

# 1

## „EINFACH SPIELEN“ / “JUST PLAY”

„Einfach spielen“: Zunächst geht es darum, ohne viel Theorie, ohne viele Vorgaben oder Regeln zu musikalischen Aussagen zu kommen, sich auf das Hören und Spielen zu konzentrieren.


“Just play”: Initially, it is more helpful to make music without being burdened by too many rules or theory. Just focus on listening and playing.

### 1.1. WEIßE TASTEN – SCHWARZE TASTEN (S. PENTATONIK 1.1.6.) WHITE KEYS – BLACK KEYS (SEE PENTATONIC 1.1.6.)

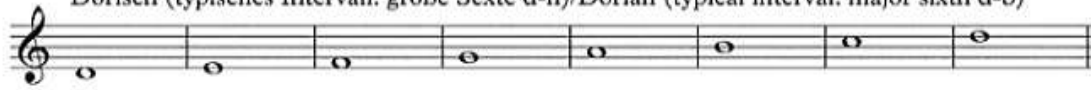
Die Beschränkung auf schwarze oder weiße Tasten ermöglicht ein klar umrissenes „Spielfeld“: Jede der sieben weißen Tasten (c – h) kann als Bezugston/Grundton aufgefasst werden, so dass sieben unterschiedliche Skalen/ Modi zur Verfügung stehen.

Using black and white keys only helps creating a clearly defined “playing field”: each of the seven white keys (c – b) can be regarded as the tonic, thus resulting in seven different scales/modes.

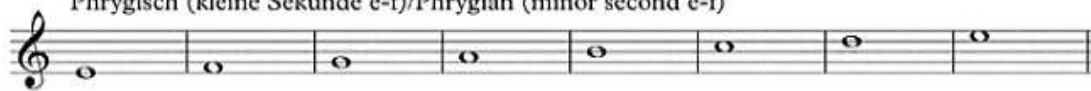
Jonisch (Dur)/Jonian (Major)



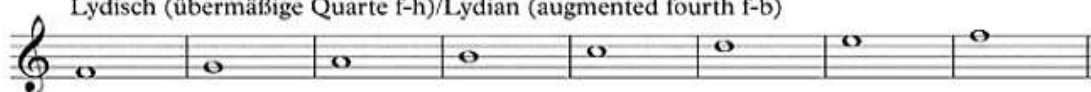
Dorisch (typisches Intervall: große Sexte d-h)/Dorian (typical interval: major sixth d-b)



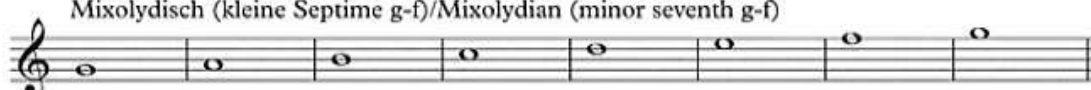
Phrygisch (kleine Sekunde e-f)/Phrygian (minor second e-f)



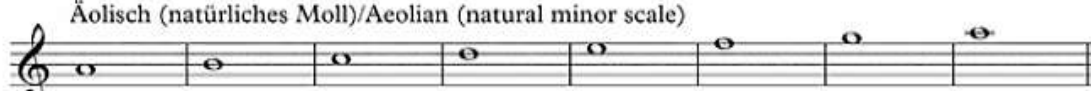
Lydisch (übermäßige Quarte f-h)/Lydian (augmented fourth f-b)



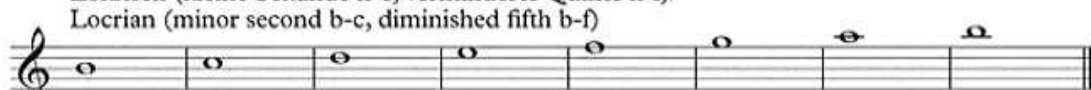
Mixolydisch (kleine Septime g-f)/Mixolydian (minor seventh g-f)



Äolisch (natürliches Moll)/Aeolian (natural minor scale)



Lokrisch (kleine Sekunde h-c, verminderte Quinte h-f)/  
Locrian (minor second b-c, diminished fifth b-f)



- Über Bordunklängen und gleichbleibenden Begleitfiguren (Ostinato) können melodische Motive entwickelt werden. Das Singen und Nachspielen der kleinen Melodiefloskeln fördert die Tonvorstellung.

