), 2nd system (B major). Measure 20: 1st system (B major), 2nd system (F# minor). Measure 21: 1st system (F# minor), 2nd system (C major). Measure 22: 1st system (C major), 2nd system (G major). Measure 23: 1st system (G major), 2nd system (D major). Measure 24: 1st system (D major), 2nd system (A major).

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei Formen der Dominante: die regelmäßige Fortführung ("Auflösung")

**Gruppe 2** (D<sup>7</sup> - S<sup>5</sup> - s<sup>5</sup> - D<sup>V</sup> - D<sup>4</sup>)

**Stufe 1** (ein System)

The image shows a collection of 48 musical staves, each consisting of two measures. The staves are arranged in eight horizontal rows. Each staff begins with a clef (Treble or Bass), a key signature, and a time signature (common time). Measure numbers are positioned above each staff. The chords are indicated by circles with stems, representing different voicings and inversions of the specified chords.

- Row 1: Measures 1-8
- Row 2: Measures 9-16
- Row 3: Measures 17-24
- Row 4: Measures 25-32
- Row 5: Measures 33-40
- Row 6: Measures 41-48

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei Formen der Dominante: die regelmäßige Fortführung ("Auflösung")

**Gruppe 2** (D<sup>7</sup> - S<sup>5</sup> - s<sup>5</sup> - D<sup>V</sup> - D<sup>4</sup>)  
**Stufe 3** (zwei Systeme)

1            2            3            4            5            6            7            8

Chord analysis for system 1:

- Chord 1: Major 7th chord (D7) in C major (root position)
- Chord 2: Minor 7th chord (S5) in A minor (root position)
- Chord 3: Major 7th chord (D7) in G major (root position)
- Chord 4: Minor 7th chord (s5) in E minor (root position)
- Chord 5: Major 7th chord (D7) in C major (root position)
- Chord 6: Minor 7th chord (D7) in G major (root position)
- Chord 7: Major 7th chord (D7) in C major (root position)
- Chord 8: Minor 7th chord (D7) in G major (root position)

9            10          11          12          13          14          15          16

Chord analysis for system 2:

- Chord 9: Major 7th chord (D7) in C major (root position)
- Chord 10: Minor 7th chord (S5) in A minor (root position)
- Chord 11: Minor 7th chord (s5) in E minor (root position)
- Chord 12: Major 7th chord (D7) in G major (root position)
- Chord 13: Minor 7th chord (D7) in C major (root position)
- Chord 14: Minor 7th chord (D7) in G major (root position)
- Chord 15: Minor 7th chord (D7) in C major (root position)
- Chord 16: Minor 7th chord (D7) in G major (root position)

17          18          19          20          21          22          23          24

Chord analysis for system 1:

- Chord 17: Minor 7th chord (S5) in A minor (root position)
- Chord 18: Minor 7th chord (s5) in E minor (root position)
- Chord 19: Minor 7th chord (s5) in E minor (root position)
- Chord 20: Major 7th chord (D7) in G major (root position)
- Chord 21: Minor 7th chord (D7) in C major (root position)
- Chord 22: Minor 7th chord (D7) in G major (root position)
- Chord 23: Minor 7th chord (D7) in C major (root position)
- Chord 24: Minor 7th chord (D7) in G major (root position)

25          26          27          28          29          30          31          32

Chord analysis for system 2:

- Chord 25: Minor 7th chord (s5) in E minor (root position)
- Chord 26: Minor 7th chord (s5) in E minor (root position)
- Chord 27: Minor 7th chord (s5) in E minor (root position)
- Chord 28: Minor 7th chord (D7) in G major (root position)
- Chord 29: Minor 7th chord (D7) in C major (root position)
- Chord 30: Minor 7th chord (D7) in G major (root position)
- Chord 31: Minor 7th chord (D7) in C major (root position)
- Chord 32: Minor 7th chord (D7) in G major (root position)

2/4

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei Formen der Dominante: die regelmäßige Fortführung ("Auflösung")

**Gruppe 2** (D<sup>7</sup> - S<sup>5</sup> - s<sup>5</sup> - D<sup>V</sup> - D<sup>4</sup>)  
**Stufe 4** (vier Systeme)

1      2      3      4      5      6      7      8

This staff shows a sequence of notes across four systems. Measure 1: 1st beat (B), 3rd beat (B). Measure 2: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 3: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 4: 1st beat (B), 3rd beat (B). Measure 5: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 6: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 7: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 8: 1st beat (B), 3rd beat (B).

9      10      11      12      13      14      15      16

This staff shows a sequence of notes across four systems. Measure 9: 1st beat (B), 3rd beat (A). Measure 10: 1st beat (B), 2nd beat (A). Measure 11: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 12: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 13: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 14: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 15: 1st beat (B), 2nd beat (A), 3rd beat (B). Measure 16: 1st beat (B), 2nd beat (A), 3rd beat (B).

17      18      19      20      21      22      23      24

This staff shows a sequence of notes across four systems. Measure 17: 1st beat (F#), 3rd beat (E). Measure 18: 1st beat (F#), 2nd beat (E). Measure 19: 1st beat (F#), 2nd beat (E). Measure 20: 1st beat (F#), 2nd beat (E), 3rd beat (D). Measure 21: 1st beat (F#), 2nd beat (E), 3rd beat (D). Measure 22: 1st beat (F#), 2nd beat (E), 3rd beat (D). Measure 23: 1st beat (F#), 2nd beat (E), 3rd beat (D). Measure 24: 1st beat (F#), 2nd beat (E), 3rd beat (D).

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. die regelmäßige Fortführung ("Auflösung")

**Gruppe 3** (Dominant-Formen mit:  
7, 9, 5<, 5>, 6 und 4, auch verkürzt)

**Stufe 1** (ein System)

The image displays a grid of 48 musical staves, organized into four columns of eight staves each. Each staff contains a single chord, numbered from 1 to 48 above it. The chords are represented by circles connected by vertical lines, indicating their structure. The staves alternate between treble clef (G-clef) and bass clef (F-clef). The chords shown include various dominant forms such as 7, 9, 5<, 5>, 6, and 4, with some variations in spacing and endings.

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. die regelmäßige Fortführung ("Auflösung")

**Gruppe 3** (Dominant-Formen mit:  
7, 9, 5<, 5>, 6 und 4, auch verkürzt)

**Stufe 3** (zwei Systeme)

1      2      3      4      5      6      7      8

Chords shown from left to right: C major (G major 7th), D minor (A minor 7th), E major (B major 7th), F# major (C major 7th), G major (D major 7th), A major (E major 7th), B minor (F# major 7th), C major (G major 7th).

9      10      11      12      13      14      15      16

Chords shown from left to right: B minor (F# major 7th), C major (G major 7th), D minor (A minor 7th), E major (B major 7th), F# major (C major 7th), G major (D major 7th), A minor (E minor 7th), B major (F# major 7th).

17      18      19      20      21      22      23      24

Chords shown from left to right: A minor (E minor 7th), B minor (F# major 7th), C major (G major 7th), D major (B major 7th), E major (C major 7th), F# major (D major 7th), G major (E major 7th), A minor (F# minor 7th).

25      26      27      28      29      30      31      32

Chords shown from left to right: G major (D major 7th), A minor (E minor 7th), B minor (F# major 7th), C major (G major 7th), D major (B major 7th), E major (C major 7th), F# major (D major 7th), G major (E major 7th).

3/4

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. die regelmäßige Fortführung ("Auflösung")

**Gruppe 3** (Dominant-Formen mit:  
7, 9, 5<, 5>, 6 und 4, auch verkürzt)

**Stufe 4** (vier Systeme)

1            2            3            4            5            6            7            8

This musical staff consists of eight measures, numbered 1 through 8 above the staff. It features four staves (treble, alto, tenor, bass) with various note heads (circles with stems) indicating pitch and rhythm. Measure 1 starts with a note on the top line of the treble staff. Measures 2 and 3 show a progression involving the alto and tenor staves. Measures 4 through 8 continue this pattern, with notes appearing in all four staves at different times.

9            10          11          12          13          14          15          16

This musical staff consists of eight measures, numbered 9 through 16 above the staff. It continues the pattern established in the first section, with notes appearing in various staves at different times. The notes are represented by circles with stems, indicating specific pitch and timing.

17          18          19          20          21          22          23          24

This musical staff consists of eight measures, numbered 17 through 24 above the staff. It follows the established pattern of note placement across the four staves. The notes are shown as circles with stems, maintaining the rhythmic and harmonic flow established in the previous sections.

1/1

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])

**Stufe 1** (Violin-/Bass-Schlüssel, max. 1 Hilfslinie, mit Vorzeichnung max. 4, stufenweise ab Grundton)

Musical staff 1: Treble clef, key signature one flat (B-flat). The notes are: o, o, o, o, o, #o, o. Measure number 1 is above the first measure.

Musical staff 2: Treble clef, key signature one flat (B-flat). The notes are: o, o, o, o, o, o, o. Measure number 2 is above the second measure.

