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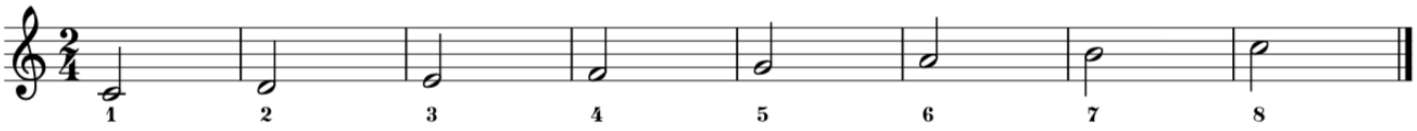
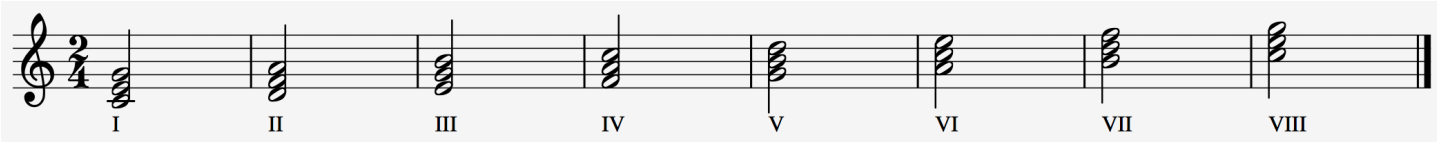
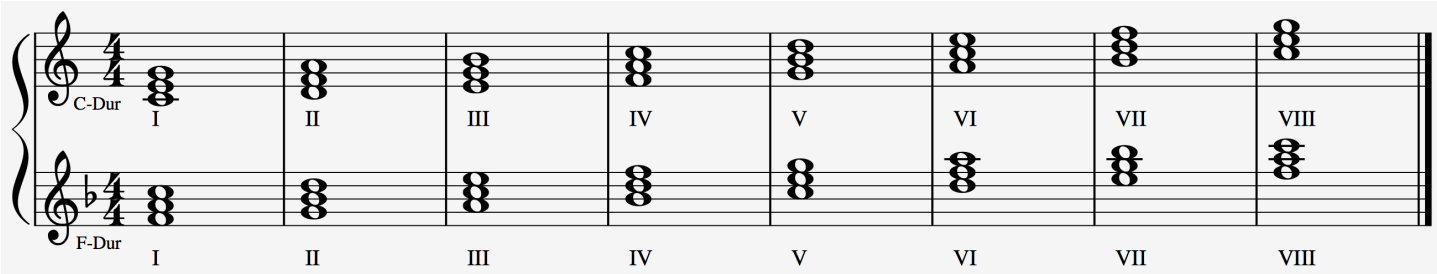
„Modulation“

