Die systematische Komposition der Duoteile

zu (1+2+4) ff -1- Duos für Flöte und Bassklarinette ⟨4⟩-6-⟩ (-56-)

Ausgehend von Material aus dem vorhergehenden „Schlagzeugtrio" bzw. aus den Flöten- und Klarinetten-Soli.

Tempi und Taktarten vgl. ⟨3⟩-18-⟩ und ihre Verteilung.

	Tempi	Taktarten	Dauern
2) 1+2+3 (Solo 1 für Bassklarinette)	♪=92	$\frac{3+5+3+4+9+2}{16}$	17"
1+2+4 (Duo für Flöte und Bassklarinette)	=53	von $\frac{7}{16}$ zu $\frac{1}{16}$	19"
1+2+5 "	=59	" $\frac{7}{32}$ " $\frac{3}{32}$	17"
1+3+4 "	=61	" $\frac{7}{64}$ " $\frac{9}{64}$	19"
1+3+5 "	=67	" $\frac{8}{128}$ " $\frac{3}{128}$	17"
1+4+5 "	=71	" $\frac{5}{16}$ " $\frac{3}{16}$	19"
2+3+4 "	=73	" $\frac{5}{32}$ " $\frac{9}{32}$	17"
2+3+5 "	=79	" $\frac{6}{64}$ " $\frac{1}{64}$	19"
2+4+5 "	=83	" $\frac{6}{128}$ " $\frac{7}{128}$	17"
3+4+5 (Solo 2 für Bassklarinette)			

Tempi ♪=53/♪=59/♪=61/♪=67/♪=71/♪=73/♪=79/♪=83

$\frac{7}{16}\frac{1}{16}$ $\frac{7}{32}\frac{3}{32}$ $\frac{7}{64}\frac{9}{64}$ $\frac{8}{128}\frac{3}{128}$ $\frac{5}{16}\frac{3}{16}$ $\frac{5}{32}\frac{9}{32}$ $\frac{6}{64}\frac{1}{64}$ $\frac{6}{128}\frac{7}{128}$ -- 19"

Die Duoteile-Taktarten im Einzelnen

1+2+4: ♪=53/♪=106 $\frac{7^{(-1)}6^{(-1)}5^{(+1)}6^{(-1)}5\,;\,1}{16\;16\;16\;16\;16\;;16} = \frac{30\times60}{106} =$ 17"

1+2+5: ♪=59/♪=118 $\frac{7^{(+3)}10^{(-3)}7^{(-3)}4^{(+3)}7\,;\,3}{32\;32\;32\;32\;32\;;32} = \frac{38\times60}{118} =$ 19"

1+3+4: ♪=61/♪=122 $\frac{7^{(-9)}2^{(+9)}7^{(-9)}2^{(-9)}11\,;\,9}{64\;64\;64\;64\;64\;;64} = \frac{38\times60}{122} =$ 19"

1+3+5: ♪=67/♪=134 $\frac{8^{(+3)}11^{(-3)}8^{(-3)}5\,;\,3}{128\;128\;128\;128\;;128} = \frac{35\times60}{134} =$ 16"

1+4+5: ♪=71/♪=142 $\frac{5^{(+3)}8^{(+3)}11^{(-3)}8^{(-3)}5\,;\,3}{16\;16\;16\;16\;16\;;16} = \frac{40\times60}{142} =$ 17"

2+3+4: ♪=73/♪=146 $\frac{5^{(-9)}4^{(+9)}5^{(-9)}4^{(-9)}13^{(+9)}4\,;\,9}{32\;32\;32\;32\;32\;32\;;32} = \frac{44\times60}{146} =$ 18"

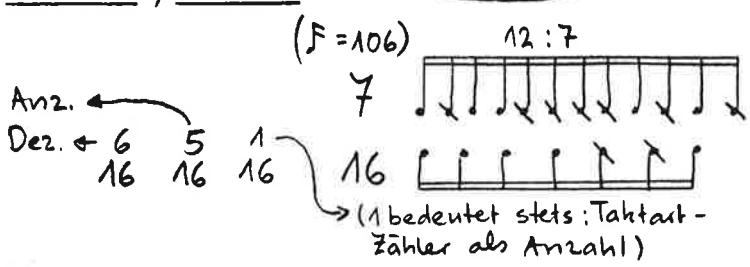
2+3+5: ♪=79/♪=158 $\frac{6^{(-1)}5^{(-1)}4^{(+1)}5^{(-1)}4^{(-1)}3^{(+1)}4^{(-1)}3^{(-1)}2^{(+1)}3^{(-1)}2\,;\,1}{64\;64\;64\;64\;64\;64\;64\;64\;64\;64\;64\;;64} =$

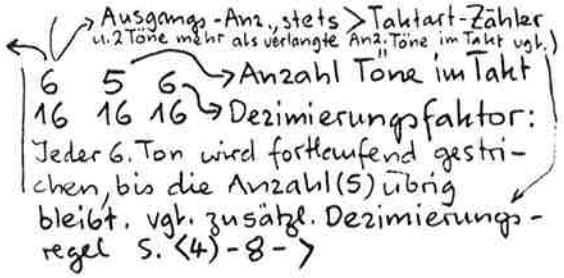
$= \frac{42\times60}{158} =$ 16"

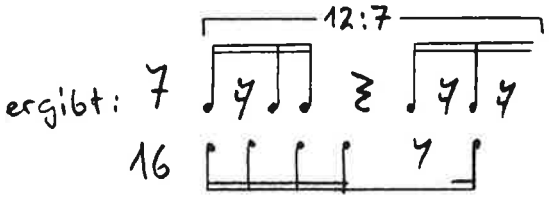
2+4+5: ♪=83/♪=166 $\frac{6^{(-7)}1^{(+7)}6^{(-7)}1^{(-7)}8^{(+7)}1^{(-7)}8^{(-7)}15\,;\,7}{128\;128\;128\;128\;128\;128\;128\;128\;;128} = \frac{53\times60}{166} =$ 19"

(statt der vorgesehenen 144" :) 141"