- Develop melodic motifs above drones or repeating accompaniment figures (ostinato). The singing and playing of short melodic snippets helps improve the musical imagination. Another source of inspiration

2.1.6. Übungen nach Carl Philipp Emanuel Bach (S. 323, 329, 332)  
 Exercises according to Carl Philipp Emanuel Bach (pp. 323, 329, 332)

Die Schule von C. Ph. E. Bach gibt uns einen wunderbaren Einblick in die pädagogische Praxis der Komposition und Improvisation seiner Zeit.

C. Ph. E. Bach's treatise offers wonderful insights into how composition and improvisation was taught at the time.

2.1.6.1. Sequenzierung von Kadenz (I IV V I) / Sequencing of cadences (I IV V I)



• Ausgesetzte Fassung:

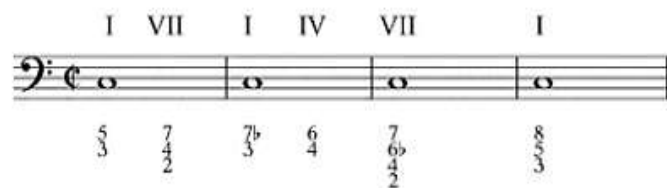
• Written-out version:



• Beginnen Sie auch aus der Terz- und Oktavlage zu spielen!

• Also start in third and root position!

2.1.6.2. Orgelpunktharmonisierung (I IV VII I) / Pedal point harmonisation (I IV VII I)



2.1.6.3. Modulationen zu den im 18 Jh. üblichen fünf Nebentoniken  
 Modulating to the five secondary keys customary in the 18<sup>th</sup> century



Quintfallsequenzen (nach J. S. Bach) / Cycle of fifths sequence (according to J. S. Bach)

• Zweistimmige Modelle:

• Two-part models:

First two-part model in C major, 4/4 time. The right hand plays a sequence of eighth notes: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The left hand plays a sequence of eighth notes: C3-D3-E3-F3-G3-A3-B3-A3-G3-F3-E3-D3-C3.

Second two-part model in G major, 9/8 time. The right hand plays a sequence of eighth notes: G4-A4-B4-A4-G4-F#4-E4-D4-C4-B4-A4-G4. The left hand plays a sequence of eighth notes: G3-A3-B3-A3-G3-F#3-E3-D3-C3-B3-A3-G3.

Third two-part model in D major, 4/4 time. The right hand plays a sequence of eighth notes: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4. The left hand plays a sequence of eighth notes: D3-E3-F#3-G3-A3-B3-A3-G3-F#3-E3-D3.

Fourth two-part model in A major, 2/4 time. The right hand plays a sequence of eighth notes: A4-B4-C#4-D4-E4-F#4-E4-D4-C#4-B4-A4. The left hand plays a sequence of eighth notes: A3-B3-C#3-D3-E3-F#3-E3-D3-C#3-B3-A3.

• Dreistimmige Modelle:

Three-part models:

First three-part model in D major, 6/8 time. The right hand plays a sequence of eighth notes: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4. The left hand plays a sequence of eighth notes: D3-E3-F#3-G3-A3-B3-A3-G3-F#3-E3-D3.

Second three-part model in C major, 4/4 time. The right hand plays a sequence of eighth notes: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The left hand plays a sequence of eighth notes: C3-D3-E3-F3-G3-A3-B3-A3-G3-F3-E3-D3-C3.

Third three-part model in G major, 6/8 time. The right hand plays a sequence of eighth notes: G4-A4-B4-A4-G4-F#4-E4-D4-C4-B4-A4-G4. The left hand plays a sequence of eighth notes: G3-A3-B3-A3-G3-F#3-E3-D3-C3-B3-A3-G3.

Fourth three-part model in D major, 6/8 time. The right hand plays a sequence of eighth notes: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4. The left hand plays a sequence of eighth notes: D3-E3-F#3-G3-A3-B3-A3-G3-F#3-E3-D3.