Musical staff 3: Bass clef, key signature one flat (B-flat). The notes are: o, o, o, o, o, o, o. Measure number 3 is above the third measure.

Musical staff 4: Bass clef, key signature two sharps (F-sharp, C-sharp). The notes are: o, o, o, o, o, o, o. Measure number 4 is above the fourth measure.

Musical staff 5: Treble clef, key signature one sharp (G-sharp). The notes are: o, o, o, o, o, o, o. Measure number 5 is above the fifth measure.

Musical staff 6: Treble clef, key signature two sharps (F-sharp, C-sharp). The notes are: o, o, o, o, o, o, o. Measure number 6 is above the sixth measure.

Musical staff 7: Bass clef, key signature three flats (D-flat, A-flat, E-flat). The notes are: o, o, o, o, o, o, o. Measure number 7 is above the seventh measure.

Musical staff 8: Bass clef, key signature three sharps (F-sharp, C-sharp, G-sharp). The notes are: o, o, o, o, o, o, o. Measure number 8 is above the eighth measure.

1/2

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])

**Stufe 2** (Violin-/Bass-Schlüssel, max. 3 Hilfslinien, mit Vorzeichnung max. 7, stufenweise ab Grundton)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

1/3

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])

**Stufe 3** (Violin-/Bass-/Alt-Schlüssel, max. 3 Hilfslinien, ohne Vorzeichnung, stufenweise ab Grundton)

The image shows a sequence of 16 musical staves, each consisting of five horizontal lines. The staves are arranged vertically, with some staff numbers (e.g., 1, 4, 5, 7, 9, 11, 13) positioned above their respective staves and others (e.g., 2, 3, 6, 8, 10, 12, 14, 15, 16) positioned below. The first staff begins with a treble clef, the second with a bass clef, and the third with an alto clef. The notes are represented by black circles with stems, and some stems have small dots at their ends. The patterns generally involve stepwise motion, with occasional leaps or specific note choices.

1/4

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])  
**Stufe 4** (Violin-/Bass-/Alt-/Tenor-Schlüssel, max. 5 Hilfslinien,  
ohne Vorzeichnung, verstreut)

The musical staff consists of six systems of notes. The first system starts with a bass clef, a key signature of one flat, and a common time signature. The second system starts with a treble clef, a key signature of one sharp, and a common time signature. The third system starts with a bass clef, a key signature of one sharp, and a common time signature. The fourth system starts with a treble clef, a key signature of one sharp, and a common time signature. The fifth system starts with a bass clef, a key signature of one flat, and a common time signature. The sixth system starts with a bass clef, a key signature of one sharp, and a common time signature.

2/1

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 2** (dorisch, phrygisch, lydisch, mixolydisch)  
**Stufe 1** (Violin-/Bass-Schlüssel, max. 1 Hilfslinie  
max. 4 Vorzeichen)

The image displays 16 musical staves, each consisting of five horizontal lines. The staves are arranged in four vertical columns of four staves each. Each staff begins with a clef (G-clef for the first, A-clef for the second, C-clef for the third, and F-clef for the fourth column), followed by a key signature indicator (sharp or flat symbols) and a time signature of common time (indicated by a 'C'). The notes are represented by open circles (white note heads). The staves are numbered 1 through 16 above them. Staff 1 starts in G major (one sharp). Staff 2 starts in E minor (one flat). Staff 3 starts in A major (no sharps or flats). Staff 4 starts in D major (two sharps). Staff 5 starts in B-flat major (two flats). Staff 6 starts in F major (three sharps). Staff 7 starts in C major (no sharps or flats). Staff 8 starts in G major (one sharp). Staff 9 starts in E major (no sharps or flats). Staff 10 starts in A major (two sharps). Staff 11 starts in D major (three sharps). Staff 12 starts in B-flat major (one flat). Staff 13 starts in F major (no sharps or flats). Staff 14 starts in C major (no sharps or flats). Staff 15 starts in G major (one sharp). Staff 16 starts in E major (no sharps or flats).

2/2

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 2** (dorisch, phrygisch, lydisch, mixolydisch)**Stufe 2** (Violin-/Bass-Schlüssel, max. 3 Hilfslinien, max. 7 Vorzeichen)

The musical score consists of six staves of music, each representing a different mode or scale. The staves are arranged in two columns of three. The top row shows measures 1 through 4, the middle row shows measures 5 through 8, and the bottom row shows measures 9 through 16. Each measure contains a single note on a staff with a specific key signature and time signature.

- Measure 1:** Treble clef, 4 sharps (F# A# C# E# G#), common time. Note: A# (4th space).
- Measure 2:** Bass clef, 3 flats (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Note: E-flat (4th space).
- Measure 3:** Treble clef, 4 sharps (F# A# C# E# G#), common time. Note: A# (4th space).
- Measure 4:** Bass clef, 3 sharps (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Note: E-flat (4th space).
- Measure 5:** Bass clef, 4 sharps (F# A# C# E# G#), common time. Note: A# (4th space).
- Measure 6:** Bass clef, 3 flats (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Notes: E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space).
- Measure 7:** Bass clef, 4 sharps (F# A# C# E# G#), common time. Notes: A# (4th space), C# (3rd space), E# (2nd space), A# (4th space), C# (3rd space), E# (2nd space), A# (4th space).
- Measure 8:** Bass clef, 3 flats (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Notes: E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space).
- Measure 9:** Treble clef, 4 sharps (F# A# C# E# G#), common time. Note: A# (4th space).
- Measure 10:** Bass clef, 3 sharps (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Note: E-flat (4th space).
- Measure 11:** Treble clef, 4 sharps (F# A# C# E# G#), common time. Note: A# (4th space).
- Measure 12:** Bass clef, 3 flats (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Notes: E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space).
- Measure 13:** Bass clef, 4 sharps (F# A# C# E# G#), common time. Note: A# (4th space).
- Measure 14:** Bass clef, 3 sharps (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Notes: E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space).
- Measure 15:** Bass clef, 4 sharps (F# A# C# E# G#), common time. Notes: A# (4th space), C# (3rd space), E# (2nd space), A# (4th space), C# (3rd space), E# (2nd space), A# (4th space).
- Measure 16:** Bass clef, 3 sharps (B-flat D-flat F-flat A-flat C-flat E-flat), common time. Notes: E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space), C-flat (3rd space), A-flat (2nd space), E-flat (4th space).

2/3

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 2** (dorisch, phrygisch, lydisch, mixolydisch)  
**Stufe 3** (Violin-/Bass-/Alt-Schlüssel, max. 3 Hilfslinien,  
ohne Vorzeichnung, stufenweise ab Grundton)

The image displays 16 musical staves, each consisting of five horizontal lines. The staves are arranged in four columns of four staves each. Each staff begins with a clef (G-clef, F-clef, or C-clef) and a key signature. The notes are represented by open circles (white note heads). The staves are numbered 1 through 16 above them. Staff 1 starts with a G-clef and a major key signature. Staff 2 starts with a F-clef and a minor key signature. Staff 3 starts with a F-clef and a minor key signature. Staff 4 starts with a C-clef and a major key signature. Staff 5 starts with a C-clef and a major key signature. Staff 6 starts with a C-clef and a major key signature. Staff 7 starts with a bass F-clef and a minor key signature. Staff 8 starts with a bass F-clef and a minor key signature. Staff 9 starts with a bass F-clef and a minor key signature. Staff 10 starts with a bass F-clef and a minor key signature. Staff 11 starts with a bass F-clef and a minor key signature. Staff 12 starts with a bass F-clef and a minor key signature. Staff 13 starts with a bass F-clef and a minor key signature. Staff 14 starts with a bass F-clef and a minor key signature. Staff 15 starts with a bass F-clef and a minor key signature. Staff 16 starts with a bass F-clef and a minor key signature.

3/1

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)

**Stufe 1** (Violin-/Bass-Schlüssel, max. 1 Hilfslinie, mit Vorzeichnung, stufenweise ab Grundton)

The image displays 16 musical staves, each consisting of five horizontal lines. The staves are arranged in four columns of four staves each. Each staff begins with a clef (G-clef, F-clef, or C-clef), followed by a key signature indicating the number of sharps or flats, and a time signature of 1/4. The notes are represented by open circles (white note heads). The staves are numbered 1 through 16 above them. Staff 1 starts with a G-clef and a key signature of one sharp (F#). Staff 2 starts with a G-clef and a key signature of one sharp (F#). Staff 3 starts with a G-clef and a key signature of two sharps (D# and A#). Staff 4 starts with a G-clef and a key signature of two sharps (D# and A#). Staff 5 starts with an F-clef and a key signature of three sharps (C#, G#, D#). Staff 6 starts with a C-clef and a key signature of one flat (B-flat). Staff 7 starts with an F-clef and a key signature of one flat (B-flat). Staff 8 starts with a C-clef and a key signature of one flat (B-flat). Staff 9 starts with a G-clef and a key signature of three sharps (C#, G#, D#). Staff 10 starts with a G-clef and a key signature of three sharps (C#, G#, D#). Staff 11 starts with a G-clef and a key signature of four sharps (F#, C#, G#, D#). Staff 12 starts with a G-clef and a key signature of four sharps (F#, C#, G#, D#). Staff 13 starts with an F-clef and a key signature of one flat (B-flat). Staff 14 starts with a C-clef and a key signature of one flat (B-flat). Staff 15 starts with an F-clef and a key signature of one flat (B-flat). Staff 16 starts with a C-clef and a key signature of one flat (B-flat).