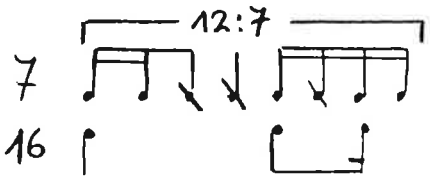
Der Rhythmus 1) (1+2+4) (entwickelt aus den Taktarten S.⟨4⟩-6-⟩

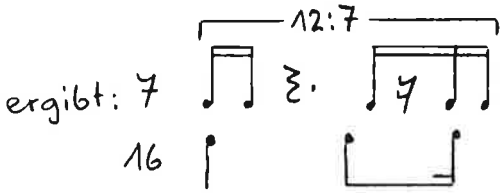




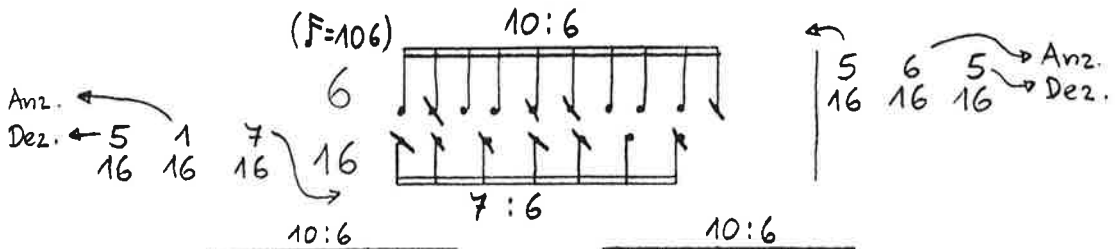


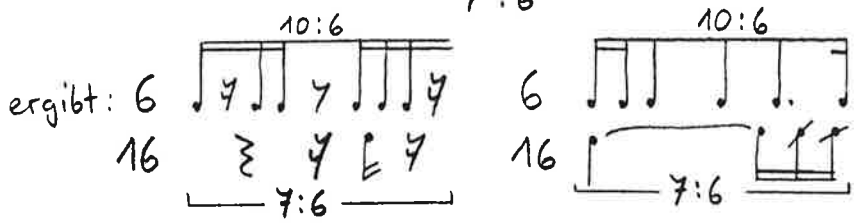
oder als zusammengefasste Werte; ist die Anzahl höher als oben gefordert, wird nach dem dortigen Faktor wieder dezimiert.