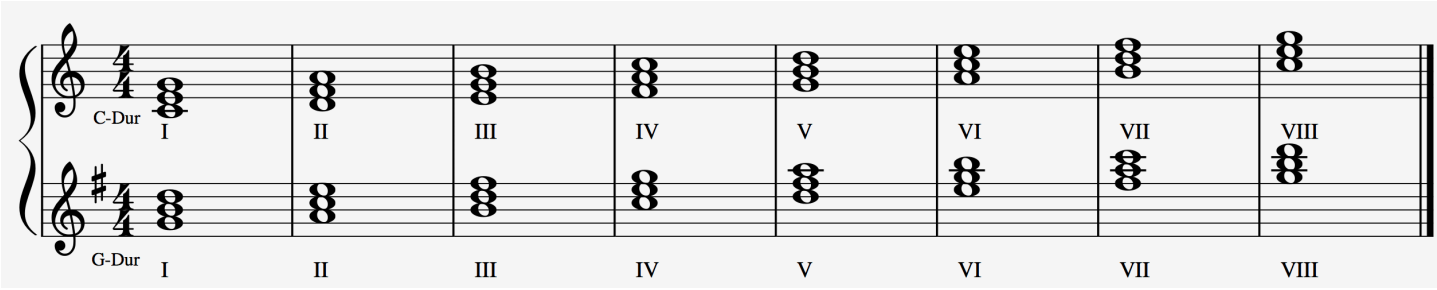


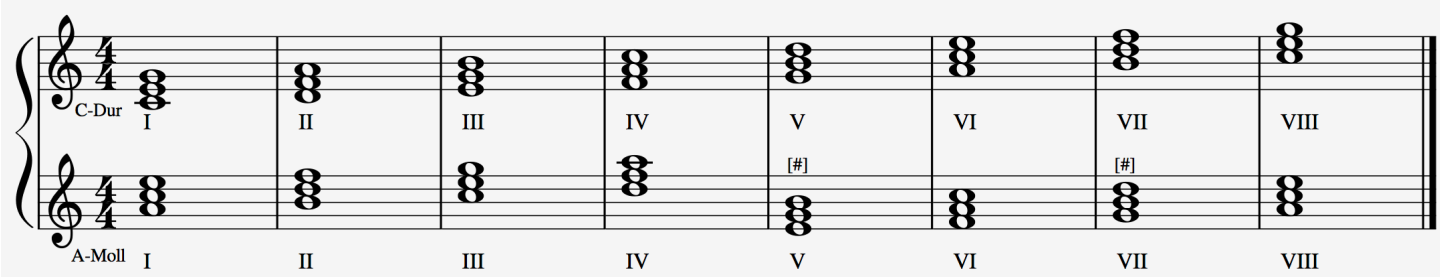
Leitereigene Dreiklänge



Diatonische Modulation:







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Diatonische Modulation von C-Dur nach F-Dur

C-Dur		F-Dur	
I	T	V	D
II	Sp	VI	Tp
IV	S	I	T
VI	Tp	III	Dp

Diatonische Modulation von C-Dur nach G-Dur

C-Dur		G-Dur	
I	T	IV	S
III	Dp	VI	Tp
V	D	I	T
VI	Tp	II	Sp

Diatonische Modulation von C-Dur nach A-Moll

C-Dur		A-Moll	
I	T	III	tP
II	Sp	IV	s
III	Dp	V	d
IV	S	VI	tG
V	D	VII	dP
VI	Tp	I	t
VII	D/7	II	s 6

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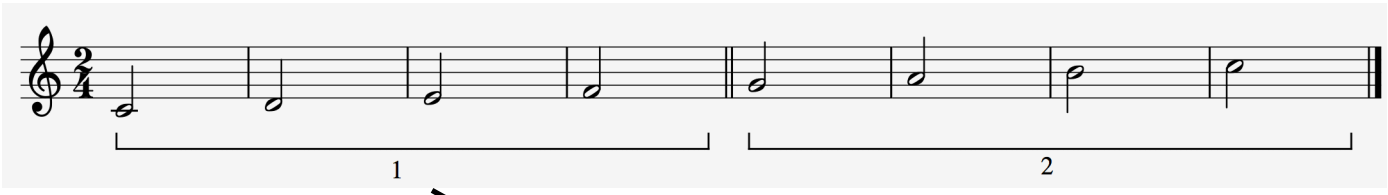
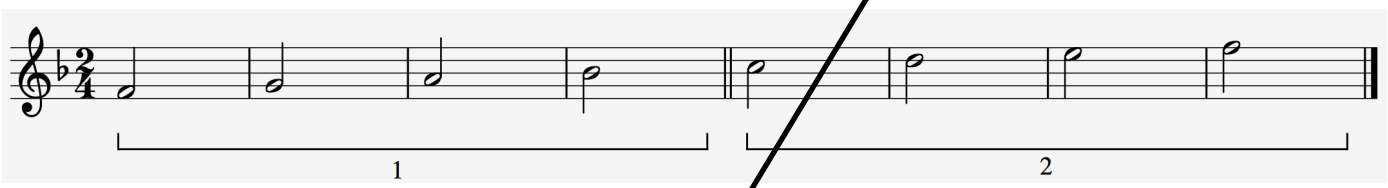
Gemeinsame Tetrakkorde:

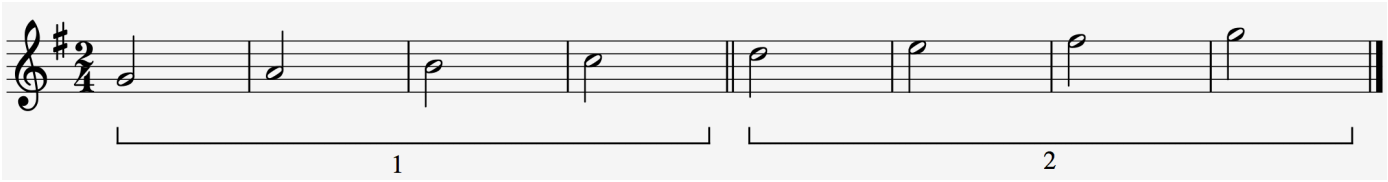
C-Dur



F-Dur



G-Dur



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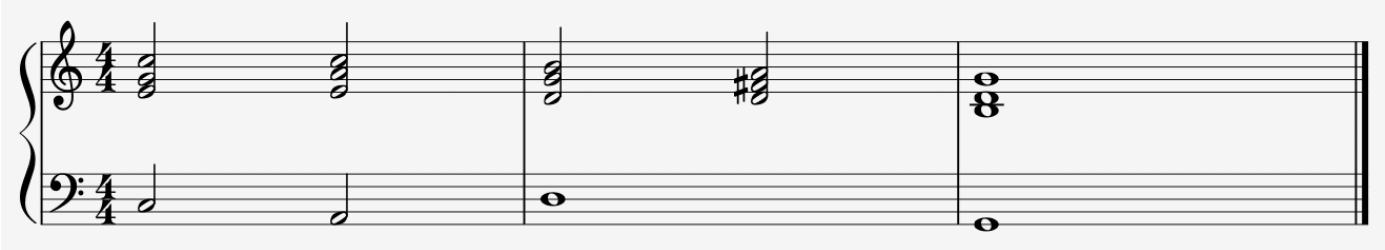
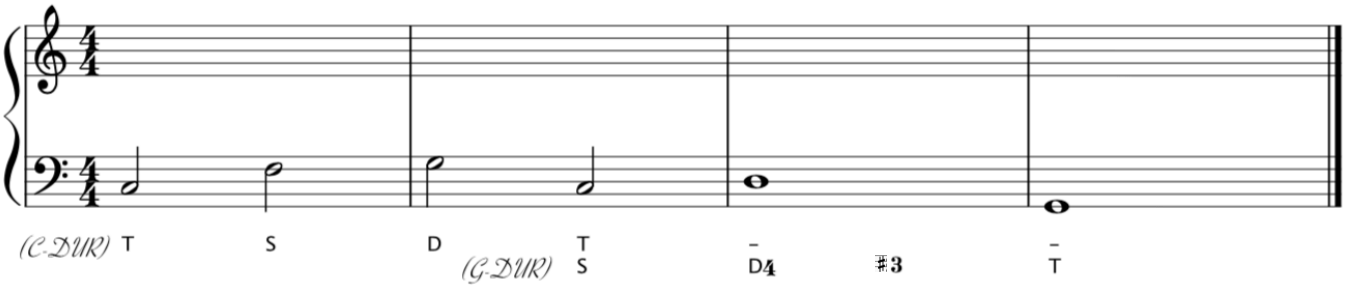
Übungen:

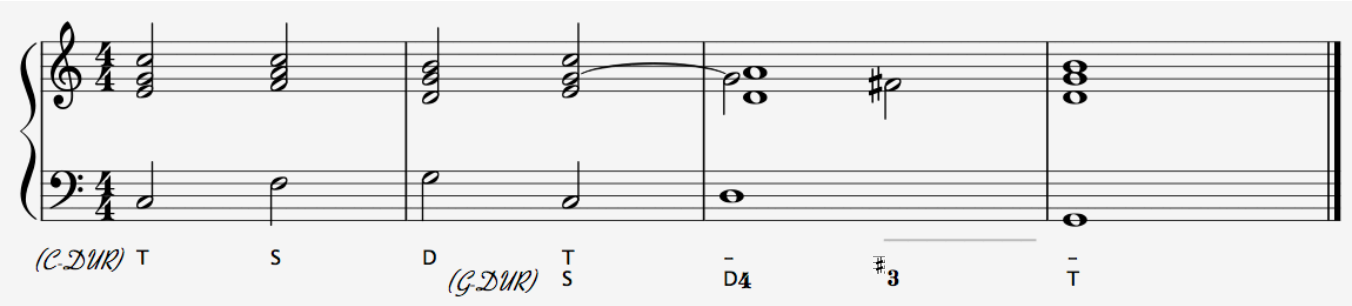
C-Dur → G-Dur



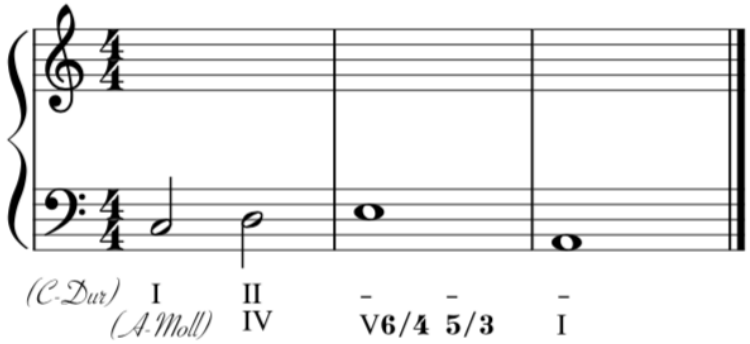
C-Dur → G-Dur



Lösung:



C-Dur → A-Moll



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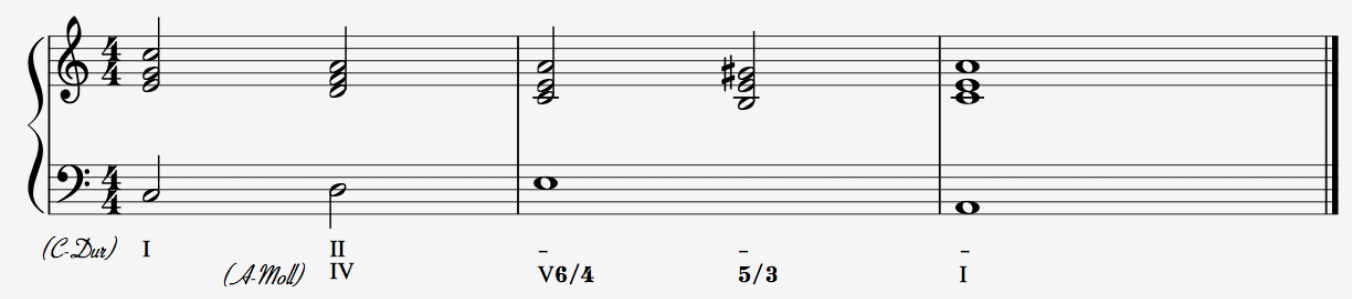