3/2

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)  
**Stufe 2** (Violin-/Bass-Schlüssel, max. 3 Hilfslinien,  
mit Vorzeichnung max. 7, stufenweise ab Grundton)

The image shows 16 musical staves, each consisting of five horizontal lines. The staves are arranged in four columns of four. Each staff contains a series of black note heads, some with vertical stems and some with horizontal stems. The staves are numbered 1 through 16 above them. The first two staves (1 and 2) have treble clefs. Staves 3 through 8 have bass clefs. Staves 9 through 12 have treble clefs. Staves 13 through 16 have bass clefs. The number of note heads per staff increases sequentially from 2 to 16. The note heads are represented by small circles with a dot or a cross inside, indicating pitch and duration.

3/3

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)

**Stufe 3** (Violin-/Bass-/Alt-Schlüssel, max. 3 Hilfslinien,  
ohne Vorzeichnung, stufenweise ab Grundton)

A musical staff in treble clef. Notes are shown with stems pointing down. Measure 1 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, a note on the 1st space, and a note on the 2nd line. Measure 2 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

A musical staff in treble clef. Notes are shown with stems pointing down. Measure 3 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, a note on the 1st space, a note on the 2nd line, a note on the 1st line, and a note on the 2nd space. Measure 4 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, a note on the 1st space, a note on the 2nd line, a note on the 1st line, and a note on the 2nd space.

A musical staff in bass clef. Notes are shown with stems pointing up. Measure 5 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space. Measure 6 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

A musical staff in bass clef. Notes are shown with stems pointing up. Measure 7 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space. Measure 8 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

A musical staff in bass clef. Notes are shown with stems pointing up. Measure 9 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space. Measure 10 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

A musical staff in bass clef. Notes are shown with stems pointing up. Measure 11 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space. Measure 12 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

A musical staff in treble clef. Notes are shown with stems pointing down. Measure 13 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space. Measure 14 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

A musical staff in bass clef. Notes are shown with stems pointing up. Measure 15 starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space. Measure 16 starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, a note on the 2nd space, and a note on the 1st space.

3/4

# Tonleitern

Bestimme: Tonleitertyp  
Grundton

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)  
**Stufe 4** (Violin-/Bass-/Alt-Tenor-Schlüssel, max. 5 Hilfslinien,  
ohne Vorzeichnung, verstreut)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

# 1/1 Lösung

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten

**Gruppe 1** (Stammtöne, Grundnotenwerte)  
**Stufe 1** (Violin-/Baßschlüssel, max. eine Hilfslinie)

1      2      3      4      5      6      7      8

e2      d1      a2      h1      f1      g2      c1      a1

9      10      11      12      13      14      15      16

F      g      c      d1      H      E      a      D

17      18      19      20      21      22      23      24

h2      f1      d2      e1      c2      g1      h      f2

25      26      27      28      29      30      31      32

e      G      h      A      f      c1      d      F

33      34      35      36      37      38      39      40

g1      a2      d1      e2      c2      e1      g2      h2

41      42      43      44      45      46      47      48

a      c1      e      G      h      f      c      d1

# 1/2 Lösung

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten

**Gruppe 1** (Stammtöne, Grundnotenwerte)

**Stufe 2** (Violin-/Baß-/neuer Tenor-/Altschlüssel, max. drei Hilfslinien)

The musical staff consists of five horizontal lines and four spaces. The notes are distributed as follows:

- Row 1 (Treble Staff):** 1 (d3), 2 (a), 3 (a1), 4 (e3), 5 (g), 6 (c3), 7 (f2), 8 (f3).
- Row 2 (Treble Staff):** 9 (f), 10 (d2), 11 (h2), 12 (e), 13 (e1), 14 (g), 15 (H1), 16 (d).
- Row 3 (Bass Staff):** 17 (h), 18 (G1), 19 (f1), 20 (C), 21 (g1), 22 (e), 23 (a1), 24 (A1).
- Row 4 (Tenor Staff):** 25 (g1), 26 (f), 27 (e1), 28 (d), 29 (a1), 30 (h), 31 (c), 32 (f1).
- Row 5 (Alto Staff):** 33 (e), 34 (h1), 35 (a), 36 (H), 37 (g), 38 (c2), 39 (d1), 40 (d).
- Row 6 (Treble Staff):** 41 (f1), 42 (e2), 43 (h), 44 (a1), 45 (c), 46 (d2), 47 (a), 48 (g1).

Notation details:  
 - **Notes:** Each note is represented by a dot or a stem.  
 - **Octave:** Indicated by numbers 1 through 8.  
 - **Value:** Indicated by vertical stems (up or down) or horizontal dashes.  
 - **Key Signatures:** Treble clef (G), Bass clef (F), Tenor clef (C), Alto clef (A), and another Treble clef (G).  
 - **Time Signature:** Common time (indicated by a 'C').

# 1/3 Lösung

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten

**Gruppe 1** (Stammtöne, Grundnotenwerte)

**Stufe 3** (Violin-/Baß-/neuer Tenor-/Tenor-/Alt-/Sopranschlüssel, max. fünf Hilfslinien)

Staff	Notes
1	1-8, 9-16, 17-24
2	17-24, 25-32
3	25-32, 33-40
4	33-40, 41-48
5	41-48

## 2/1 Lösung

## Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 2** (einfache Akzidenzen, Punktierungen, 1/64, 1/128)  
**Stufe 1** (Violin-/Baßschlüssel, max. eine Hilfslinie)

The musical staff consists of two parts separated by a vertical bar. The left part (notes 1-24) starts with a treble clef and has a key signature of one sharp. The right part (notes 25-48) starts with a bass clef and has a key signature of one flat. The notes are numbered sequentially above the staff. Below each note is its name in German, indicating the pitch, octave, and tone name (e.g., 'ais1' for A in the first octave, 'ges2' for G in the second octave). The notes include various accidentals such as sharps (#), flats (b), and naturals (no symbol).

Number	Note Name						
1	ais1	2	as2	3	dis1	4	es2
5	fis1	6	his2	7	es1	8	cis2
9	des1	10	cis	11	b	12	Gis
13	Es	14	fis	15	As	16	cis1
17	ges2	18	cis1	19	b1	20	fis2
21	ges1	22	his	23	des2	24	gis2
25	His	26	as	27	Dis	28	es
29	Fis	30	ges	31	dis	32	Ges
33	eis1	34	fes2	35	ais2	36	b
37	gis1	38	b2	39	his1	40	ces1
41	fes	42	Eis	43	ces	44	dis1
45	Fes	46	gis	47	B	48	his

## 2/2 Lösung

## Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 2** (einfache Akzidenzen, Punktierungen, 1/64, 1/128)  
**Stufe 2** (Violin-/Baß-/neuer Tenor-/Altschlüssel, max. drei Hilfslinien)

1      2      3      4      5      6      7      8

fis3    ges    fis1    fes2    dis3    eis2    es    es3

9      10     11     12     13     14     15     16

fis    b1    ais    ges2    Ais1    ges    es1    cis

17     18     19     20     21     22     23     24

His1    as1    As1    Ais    Ces    des1    gis1    des

25     26     27     28     29     30     31     32

es    gis1    as    cis2    B    dis1    dis    b1

33     34     35     36     37     38     39     40

cis    as1    fes    fis1    es    cis2    his    des

41     42     43     44     45     46     47     48

cis1    es2    fis1    as    cis    es1    ais1    des1

## 2/3 Lösung

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

## Töne

**Gruppe 2** (einfache Akzidenzen, Punktierungen, 1/64, 1/128)

**Stufe 3** (Violin-/Baß-/neuer Tenor-/Tenor-/Alt-/Sopranschlüssel, max. fünf Hilfslinien)

1      2      3      4      5      6      7      8

b3      gis      as3      cis4      ces      fes3      Ais      his3

9      10      11      12      13      14      15      16

Dis1      B1      his1      Ges1      cis2      ges1      Fis1      fes1

17      18      19      20      21      22      23      24

As      ges2      Fis      ges      fis2      es1      Ais      ges1

25      26      27      28      29      30      31      32

ges      dis1      As      eis1      as1      cis      ces1      cis2

33      34      35      36      37      38      39      40

fis      des2      ais      ges1      fis2      fes1      his1      ces

41      42      43      44      45      46      47      48

ais      es2      dis1      as2      ais1      b      cis2      ges1

# 3/1 Lösung

# Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 3** (doppelte Akzidenzen, Ligaturen)  
**Stufe 1** (Violin-/Baßschlüssel, max. eine Hilfslinie)

The musical score consists of five staves of music, each with a key signature of two flats. The notes are represented by various combinations of stems, dots, and crosses, often forming ligatures or double accidentals. Below each staff, the measure number is listed, followed by the name of the note as determined from the exercise instructions.