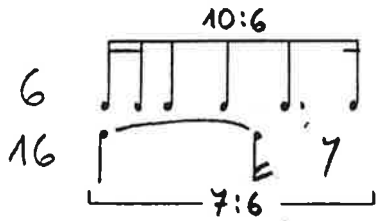


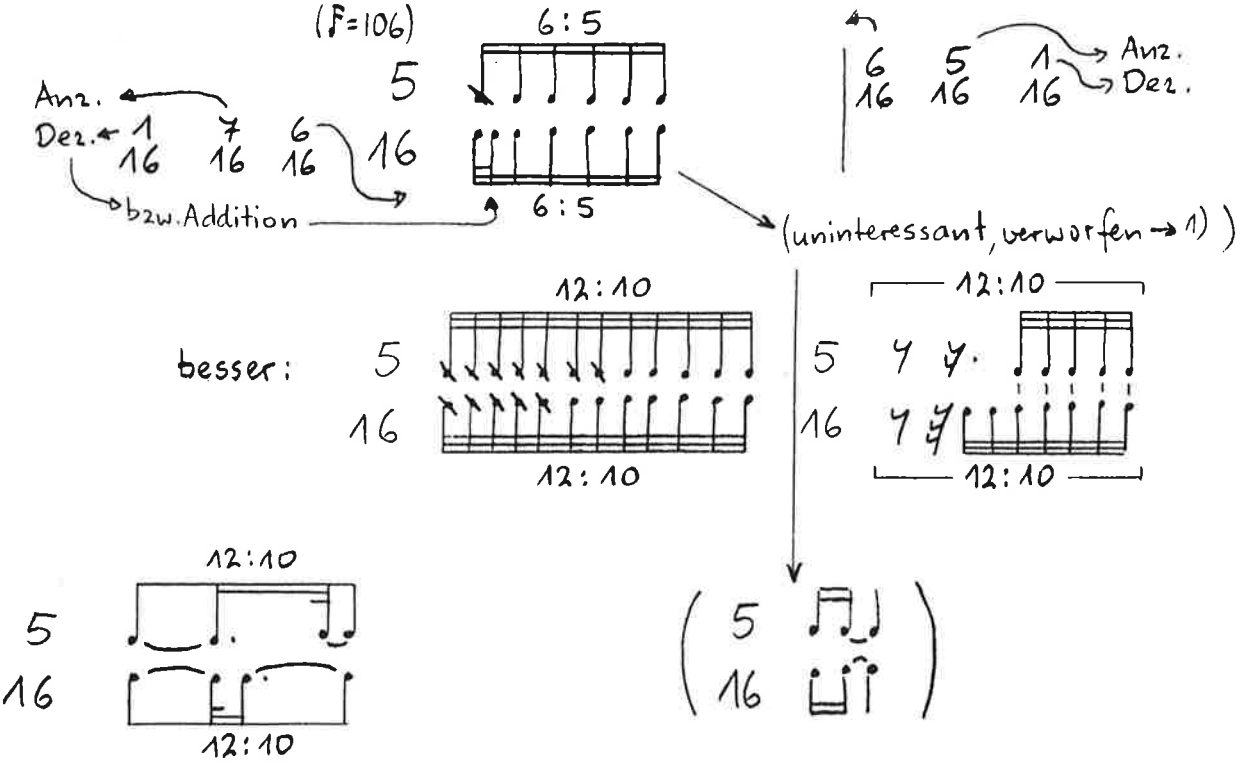


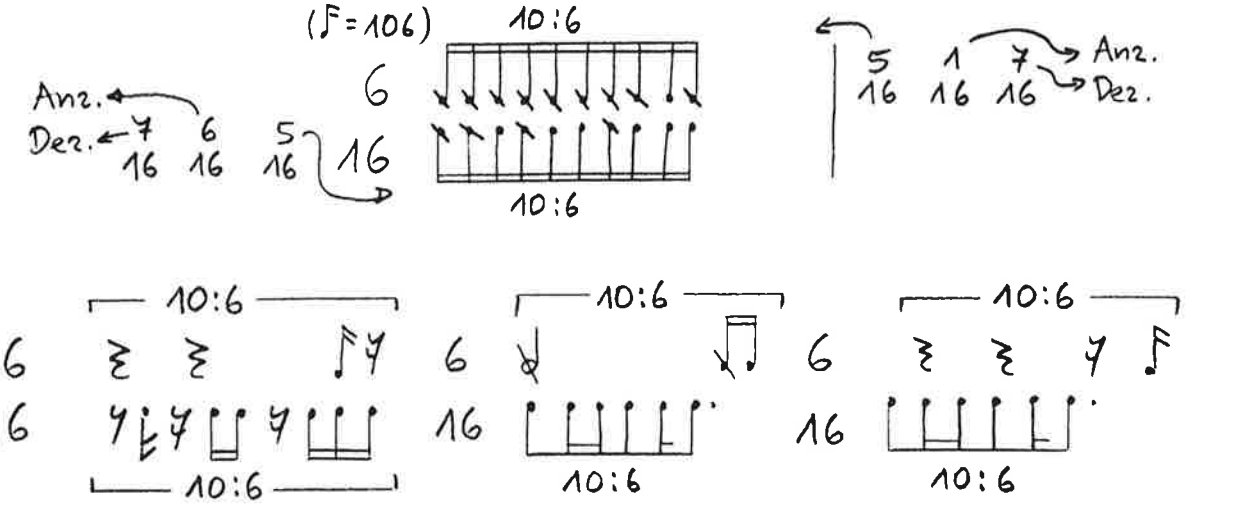
Vorteil gegenüber dem 1. Ergebnis:
1) verschiedene Notenwerte
2) ungleiche Anzahl Töne pro Stimme