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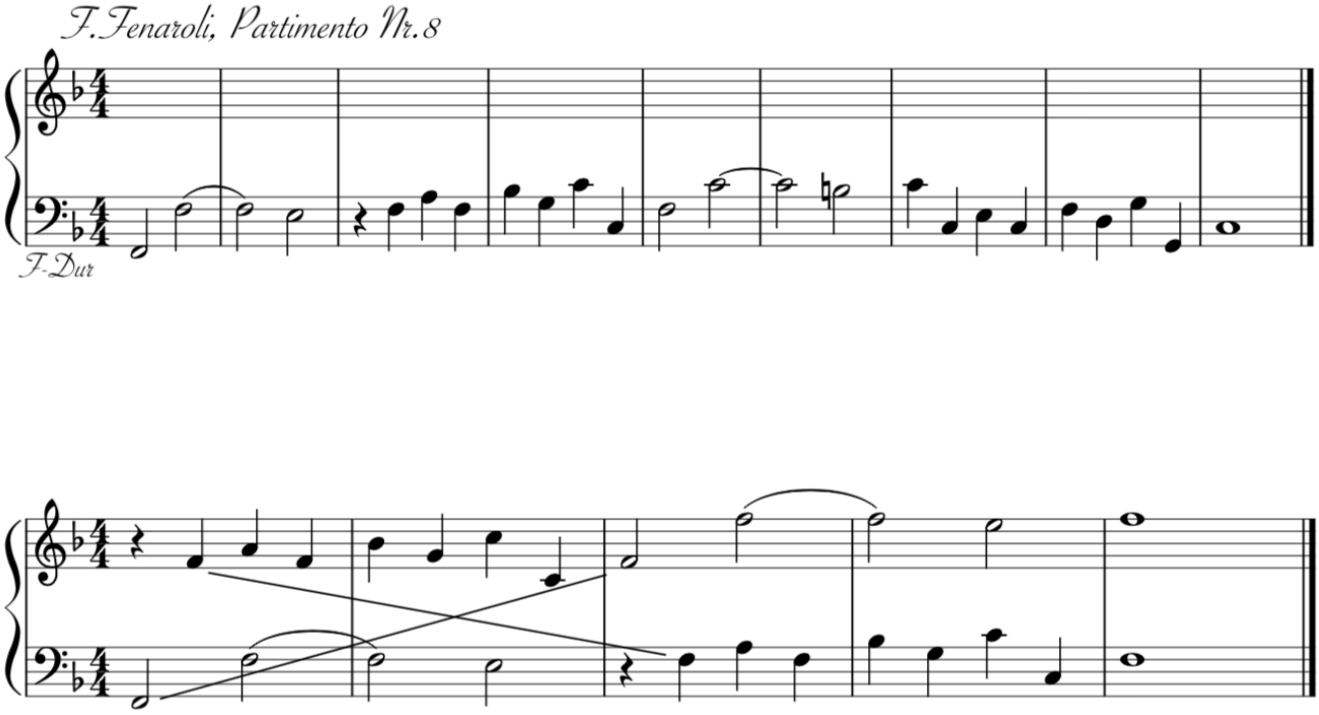
Fedele Fenaroli (1739-1818): Partimento