**Measures 1-8:**

- 1: fisis1
- 2: eses2
- 3: cisis1
- 4: geses2
- 5: heses1
- 6: aisis2
- 7: disis1
- 8: heses2

**Measures 9-16:**

- 9: Deses
- 10: cisis
- 11: deses1
- 12: disis
- 13: heses
- 14: Gisis
- 15: eses
- 16: cisis1

**Measures 17-24:**

- 17: gisis1
- 18: heses
- 19: aisis1
- 20: deses2
- 21: fisis2
- 22: eses1
- 23: cisis2
- 24: deses1

**Measures 25-32:**

- 25: deses
- 26: Eses
- 27: gisis
- 28: Ases
- 29: disis1
- 30: fisis
- 31: ceses
- 32: Fisis

**Measures 33-40:**

- 33: ases2
- 34: disis2
- 35: geses1
- 36: gisis2
- 37: ases1
- 38: ceses2
- 39: hisis1
- 40: hisis2

**Measures 41-48:**

- 41: Disis
- 42: Geses
- 43: hisis
- 44: geses
- 45: Eisis
- 46: ceses1
- 47: aisis
- 48: ases

## 3/2 Lösung

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

## Töne

**Gruppe 3** (doppelte Akzidenzen, Ligaturen)

**Stufe 2** (Violin-/Baß-/neuer Tenor-/Altschlüssel, max. drei Hilfslinien)

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48

Below the notes are the following labels:  
 eses, eisis1, eses3, aisis, cisis3, feses2, fisis, ceses3;  
 ases, fisis3, eisis2, geses, Aisis1, eses1, Cisis, Feses;  
 fisis1, Geses1, ases1, eisis1, Ases1, aisis1, Heses1, Gisis1;  
 cisis, ases, fisis, ases1, cisis1, heses1, aisis, eses2;  
 Gisis, eses1, disis, deses2, disis2, deses, cisis1, geses2;  
 eses2, cisis, fisis2, geses, heses1, eisis, feses2, cisis2.

### 3/3 Lösung

### Töne

- Bestimme:
1. Tonname
  2. Oktavbereich
  3. Notenwert
  4. Stufen in Tonarten
  5. enharmonische Umdeutung  
(erneut: Stufen in Tonarten)

**Gruppe 3** (doppelte Akzidenzen, Ligaturen)  
**Stufe 3** (Violin-/Baß-/neuer Tenor-/Tenor-/Alt-/Sopranschlüssel, max. fünf Hilfslinien)

1 geses3      2 disis      3 gisis3      4 ases3      5 eisis      6 cisis4      7 aisis3      8 feses

9 Cisis1      10 Hisis1      11 Feses1      12 eses2      13 Fisis1      14 gisis1      15 Eses1      16 heses1

17 Heses      18 disis1      19 ceses2      20 gisis1      21 feses      22 fisis2      23 eses      24 Aisis

25 cisis1      26 deses2      27 disis      28 heses      29 cisis2      30 eses      31 gisis1      32 ceses

33 fisis1      34 deses2      35 disis      36 deses1      37 aisis1      38 Hisis      39 geses1      40 gisis2

41 geses      42 gisis1      43 eses2      44 fisis      45 ases1      46 aisis2      47 deses2      48 fisis1

# 1/1 Lösung

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. Vorkommen in Tonarten  
 3. Komplementärintervall

**Gruppe 1** (diatonisch)

**Stufe 1** (ein System, Violin- oder Baßschlüssel,  
 max. eine Hilfslinie, max. Oktave, Stammtöne)

1	2	3	4	5	6	7	8
8	8	8	8	8	8	8	8
3-	2+	7+	3-	4	5>	6+	5
9	10	11	12	13	14	15	16
2+	4	7+	5>	7-	3+	2+	6-
17	18	19	20	21	22	23	24
8	8	8	8	8	8	8	8
2-	6-	3+	8	4<	5	7-	7+
25	26	27	28	29	30	31	32
6+	5	3-	4<	7-	4	6+	5
33	34	35	36	37	38	39	40
8	8	8	8	8	8	8	8
2+	7-	6+	3+	4	2-	8	6-
41	42	43	44	45	46	47	48
8	8	8	8	8	8	8	8
2-	3+	7+	5	7-	3-	4	2+

# 1/2 Lösung

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. Vorkommen in Tonarten  
 3. Komplementärintervall

**Gruppe 1** (diatonisch)

**Stufe 2** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien, max. zwei Oktaven, ein einfaches Akzidenz)

1	2	3	4	5	6	7	8
4<	7+	2-	3-	5>	4	6+	6+
9	10	11	12	13	14	15	16
7+	2+	6-	3+	6-	2-	4<	3+
17	18	19	20	21	22	23	24
3+	6+	2+	3+	4<	6-	7+	3-
25	26	27	28	29	30	31	32
3-	3-	4<	7+	5>	2+	6-	6-
33	34	35	36	37	38	39	40
7-	5>	6-	7+	2+	6+	2-	7-
41	42	43	44	45	46	47	48
3+	5>	3+	7-	7-	2-	6+	5>

# 1/3 Lösung

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. Vorkommen in Tonarten  
 3. Komplementärintervall

**Gruppe 1** (diatonisch)

**Stufe 3** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien, max. zwei Oktaven, zwei einfache Akzidenzen)

The musical staff consists of two parts: a treble clef section and a bass clef section. Both sections have 8 notes each, labeled 1 through 8 above the staff. Below each note is a name indicating its interval from the previous note. The names include various diatonic and chromatic intervals such as 1, 2, 3+, 4, 3-, 5, 6+, 7-, 4<, 2+, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48. The notes are connected by vertical lines, creating a series of intervals between consecutive notes.

# 1/4 Lösung

# Intervalle

- Bestimme:
1. Intervallbezeichnung
  2. Vorkommen in Tonarten
  3. enharmonische Umdeutung in gleiches Intervall  
(erneut Tonarten bestimmen)

**Gruppe 1** (diatonisch)

**Stufe 4** (zwei Systeme, Violin-/Baßschlüssel, bis fünf Hilfslinien, einfache und doppelte Akzidenzen)

1                    2                    3                    4                    5                    6                    7                    8

9                    10                  11                  12                  13                  14                  15                  16

17                  18                  19                  20                  21                  22                  23                  24

25                  26                  27                  28                  29                  30                  31                  32

## 2/1 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

## Intervalle

**Gruppe 2** (chromatisch, einfach übermäßig/vermindert)

**Stufe 1** (ein System, Violin- oder Baßschlüssel, max. eine Hilfslinie,  
 max. Oktave, mit einem einfachen Aktidenz)

1      2      3      4      5      6      7      8

2<      3>      4>      6<      5<      6>      3<      7>

9      10      11      12      13      14      15      16

4>      7<      3<      6>      2<      7>      8>      5<

17      18      19      20      21      22      23      24

7<      8>      2>      5<      6<      7>      3<      4>

25      26      27      28      29      30      31      32

6<      3>      8<      2>      7>      5<      3<      4>

33      34      35      36      37      38      39      40

8<      6>      7<      7>      2<      3>      2>      8<

41      42      43      44      45      46      47      48

5<      3>      6<      8>      6>      7<      2<      7>

## 2/2 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

## Intervalle

**Gruppe 2** (chromatisch: einfach übermäßig/vermindert)

**Stufe 2** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien,  
 max. zwei Oktaven, ein einfaches Akzidenz)

1	2	3	4	5	6	7	8
6<	3>	5<	7>	2<	4>	8<	6>
9	10	11	12	13	14	15	16
4>	8>	6<	3<	7>	5<	2>	2<
17	18	19	20	21	22	23	24
2<	6>	2<	8>	3<	3>	7>	5<
25	26	27	28	29	30	31	32
4>	2<	7>	5>	6<	8<	3>	8>
33	34	35	36	37	38	39	40
5<	8<	4>	5<	8<	4>	3>	8>
41	42	43	44	45	46	47	48
6<	5<	4>	8>	2<	8<	8>	5>

## 2/3 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

## Intervalle

**Gruppe 2** (chromatisch: einfach übermäßig/vermindert)

**Stufe 3** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien,  
 max. zwei Oktaven, Akzidenzen: zwei einfache oder ein doppeltes )

1      2      3      4      5      6      7      8

2>      7<      3<      6>      5<      3>      2<      7>

9      10      11      12      13      14      15      16

3<      6>      2<      7<      2>      6<      4>      2>

17      18      19      20      21      22      23      24

5<      2>      6<      4>      7<      3>      6>      2<

25      26      27      28      29      30      31      32

3>      7>      6<      2<      3>      7<      6>      3<

33      34      35      36      37      38      39      40

7>      6<      2>      3<      4>      2<      7<      6>

41      42      43      44      45      46      47      48

7>      7<      5<      6>      2<      3>      3>      2<

## 2/4 Lösung

# Intervalle

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung  
 in gleiches Intervall

**Gruppe 2** (chromatisch: einfach übermäßig/vermindert)

**Stufe 4** (zwei Systeme, Violin-/Baßschlüssel, bis fünf Hilfslinien  
 einfache und doppelte Akzidenzen)

The musical score consists of four systems of two staves each (Violin and Bass). The staves are in common time. The first staff uses a treble clef, and the second staff uses a bass clef. The music is written on five-line staff paper with various note heads and rests. Above each system, numbers 1 through 32 are listed, corresponding to the notes in the music. The notes are represented by various symbols: sharp (♯), flat (♭), double sharp (♯♯), double flat (♭♭), and x (cross). Some notes have vertical stems, while others are rests.