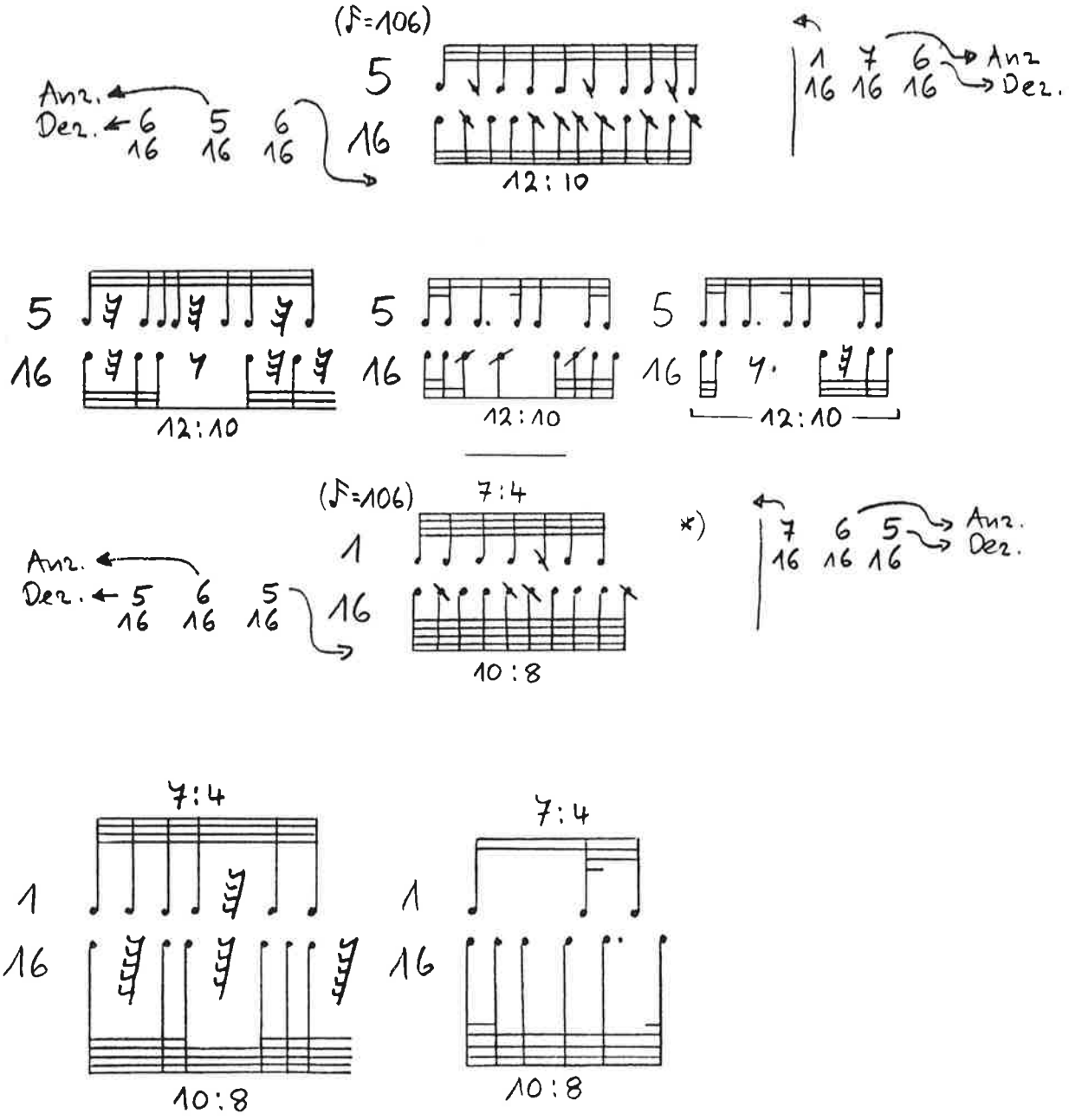






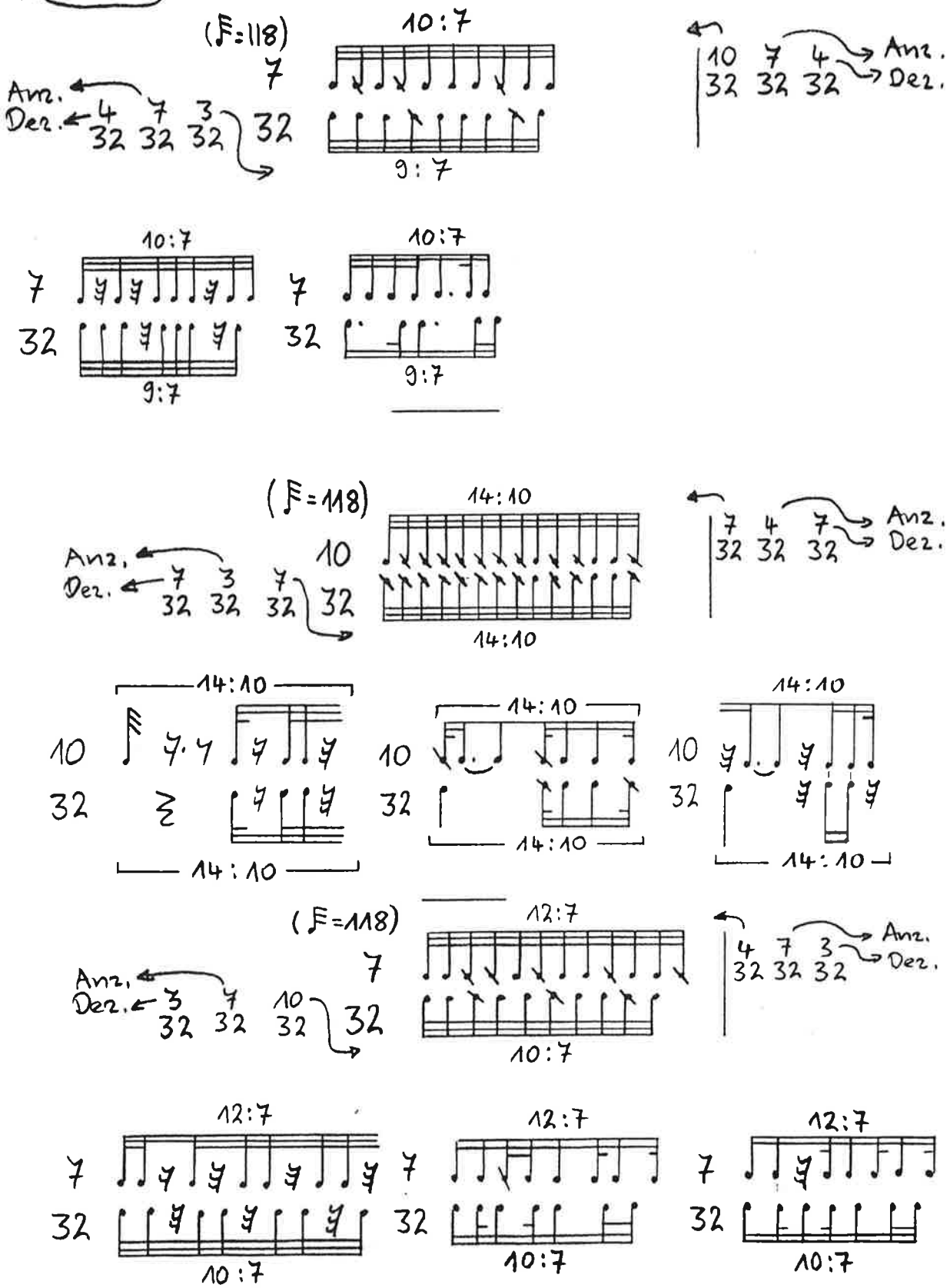


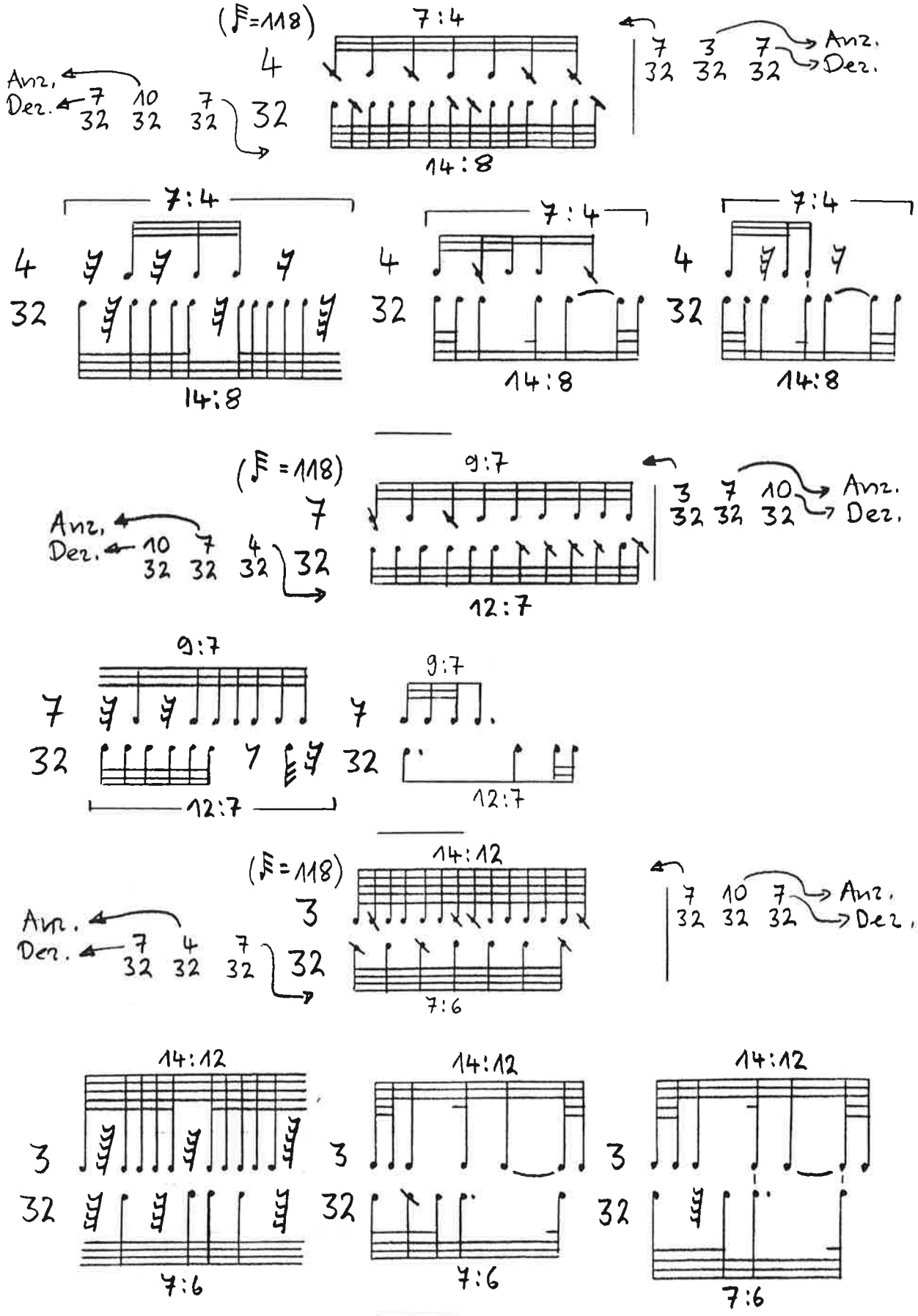
1) Daraus wird folgende zusätzliche Dezimierungsregel formuliert:
Von der Ausgangsfigur müssen pro Stimme mindestens 2 Töne dezimiert werden. Ausnahmen dürfen in speziellen Fällen gemacht werden, wenn sich trotzdem ein interessantes Resultat ergibt.