C-Dur → F-Dur



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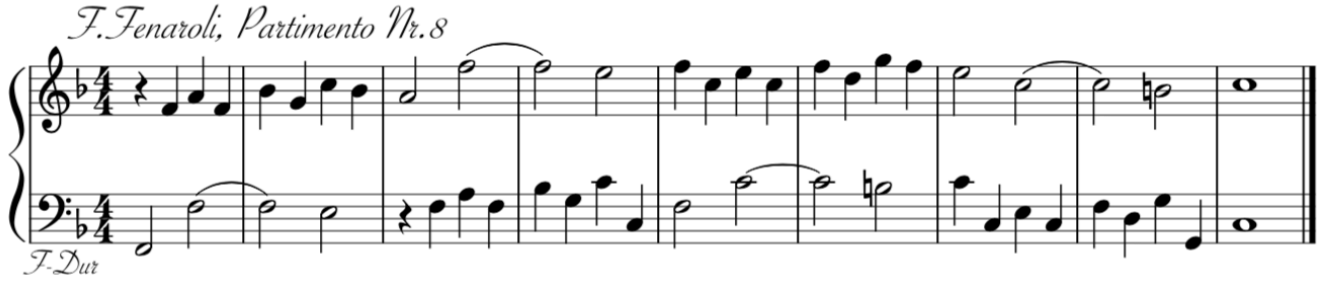
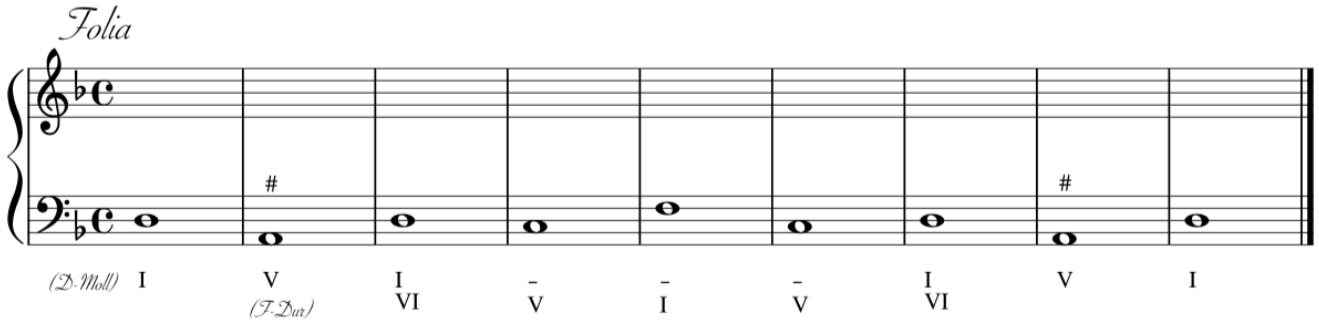


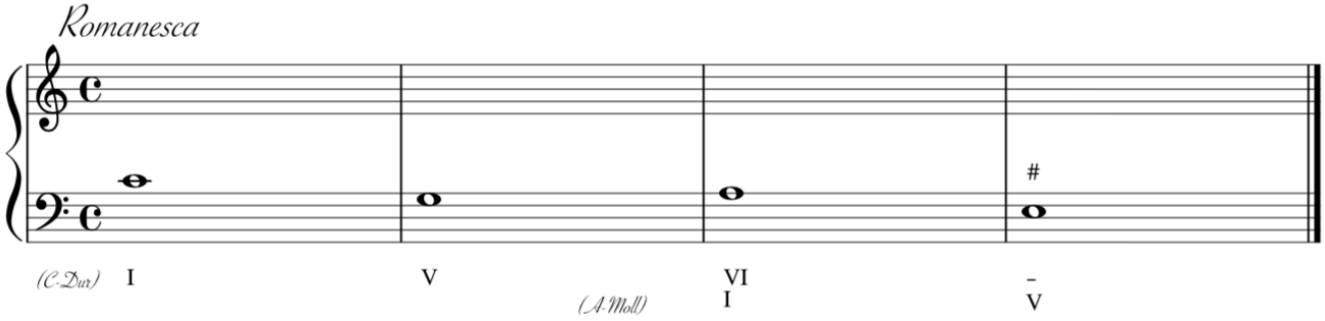
Folia:

D-Moll → F-Dur



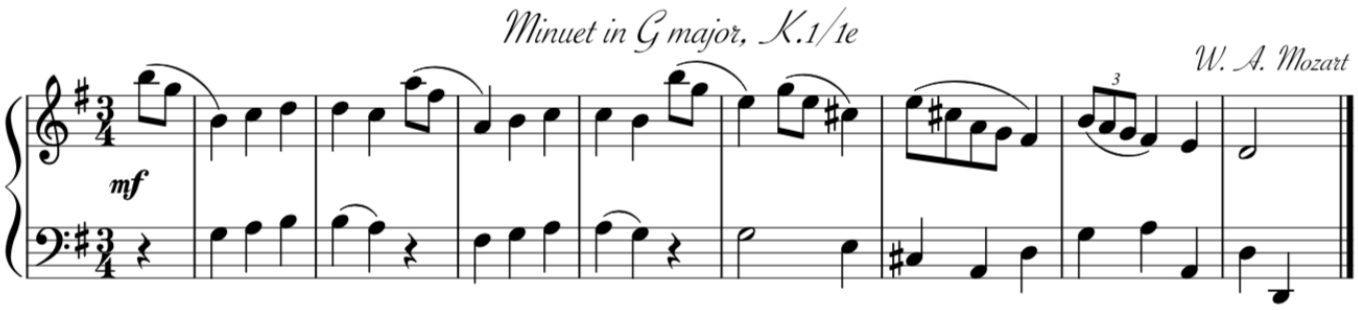
Romanesca:

C-Dur → A-Moll



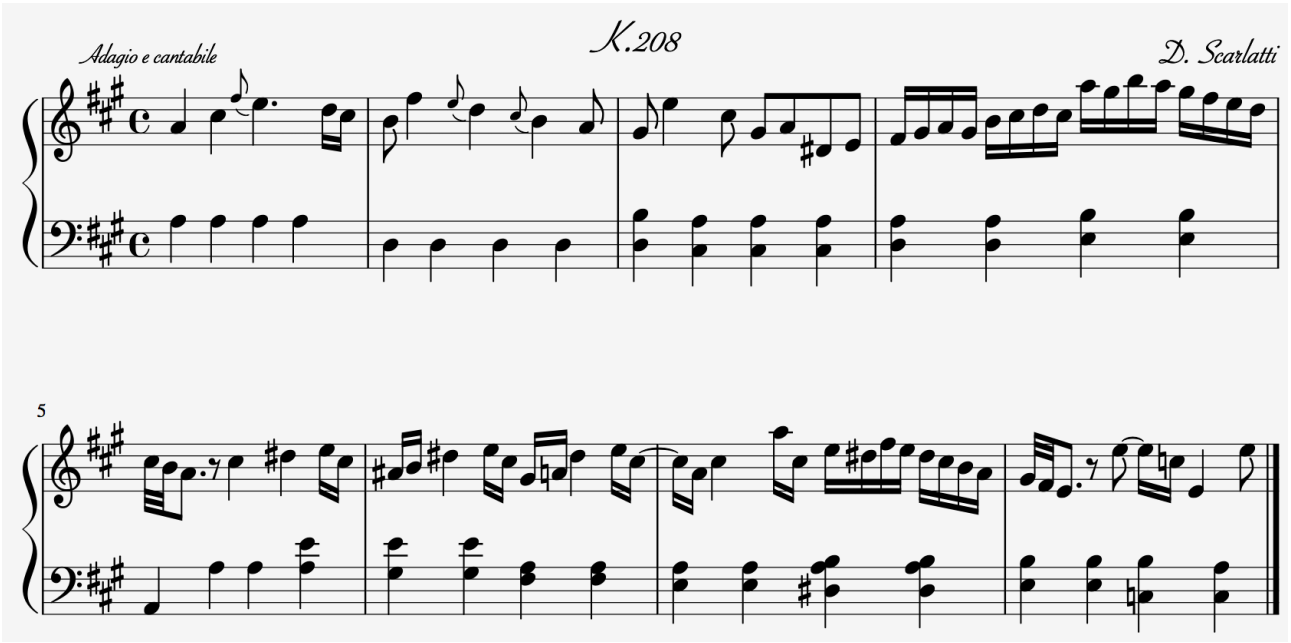
Wolfgang Amadeus Mozart (1756-1791): Menuett