System 1:

- Notes: ♯, ♭, ✕, ♭, ♭, ♯, ♭, ♭
- Intervals: 2>, 5<, 6<, 6>, 3<, 4>, 7>, 2<

System 2:

- Notes: ✕, ♭, ♯, ♭, ♭, ♯, ♭, ✕
- Intervals: 7<, 8>, 8<, 3>, 5<, 7>, 6>, 2<

System 3:

- Notes: ♭, ♭, ✕, ♯, ♭, ♯, ♭, ♭
- Intervals: 3>, 3<, 4>, 6<, 8<, 7<, 2>, 8>

System 4:

- Notes: ✕, ♭, ♭, ♭, ✕, ♭, ♭, ♭
- Intervals: 2<, 7>, 4>, 2>, 8>, 3<, 5<, 8<

### 3/1 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

### Intervalle

**Gruppe 3** (chromatisch: doppelt übermäßig/vermindert)

**Stufe 1** (ein System, Violin- oder Baßschlüssel, max. eine Hilfslinie, max. Oktave, mit zwei einfachen Aktidenzien)

The musical staff consists of 48 notes, each with a number below it indicating its interval. The notes are arranged in four rows of twelve notes each. The first row starts with note 1 (Treble Clef) and ends with note 8 (Treble Clef). The second row starts with note 9 (Bass Clef) and ends with note 16 (Bass Clef). The third row starts with note 17 (Treble Clef) and ends with note 24 (Treble Clef). The fourth row starts with note 25 (Bass Clef) and ends with note 48 (Bass Clef). Each note has a specific accidental (sharp, flat, or natural) and is followed by its interval name (e.g., 6>>, 8>>, 3>>, etc.). The intervals are: 1, 2, 3>>, 4, 5, 6, 7, 8><, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48.

## 3/2 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

## Intervalle

**Gruppe 3** (chromatisch: doppelt übermäßig/vermindert)

**Stufe 2** (ein System, Violin- oder Baßschlüssel, max. drei Hilfslinien, max. zwei Oktaven, mit einem doppelten Akzidenz)

1	2	3	4	5	6	7	8
7>>	5>>	3<<	8>>	4<<	2>>	6>>	7<<
9	10	11	12	13	14	15	16
7>>	3<<	6>>	5>>	3<<	4<<	2>>	8>>
17	18	19	20	21	22	23	24
4>>	6<<	7<<	3>>	5<<	2>>	3<<	8>>
25	26	27	28	29	30	31	32
6<<	8>>	7<<	2>>	5<<	3>>	7<<	4>>
33	34	35	36	37	38	39	40
2<<	5>>	4<<	7>>	5<<	4>>	6<<	2<<
41	42	43	44	45	46	47	48
6<<	5<<	3>>	2<<	5>>	7>>	5<<	4>>

### 3/3 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung in  
 diatonisches Intervall

### Intervalle

**Gruppe 3** (chromatisch: doppelt übermäßig/vermindert)

**Stufe 3** (ein System, Violin- oder Baßschlüssel, max. vier Hilfslinien,  
 max. drei Oktaven, Akzidenzen: ein einfaches und ein doppeltes )

1            2            3            4            5            6            7            8  
 4<<      7>>      3<<      6>>      2<<      6<<      2>>      3>>  
 9            10          11          12          13          14          15          16  
 5>>      6>>      4>>      7<<      4<<      5>>      3<<      3>>  
 17          18          19          20          21          22          23          24  
 5<<      7<<      3>>      2<<      4>>      6<<      5>>      3<<  
 25          26          27          28          29          30          31          32  
 6<<      6>>      2>>      2<<      4<<      3>>      5<<      7>>  
 33          34          35          36          37          38          39          40  
 7>>      6>>      7>>      7<<      3>>      7<<      2>>      7<<  
 41          42          43          44          45          46          47          48  
 2<<      5>>      3<<      4>>      6<<      2>>      3<<      6<<

# 3/4 Lösung

Bestimme:  
 1. Intervallbezeichnung  
 2. enharmonische Umdeutung  
 in diatonisches Intervall

# Intervalle

**Gruppe 3** (chromatisch: mehrfach übermäßig/vermindert, Kuriositäten)

**Stufe 4** (zwei Systeme, Violin-/Baßschlüssel, bis fünf Hilfslinien  
 einfache und doppelte Akzidenzen)

The musical score consists of four systems of staves, each with a treble clef (G-clef) and a bass clef (F-clef). The staves are grouped by a brace on the left.

- System 1:** Measures 1-8. Treble staff: 5>>>, 4>>>, 8<<<, 2>>>, 5>>>, 4>>>, 2-, 6<<<. Bass staff: x. Measure 8 ends with a double bar line.
- System 2:** Measures 9-16. Treble staff: 5, 1>>>, 5>>>, 4<<<<, 5>>>, 7-, 3>>>, 4<<<. Bass staff: bb, o, bb, x, bb, x, o, bb.
- System 3:** Measures 17-24. Treble staff: x, x, 4<<<, 2<<, 4<<<<, 3>>>, 5>>>, 5<<<, 5>>>, 3>>>. Bass staff: x, bb, o, bb, x, bb, x, bb.
- System 4:** Measures 25-32. Treble staff: x, x, 8, 5<<<<, 1<<<, 8>>>, 4>>>, 1>>, 8, 8. Bass staff: x, bb, o, bb, x, bb, x, bb.

# 1/1 Lösung

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 1** (ein System - ohne Verdopplungen)

The musical score consists of eight staves of music, each with a different key signature and time signature. The notes are represented by dots on the staff, with stems indicating direction. Below each note is a label indicating its type, position, and function. The staves are numbered 1 through 48 along the top.

Key signatures and time signatures change frequently throughout the score. The labels below the notes provide specific details about each chord, such as the root note (e.g., gis(w)), the third (e.g., 3), the fifth (e.g., 5), and the position (e.g., < or >). Some labels also indicate the function of the chord (e.g., As(e)).

# 1/2 Lösung

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung
  6. Verdoppelten Akkordton

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 2** (ein System - mit Verdopplungen)

The musical staff consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The staff is divided into 48 numbered measures. Each measure contains one or more chords, often with multiple voices (e.g., bass, soprano, alto, tenor). The chords are represented by circles with stems, indicating their harmonic function. Below each measure is a number from 1 to 48, followed by a description of the chord's function and structure.

Measure	Description
1	as(e/5)
2	A <sub>3</sub> (g/1)
3	d <sub>3</sub> (g/5>)
4	e(w/1)
5	Ges(g/5)
6	C <sub>3</sub> <sup>5</sup> <(g/1)
7	G <sub>5</sub> (w/5)
8	E <sub>5</sub> (e/5>)
9	B(e/1)
10	d <sub>3</sub> (g/1)
11	E <sub>5</sub> S(g/3)
12	C <sub>5</sub> >(g/3)
13	h(g/3)
14	AS(e/1)
15	F <sub>5</sub> (g/1)
16	f(w)
17	H <sub>3</sub> (w)
18	Ges <sup>4</sup> (w/1)
19	gis <sub>3</sub> (g/1)
20	Des(w/1)
21	D(w/1)
22	g <sub>5</sub> (w)
23	eS <sub>3</sub> <sup>5</sup> (g/1)
24	E <sub>3</sub> (w/5)
25	b(e/1)
26	FiS <sub>5</sub> (e)
27	dis <sub>3</sub> (g/1)
28	D <sub>3</sub> (g/1)
29	h <sub>3</sub> <sup>5</sup> (e/3)
30	fiS <sub>5</sub> (e/5)
31	B <sub>5</sub> (w/1)
32	G <sup>4</sup> (w/1)
33	ais <sub>3</sub> (w)
34	b <sub>5</sub> >(w/5>)
35	Gis <sub>5</sub> (w)
36	a(w/1)
37	cis <sub>3</sub> <sup>5</sup> >(e)
38	H <sub>5</sub> <(e/1)
39	des <sub>5</sub> (e)
40	F <sub>5</sub> (e/5)
41	Cis(w/1)
42	es(w/1)
43	fiS <sub>3</sub> <sup>5</sup> >(g/1)
44	C <sub>3</sub> (g/1)
45	A <sub>5&lt;</sub> (g/1)
46	C <sub>3</sub> (w)
47	g <sub>3</sub> (g/5>)
48	cis <sub>5</sub> (w/5)