*) Ausnahme von der zusätzlichen Dezimierungsregel.

2) (1+2+5)

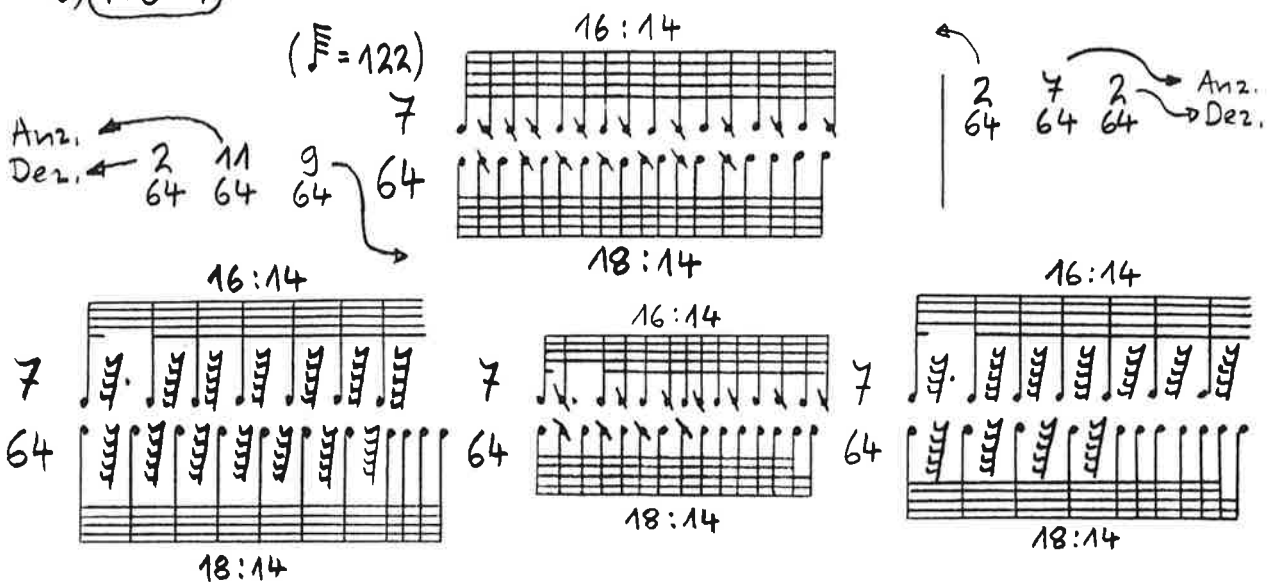

(♩=118)
10:7
Anz.
Dez.
4 7 3
32 32 32
7
32
9:7
10 7 4
32 32 32
Anz.
Dez.
10:7
7
32
9:7
10:7
7
32
9:7
(♩=118)
14:10
Anz.
Dez.
7 3
32 32
10
7
32
14:10
7 4 7
32 32 32
Anz.
Dez.
14:10
10
32
14:10
14:10
10
32
14:10
14:10
10
32
14:10
(♩=118)
12:7
Anz.
Dez.
3 7
32 32
7
10
32
10:7
4 7 3
32 32 32
Anz.
Dez.
12:7
7
32
10:7
12:7
7
32
10:7
12:7
7
32
10:7