G-Dur → D-Dur



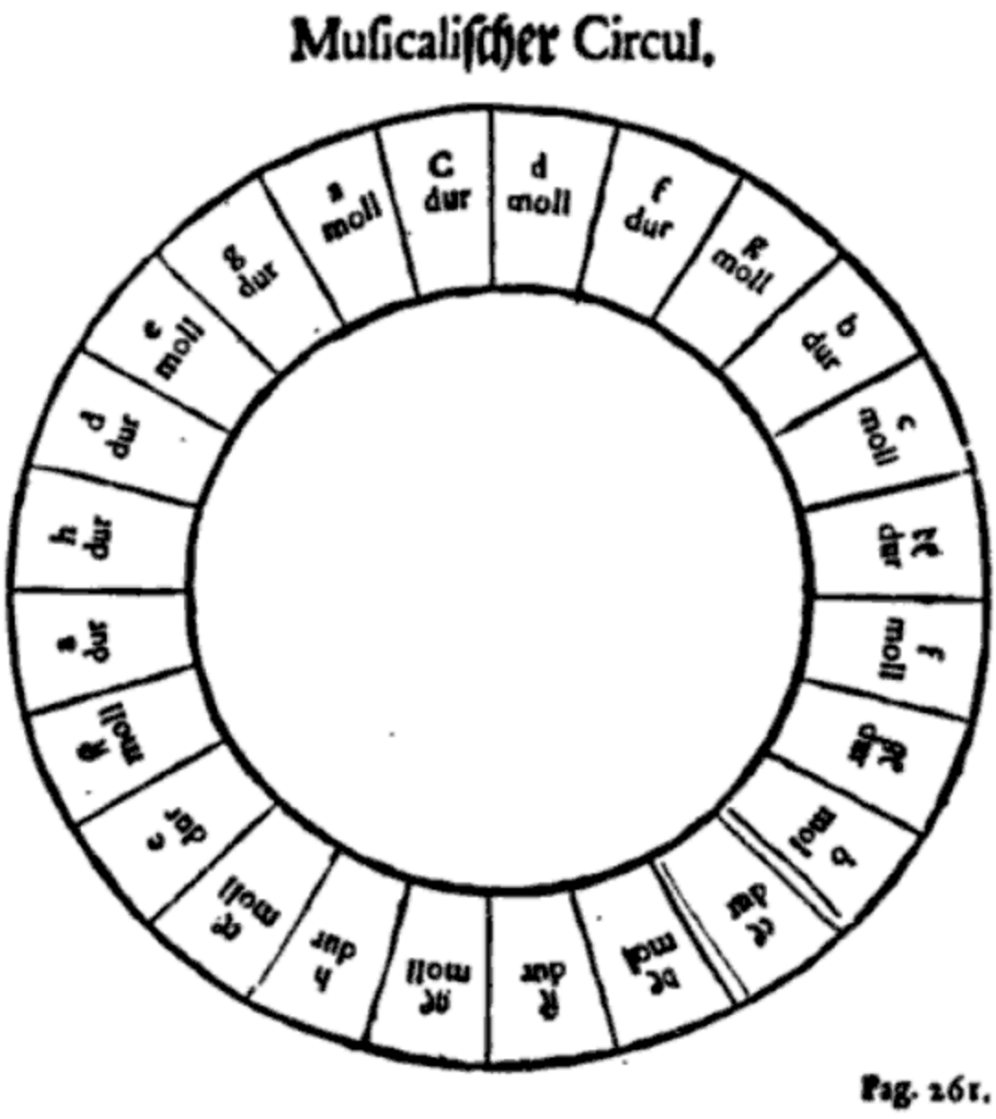
Domenico Scarlatti (1685-1757): Sonate

A-Dur → E-Dur



Hugo Riemann (1849-1919): Definition

„In der durmoll-tonalen Musik bezeichnet M[odulation] den Übergang aus einer Tonart in eine andere bzw. das Übergehen der Bedeutung des Hauptklanges auf einen anderen Klang.“

(Riemann, Musiklexikon)

Johann David Heinichen (1683-1729):