# 1/3 Lösung

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 3** (zwei Systeme - mit Verdopplungen)

1      2      3      4      5      6      7      8

$\text{b}^5_3(\text{w}/1)$      $\text{D}(\text{e}/1)$      $\text{gis}_5^3(\text{e}/5)$      $\text{a}^5_3(\text{e}/3)$      $\text{As}_3^5(\text{g}/5)$      $\text{E}^5_3(\text{g}/1)$      $\text{es}_3^3(\text{g}/5)$      $\text{B}_5(\text{e}/5)$

9      10      11      12      13      14      15      16

$\text{Es}_3^3(\text{w})$      $\text{fis}_5^5(\text{w}/3)$      $\text{f}^5_3(\text{g}/3)$      $\text{Fis}_5^5(\text{w})$      $\text{E}_4^5(\text{w}/1)$      $\text{ais}_3^5(\text{g}/5)$      $\text{Ges}_3^3(\text{g}/3)$      $\text{H}_5(\text{g}/3)$

17      18      19      20      21      22      23      24

$\text{F}_3^5(\text{g}/1)$      $\text{B}^5_3(\text{w}/1)$      $\text{g}_3^5(\text{g}/5)$      $\text{A}_5^3(\text{g}/3)$      $\text{as}_5^5(\text{g}/5)$      $\text{gis}_3^5(\text{e}/3)$      $\text{Des}_3^3(\text{w}/1)$      $\text{f}_5^3(\text{e}/5)$

25      26      27      28      29      30      31      32

$\text{C}(\text{w}/1)$      $\text{Cis}_3^5(\text{g}/5)$      $\text{AS}_4(\text{e}/1)$      $\text{cis}_3^4(\text{g}/1)$      $\text{Ces}_5(\text{e}/5)$      $\text{dis}_5^3(\text{w}/1)$      $\text{d}^5_3(\text{w})$      $\text{E}_5(\text{g}/5)$

# 1/4 Lösung

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei "übermäßig" und "45" die regelmäßige Fortführung
  6. Verdoppelten Akkordton

**Gruppe 1** (dur - moll - vermindert - übermäßig - 45)

**Stufe 4** (vier Systeme - mit Verdopplungen)

1      2      3      4      5      6      7      8

5      des<sup>5></sup>(w/1)      3      C(w)      3      Fis<sup>5<</sup>(w/1)      5      Des<sup>4</sup>(g/5)      4      Gis<sup>w/5</sup>      5      des(w/5)      3      a<sup>5></sup>(e/3)

9      10      11      12      13      14      15      16

5      Es(g/5)      3      Gis<sup>5<</sup>(e/1)      3      e(g/1)      5 >      5      f<sup>5</sup>(w/3)      5      G(g/1)      3      Cis<sup>5<</sup>(g/1)      5      Es<sup>4</sup>(g/5)

17      18      19      20      21      22      23      24

5 >      3      Ces(e/1)      3      cis(g/5)      4      A(g/1)      5      F(g/3)      3      as<sup>5></sup>(e/3)      3      d(g/3)

## 2/1 Lösung

## Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei Formen der Dominante: die regelmäßige Fortführung ("Auflösung")

**Gruppe 2** (D<sup>7</sup> - S<sup>5</sup> - s<sup>5</sup> - D<sup>V</sup> - D<sup>4</sup>)

**Stufe 1** (ein System)

The musical score consists of two staves (treble and bass) with 48 numbered measures. The chords are labeled with their names and positions (e.g., E<sup>7</sup>(e), Des(w), H<sup>v</sup>(e), etc.). The chords are distributed across the staves and measures, illustrating various chord types, positions, and spacing techniques.

Measures 1-8:

- 1: E<sup>7</sup>(e)
- 2: Des(w)
- 3: H<sup>v</sup>(e)
- 4: b<sup>6</sup>(w)
- 5: D(e)
- 6: Es<sup>6</sup>(w)
- 7: Cis<sup>7</sup>(w)
- 8: F<sup>4</sup>(e)

Measures 9-16:

- 9: B<sup>6</sup>(e)
- 10: G(w)
- 11: f(e)
- 12: Fis<sup>5</sup>(e)
- 13: E<sup>v</sup>(w)
- 14: Fis<sup>7</sup>(w)
- 15: C<sup>5</sup>(e)
- 16: As<sup>7</sup>(e)

Measures 17-24:

- 17: G<sup>5</sup>(w)
- 18: F<sup>v</sup>(e)
- 19: fis<sup>6</sup>(w)
- 20: C<sup>7</sup>(e)
- 21: H<sup>6</sup>(w)
- 22: B(e)
- 23: C<sup>4</sup>(w)
- 24: Gis<sup>7</sup>(e)

Measures 25-32:

- 25: A(w)
- 26: Es<sup>7</sup>(w)
- 27: E(w)
- 28: a(e)
- 29: B<sup>4</sup>(w)
- 30: A<sup>v</sup>(e)
- 31: F<sup>7</sup>(w)
- 32: Fis<sup>6</sup>(e)

Measures 33-40:

- 33: e<sup>5</sup>(w)
- 34: Es<sup>v</sup>(e)
- 35: H<sup>7</sup>(w)
- 36: Ges<sup>6</sup>(e)
- 37: Cis<sup>4</sup>(e)
- 38: es<sup>5</sup>(e)
- 39: F<sup>5</sup>(w)
- 40: A<sup>7</sup>(w)

Measures 41-48:

- 41: As<sup>4</sup>(w)
- 42: Dis<sup>7</sup>(w)
- 43: Des<sup>v</sup>(e)
- 44: C<sup>5</sup>(w)
- 45: Ges(e)
- 46: d<sup>6</sup>(w)
- 47: D<sup>5</sup>(e)
- 48: ces<sup>5</sup>(e)

## 2/3 Lösung

## Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei Formen der Dominante: die regelmäßige Fortführung ("Auflösung")

**Gruppe 2** (D<sup>7</sup> - S<sup>5</sup> - s<sup>5</sup> - D<sup>V</sup> - D<sup>4</sup>)  
**Stufe 3** (zwei Systeme)

1      2      3      4      5      6      7      8

$\text{G}_3^5(w)$      $\text{Gis}_7^3(e)$      $\text{D}_9^7(v,w)$      $\text{Fes}_6^5(e)$      $\text{E}_3^7(w)$      $\text{B}_7^4(w)$      $\text{a}_6^5(e)$      $\text{As}_5^3(w)$

9      10      11      12      13      14      15      16

$\text{G}_5^7(w)$      $\text{Cis}_6^5(w)$      $\text{Des}_7^4(w)$      $\text{Cis}_3^7(w)$      $\text{B}_3^9(v,w)$      $\text{h}_3^6(w)$      $\text{A}_7^6(w)$      $\text{As}_5^6(e)$

17      18      19      20      21      22      23      24

$\text{E}_5^6(w)$      $\text{ges}_5^3(w)$      $\text{H}_7^3(w)$      $\text{D}_4^7(g)$      $\text{Ges}_6^5(w)$      $\text{Fis}_5^7(w)$      $\text{Gis}_5^3(v,w)$      $\text{C}_7^6(w)$

25      26      27      28      29      30      31      32

$\text{as}_5^6(w)$      $\text{Dis}_7^3(w)$      $\text{As}_7^5(v,w)$      $\text{A}_6^5(w)$      $\text{B}_5^7(e)$      $\text{cis}_6^5(w)$      $\text{H}_5^7(w)$      $\text{Ges}_3^7(w)$

## 2/4 Lösung

## Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. bei Formen der Dominante: die regelmäßige Fortführung ("Auflösung")

**Gruppe 2** (D<sup>7</sup> - S<sup>5</sup> - s<sup>5</sup> - D<sup>V</sup> - D<sup>4</sup>)  
**Stufe 4** (vier Systeme)

1      2      3      4      5      6      7      8

Ces<sup>5</sup><sub>(w)</sub> Dis<sup>v</sup><sub>(w)</sub> <sup>9</sup><sub>3</sub> A<sub>S(w)</sub> <sup>6</sup><sub>5</sub> Fes(g) <sup>7</sup><sub>4</sub> A<sub>(e)</sub> <sup>5</sup><sub>6</sub> Fis(w) <sup>3</sup><sub>7</sub> G<sub>(e)</sub> <sup>9</sup><sub>7</sub> C<sup>v</sup><sub>(w)</sub>