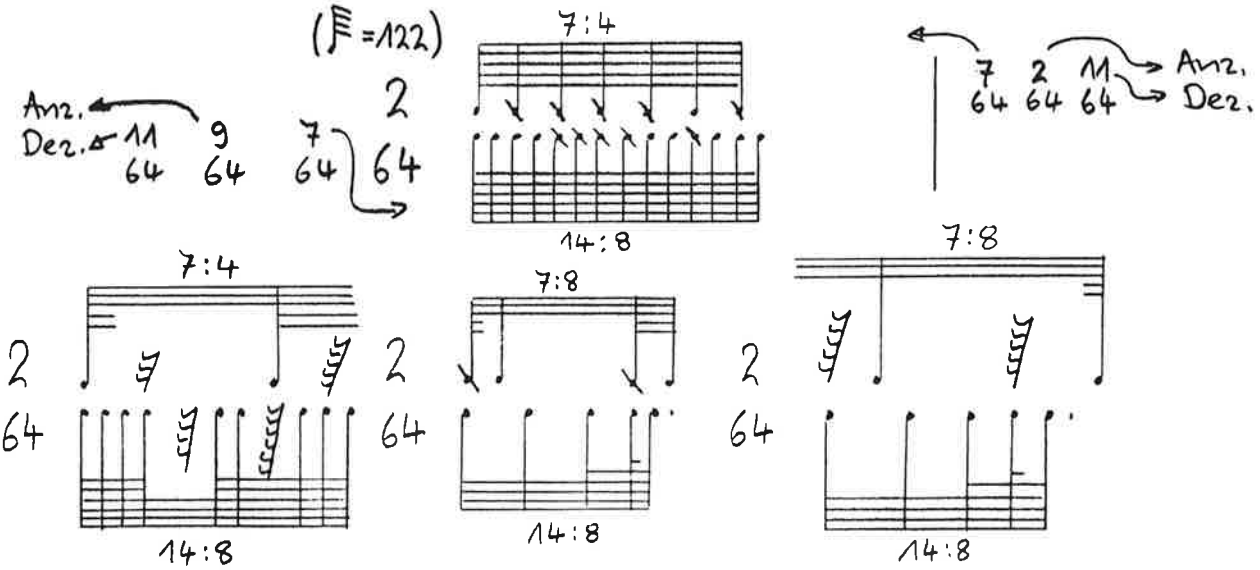

(♩=118)
7:4
4
32
14:8
Anz.
Dez.
7 3 7
32 32 32
Anz.
Dez.
Anz.
Dez.
7 10 7
32 32 32
7 4 7
32 32 32
7:4
14:8
(♩=118)
9:7
7
32
12:7
Anz.
Dez.
10 7
32 32
4
32
3 7 10
32 32 32
Anz.
Dez.
12:7
(♩=118)
14:12
3
32
7:6
Anz.
Dez.
7 4
32 32
7
32
7 10 7
32 32 32
Anz.
Dez.
7:6

zu (1+2+4) ff -7- ⟨4⟩ -12-

(-62-)

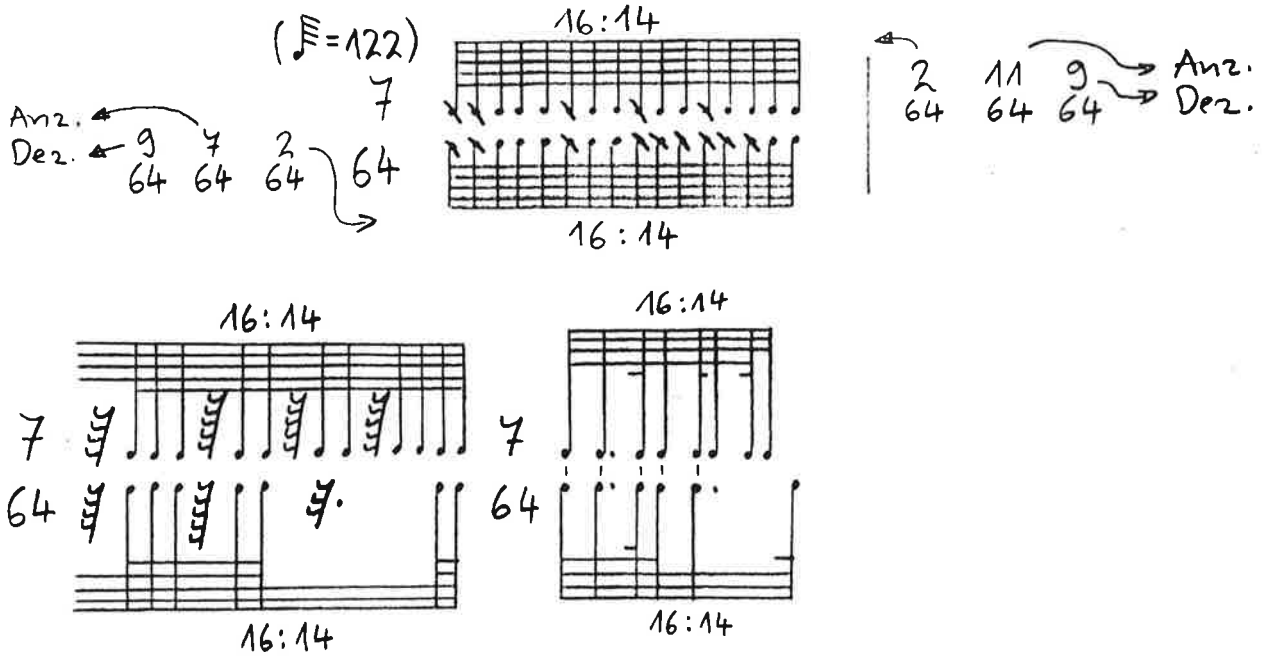
3) (1+3+4)