9      10      11      12      13      14      15      16

des<sup>5</sup><sub>(w)</sub> Fis(e) <sup>7</sup><sub>3</sub> H<sub>(w)</sub> <sup>6</sup><sub>3</sub> Des<sup>5</sup><sub>(w)</sub> <sup>7</sup><sub>5</sub> C<sub>(w)</sub> Fis<sup>v</sup><sub>(w)</sub> <sup>6</sup><sub>3</sub> e<sub>5(g)</sub> <sup>4</sup> Es<sub>7(g)</sub>

17      18      19      20      21      22      23      24

Gis<sup>7</sup><sub>(w)</sub> <sup>5</sup><sub>6</sub> f(w) <sup>3</sup><sub>6</sub> D<sub>(g)</sub> <sup>3</sup><sub>7</sub> Cis<sup>v</sup><sub>(w)</sub> Des<sup>7</sup><sub>(w)</sub> <sup>5</sup><sub>7</sub> Gis<sup>4</sup><sub>(w)</sub> <sup>6</sup><sub>3</sub> g<sub>5(g)</sub> <sup>5</sup><sub>6</sub> h<sub>(e)</sub>

# 3/1 Lösung

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. die regelmäßige Fortführung ("Auflösung")

**Gruppe 3** (Dominant-Formen mit:  
7, 9, 5<, 5>, 6 und 4, auch verkürzt)

**Stufe 1** (ein System)

The musical score consists of eight staves of music, each with numbered measures from 1 to 48. Below each staff, the key signature and chord progression are labeled. The keys include various major and minor scales with their respective Roman numerals and inversions. The chords are represented by Roman numerals with superscripts indicating the degree of the scale and subscripts indicating the inversion.

Key signatures and chord progressions:

- Staff 1: Cis:  $D_{5>}^9$ , d:  $D_7^{v5>}$ , dis:  $D_{5>}^9$ , Ces:  $D_7^{5<}$ , a:  $D_{5>}^{3v}$ , As:  $D_7^{5<}$ , H:  $D_{5>}^7$ , E:  $D_5^{6 7}$
- Staff 2: Des:  $D_3^{5<}$ , As:  $D_3^{7 5>}$ , cis:  $D_7^{v5>}$ , B:  $D_7^{5<}$ , Fis:  $D_{5>}^6$ , Cis:  $D_3^{5>}$ , Ges:  $D_3^{7 9>}$ , Es:  $D_3^{5<}$
- Staff 3: gis:  $D_{5>}^3$ , Ges:  $D_3^{9 5>}$ , ais:  $D_{5>}^3$ , F:  $D_5^7$ , Gis:  $D_{5>}^3$ , F:  $D_{5>}^7$ , A:  $D_5^6$ , C:  $D_{5<}^7$
- Staff 4: ges:  $D_{5>}^9$ , D:  $D_3^{5>}$ , Des:  $D_3^{5>}$ , g:  $D_3^{9 v5>}$ , F:  $D_3^{5<}$ , d:  $D_5^{3v}$ , Ais:  $D_5^{6 7}$ , D:  $D_5^{7 5>}$
- Staff 5: h:  $D_{5>}^3$ , f:  $D_{5>}^3$ , Des:  $D_{5>}^6$ , B:  $D_{5>}^3$ , E:  $D_{5>}^7$ , Ges:  $D_{5<}^7$ , Fis:  $D_{5>}^3$ , C:  $D_7^{v5<}$
- Staff 6: e:  $D_7^{5>}$ , A:  $D_7^{3 5<}$ , Es:  $D_3^{7 5>}$ , Ces:  $D_7^6$ , B:  $D_{5<}^7 9$ , C:  $D_5^9$ , H:  $D_{5>}^3$ , as:  $D_3^{9 v5>}$

(\*: "Mozart-Quinten")

### 3/3 Lösung

### Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. die regelmäßige Fortführung ("Auflösung")

**Gruppe 3** (Dominant-Formen mit:  
7, 9, 5<, 5>, 6 und 4, auch verkürzt)

**Stufe 3** (zwei Systeme)

1      2      3      4      5      6      7      8

G:  $D_{5>}^9$    Des:  $D_4^6$    Dis:  $D_9^3$    Ais:  $D^{5>}^9$    As:  $D_7^6$    H:  $D_5^{7-9}$    Des:  $D_7^6$    Dis:  $D_3^6$

9      10      11      12      13      14      15      16

Ces:  $D^{5<}^9$    G:  $D_3^5$    Des:  $D_3^{5-9}$    E:  $D_4^9$    A:  $D_4^6$    g:  $D_3^{9-5}$    Ces:  $D_3^{5-9}$    Fis:  $D^{9-5}$

17      18      19      20      21      22      23      24

B:  $D_3^{5<}^9$    g:  $D_{5>}^9$    as:  $D_{5>}^9$    Gis:  $D_7^6$    F:  $D_5^9$    Es:  $D_7^{4-9}$    Es:  $D_5^6$    Es:  $D_{5>}^{9-5}$

25      26      27      28      29      30      31      32

C:  $D_{5>}^6$    A:  $D_{5<}^9$    C:  $D_7^5$    D:  $D_{5>}^9$    Fis:  $D_7^6$    B:  $D_4^9$    Ges:  $D_{5>}^{3-5}$    Cis:  $D_{5>}^{9-5}$

# 3/4 Lösung

# Akkorde

- Bestimme:
1. Akkordtyp und Grundton
  2. Akkordstellung und (Intervall-)Lage
  3. Verteilung (eng - weit - gemischt) [Spacing]
  4. Stufe / Funktion in den betreffenden Tonarten
  5. die regelmäßige Fortführung ("Auflösung")

**Gruppe 3** (Dominant-Formen mit:  
7, 9, 5<, 5>, 6 und 4, auch verkürzt)

**Stufe 4** (vier Systeme)

1            2            3            4            5            6            7            8

Es:  $D \frac{3}{5>}^7$       H:  $D \frac{6}{5}^7$       C:  $D \frac{9}{3}^{5<}$       h:  $D \frac{3}{5>}^v$       Des:  $D^9$       A:  $D \frac{7}{5>}^7$       E:  $D \frac{5}{3}^{<}$       C:  $D \frac{9}{7}^-$

9            10            11            12            13            14            15            16

f:  $D \frac{5}{3}^v >$       B:  $D \frac{6}{7}^4$       D:  $D \frac{7}{5<}$       F:  $D \frac{6}{5}^7$       Des:  $D \frac{9}{5>}^9$       a:  $D \frac{7}{5>}^7$       Ges:  $D^9 -$       D:  $D \frac{5}{7}^{<}$

17            18            19            20            21            22            23            24

Ges:  $D \frac{7}{3}^{5<} 9$       As:  $D \frac{5}{7}^{<}$       E:  $D \frac{6}{4} 7$       Es:  $D \frac{3}{5>} 7$       G:  $D \frac{9}{3}$       As:  $D \frac{7}{5<} 7$       G:  $D \frac{9}{7} 5>$       B:  $D \frac{5}{3}^v <$

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])

**Stufe 1** (Violin-/Bass-Schlüssel, max. 1 Hilfslinie, mit Vorzeichnung max. 4, stufenweise ab Grundton)

The image displays 16 musical staves, each consisting of five horizontal lines. The staves are arranged in four columns and four rows. Each staff contains a series of black dots representing notes. Below each staff, its name is written in German.

- Row 1:**
  - Staff 1: d-Moll harmonisch (Treble clef, one sharp on the 5th line)
  - Staff 2: E-Dur (Treble clef, two sharps on the 5th and 6th lines)
- Row 2:**
  - Staff 3: c-Moll natürlich (Treble clef, one flat on the 4th line)
  - Staff 4: h-Moll melodisch (Treble clef, one sharp on the 5th line)
- Row 3:**
  - Staff 5: a-Moll natürlich (Bass clef, one flat on the 4th line)
  - Staff 6: B-Dur (Treble clef, one sharp on the 5th line)
- Row 4:**
  - Staff 7: A-Dur (Bass clef, one sharp on the 5th line)
  - Staff 8: g-Moll harmonisch (Bass clef, one sharp on the 5th line)
- Row 5:**
  - Staff 9: e-Moll natürlich (Treble clef, one sharp on the 5th line)
  - Staff 10: F-Dur (Treble clef, one flat on the 4th line)
- Row 6:**
  - Staff 11: fis-Moll harmonisch (Treble clef, two sharps on the 5th and 6th lines)
  - Staff 12: Es-Dur (Treble clef, two flats on the 4th and 5th lines)
- Row 7:**
  - Staff 13: f-Moll melodisch (Bass clef, two flats on the 4th and 5th lines)
  - Staff 14: D-Dur (Treble clef, one sharp on the 5th line)
- Row 8:**
  - Staff 15: cis-Moll harmonisch (Bass clef, three sharps on the 5th, 6th, and 7th lines)
  - Staff 16: As-Dur (Treble clef, three flats on the 4th, 5th, and 6th lines)

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])