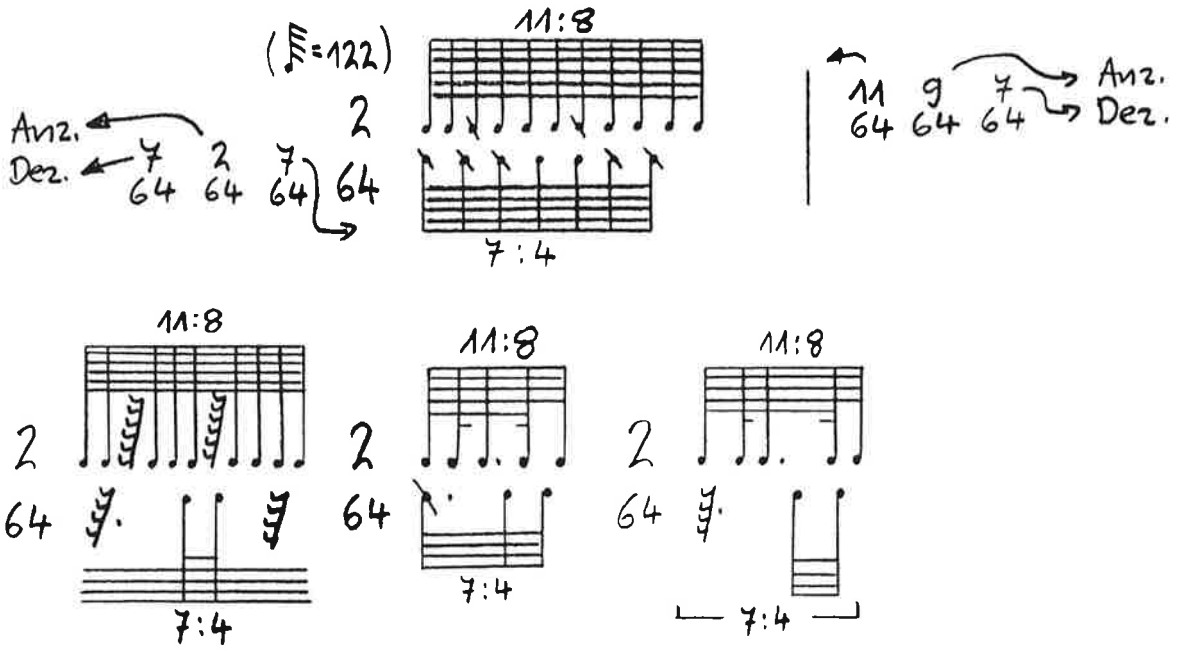




zu (1+2+4) ff -8- ⟨4⟩ - 13 -

(-63-)





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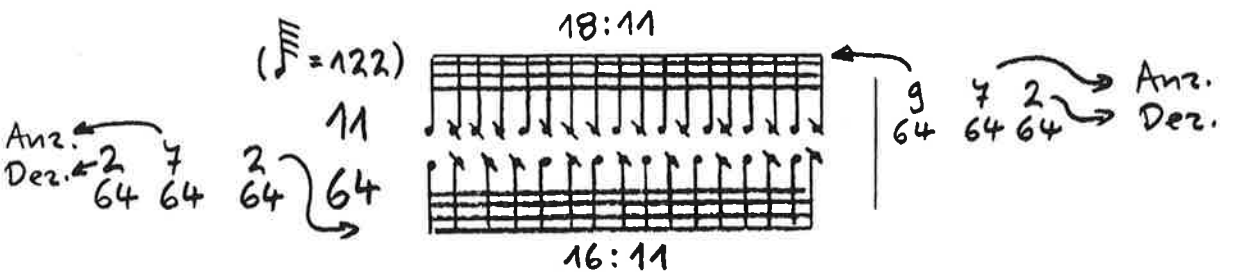
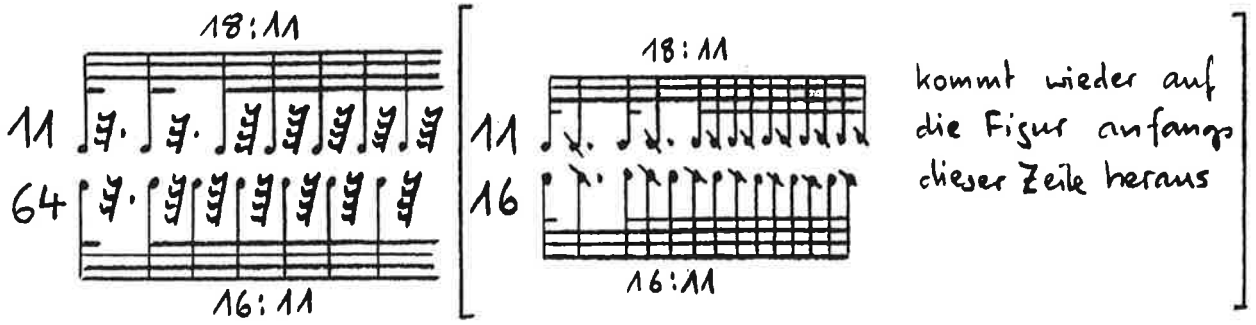
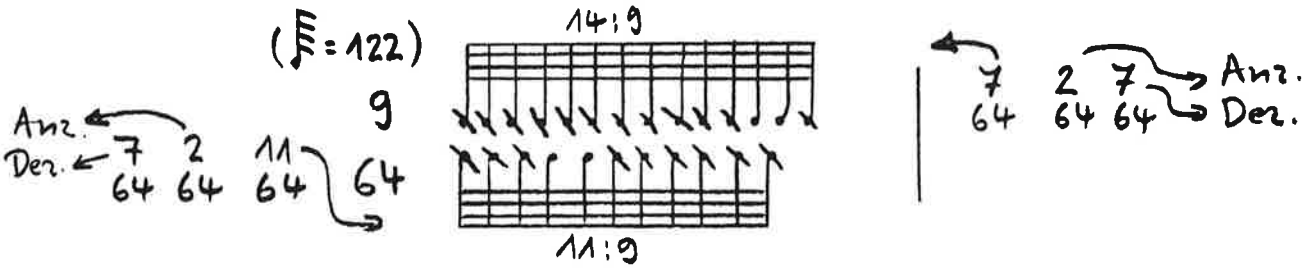
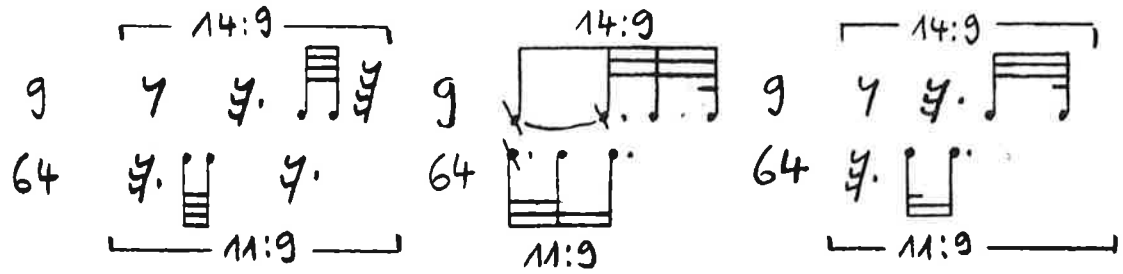
zu (1+2+4) ff - 9 -

⟨4) - 14 - ⟩
(-64-)