**Stufe 2** (Violin-/Bass-Schlüssel, max. 3 Hilfslinien, mit Vorzeichnung max. 7, stufenweise ab Grundton)

1 gis-Moll melodisch 2 Des-Dur

3 es-Moll harmonisch 4 C-Dur

5 b-Moll melodisch 6 H-Dur

7 Fis-Dur 8 as-Moll natürlich

9 dis-Moll harmonisch 10 Ges-Dur

11 Cis-Dur 12 ais-Moll natürlich

13 G-Dur 14 e-Moll melodisch

15 gis-Moll harmonisch 16 Ces-Dur

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])

**Stufe 3** (Violin-/Bass-/Alt-Schlüssel, max. 3 Hilfslinien, ohne Vorzeichnung, stufenweise ab Grundton)

The chart displays 16 musical scales (Tonleitern) arranged in two columns of eight. Each scale is shown on a single-line staff with note heads. The scales are labeled as follows:

- Row 1:**
  - 1: As-Dur
  - 2: fis-Moll melodisch
- Row 2:**
  - 3: d-Moll natürlich
  - 4: b-Moll harmonisch
- Row 3:**
  - 5: c-Moll melodisch
  - 6: gis-Moll harmonisch
- Row 4:**
  - 7: Fis-Dur
  - 8: h-Moll natürlich
- Row 5:**
  - 9: Des-Dur
  - 10: es-Moll melodisch
- Row 6:**
  - 11: a-Moll harmonisch
  - 12: cis-moll natürlich
- Row 7:**
  - 13: f-Moll melodisch
  - 14: E-Dur
- Row 8:**
  - 15: g-Moll natürlich
  - 16: e-Moll harmonisch

1/4

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 1** (Dur, Moll [natürlich, harmonisch, melodisch])  
**Stufe 4** (Violin-/Bass-/Alt-/Tenor-Schlüssel, max. 5 Hilfslinien, ohne Vorzeichnung, verstreut)

1 Ces-Dur/as-Moll natürlich

2 dis-Moll harmonisch

3 ais-Moll melodisch

4 B-Dur/g-Moll natürlich

5 D-Dur/h-Moll natürlich

6 Ges-Dur/es-Moll natürlich

7 cis-Moll melodisch

8 f-Moll harmonisch

9 F-Dur/d-Moll natürlich

10 H-Dur/gis-Moll natürlich

11 f-Moll harmonisch

12 G-Dur/e-Moll natürlich

13 Cis-Dur/ais-Moll natürlich

14 c-Moll melodisch

15 b-Moll harmonisch

16 A-Dur/fis-Moll natürlich

2/1

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 2** (dorisch, phrygisch, lydisch, mixolydisch)  
**Stufe 1** (Violin-/Bass-Schlüssel, max. 1 Hilfslinie  
max. 4 Vorzeichen)

The grid consists of four rows of four staves each. Each staff begins with a note on the first line.

- Row 1:**
  - Staff 1: fis-phrygisch (G major, treble clef, 2 sharps)
  - Staff 2: b-mixolydisch (F# major, bass clef, 1 sharp)
- Row 2:**
  - Staff 3: g-dorisch (C major, treble clef, no sharps or flats)
  - Staff 4: d-lydisch (D major, treble clef, 2 sharps)
- Row 3:**
  - Staff 5: d-mixolydisch (A major, bass clef, 1 sharp)
  - Staff 6: fis-dorisch (E major, bass clef, 1 sharp)
- Row 4:**
  - Staff 7: es-lydisch (B major, bass clef, 1 sharp)
  - Staff 8: c-phrygisch (F major, bass clef, no sharps or flats)
- Row 5:**
  - Staff 9: g-mixolydisch (D major, treble clef, no sharps or flats)
  - Staff 10: e-dorisch (C major, bass clef, no sharps or flats)
- Row 6:**
  - Staff 11: des-lydisch (B major, bass clef, 1 sharp)
  - Staff 12: cis-phrygisch (F major, bass clef, 1 flat)
- Row 7:**
  - Staff 13: c-dorisch (C major, bass clef, no sharps or flats)
  - Staff 14: c-lydisch (C major, bass clef, no sharps or flats)
- Row 8:**
  - Staff 15: g-phrygisch (F major, bass clef, no sharps or flats)
  - Staff 16: c-mixolydisch (G major, bass clef, 1 sharp)

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 2** (dorisch, phrygisch, lydisch, mixolydisch)  
**Stufe 2** (Violin-/Bass-Schlüssel, max. 3 Hilfslinien,  
max. 7 Vorzeichen)

The image displays 16 musical staves, each consisting of a staff and a key signature. Below each staff is a label indicating the mode:

- 1: e-lydisch
- 2: es-dorisch
- 3: es-phrygisch
- 4: cis-mixolydisch
- 5: gis-mixolydisch
- 6: ces-lydisch
- 7: dis-dorisch
- 8: f-phrygisch
- 9: f-dorisch
- 10: fis-mixolydisch
- 11: gis-phrygisch
- 12: ges-lydisch
- 13: h-lydisch
- 14: ais-phrygisch
- 15: ges-mixolydisch
- 16: gis-dorisch

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 2** (dorisch, phrygisch, lydisch, mixolydisch)

**Stufe 3** (Violin-/Bass-/Alt-Schlüssel, max. 3 Hilfslinien, ohne Vorzeichnung, stufenweise ab Grundton)

1 h-mixolydisch      2 b-dorisch

3 b-phrygisch      4 b-lydisch

5 dis-phrygisch      6 as-mixolydisch

7 h-dorisch      8 a-lydisch

9 as-dorisch      10 as-lydisch

11 e-mixolydisch      12 eis-phrygisch

13 g-lydisch      14 d-phrygisch

15 cis-dorisch      16 es-mixolydisch

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)

**Stufe 1** (Violin-/Bass-Schlüssel, max. 1 Hilfslinie, mit Vorzeichnung, stufenweise ab Grundton)

The image displays 16 musical staves, each consisting of five horizontal lines. The staves are arranged in four columns and four rows. Each staff has a specific key signature and note placement, representing different modes. The modes shown are:

- 1: d-ungarisches Moll (F major, 1 flat)
- 2: fis-lokrisch (G major, 1 sharp)
- 3: d-Molldur (D major, 2 sharps)
- 4: e-ungarisches Dur (E major, 2 sharps)
- 5: as-Ganzton (A major, 1 sharp)
- 6: f-Molldur (F major, 1 flat)
- 7: es-ungarisches Dur (E major, 1 sharp)
- 8: a-lokrisch (A major, no sharps or flats)
- 9: f-ungarisches Moll (F major, 1 flat)
- 10: b-Ganzton (B major, no sharps or flats)
- 11: e-Molldur (E major, 2 sharps)
- 12: g-lokrisch (G major, 1 sharp)
- 13: f-ungarisches Dur (F major, 1 flat)
- 14: fis-ungarisches Moll (F major, 1 sharp)
- 15: gis-lokrisch (G major, 2 sharps)
- 16: c-Ganzton (C major, no sharps or flats)

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)  
**Stufe 2** (Violin-/Bass-Schlüssel, max. 3 Hilfslinien,  
mit Vorzeichnung max. 7, stufenweise ab Grundton)

1 cis-lokrisch

2 b-Molldur

3 as-ungarisches Dur

4 es-ungarisches Moll

5 ces-Ganzton

6 c-lokrisch

7 h-Molldur

8 b-ungarisches Moll

9 eis-lokrisch

10 fis-ungarisches Dur

11 ges-Ganzton

12 ges-Molldur

13 gis-ungarisches Moll

14 a-Molldur

15 b-lokrisch

16 h-ungarisches Dur

# Tonleitern

Bestimme: Tonleitertyp

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)**Stufe 3** (Violin-/Bass-/Alt-Schlüssel, max. 3 Hilfslinien, ohne Vorzeichnung, stufenweise ab Grundton)

des-Molldur    des-Ganzton

ais-lokrisch    dis-ungarisches Moll

ges-ungarisches Dur                                fis-Molldur

f-lokrisch    cis-ungarisches Dur

es-Ganzton    cis-Molldur

as-ungarisches Moll                                    his-lokrisch

des-ungarisches Dur                                    ais-ungarisches Moll

ces-Molldur    dis-lokrisch

3/4

# Tonleitern

Bestimme: Tonleitertyp  
Grundton

**Gruppe 3** (ungarisches Dur/Moll, Molldur, lokrisch, Ganzton)  
**Stufe 4** (Violin-/Bass-/Alt-Tenor-Schlüssel, max. 5 Hilfslinien,  
ohne Vorzeichnung, verstreut)

ces-ungarisches Dur      d-lokrisch

h-ungarisches Moll      es-Molldur

e-lokrisch      d-ungarisches Dur

f-Ganzton      c-ungarisches Moll

h-lokrisch      g-ungarisches Moll

b-ungarisches Dur      as-Molldur

dis-lokrisch      e-ungarisches Moll

a-ungarisches Dur      g-Molldur