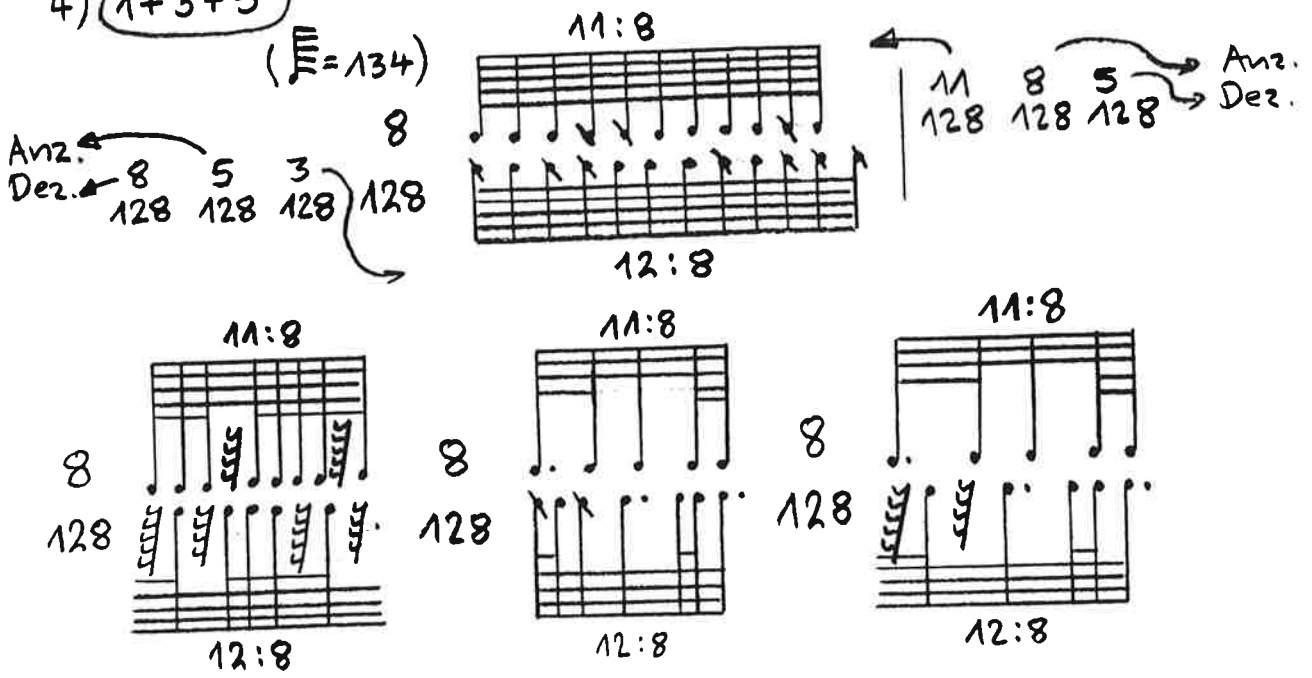


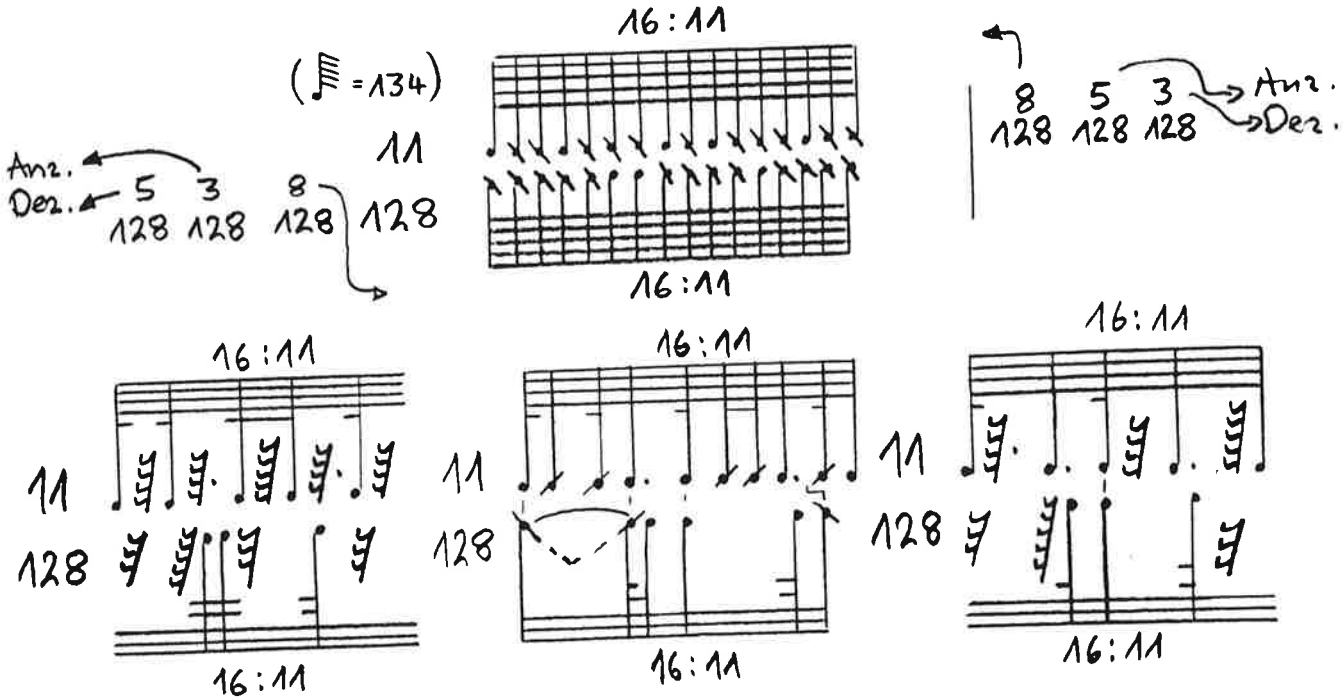
zu (1+2+4) ff - 10 -

⟨4) - 15 - ⟩

(-65-)

4) (1+3+5)

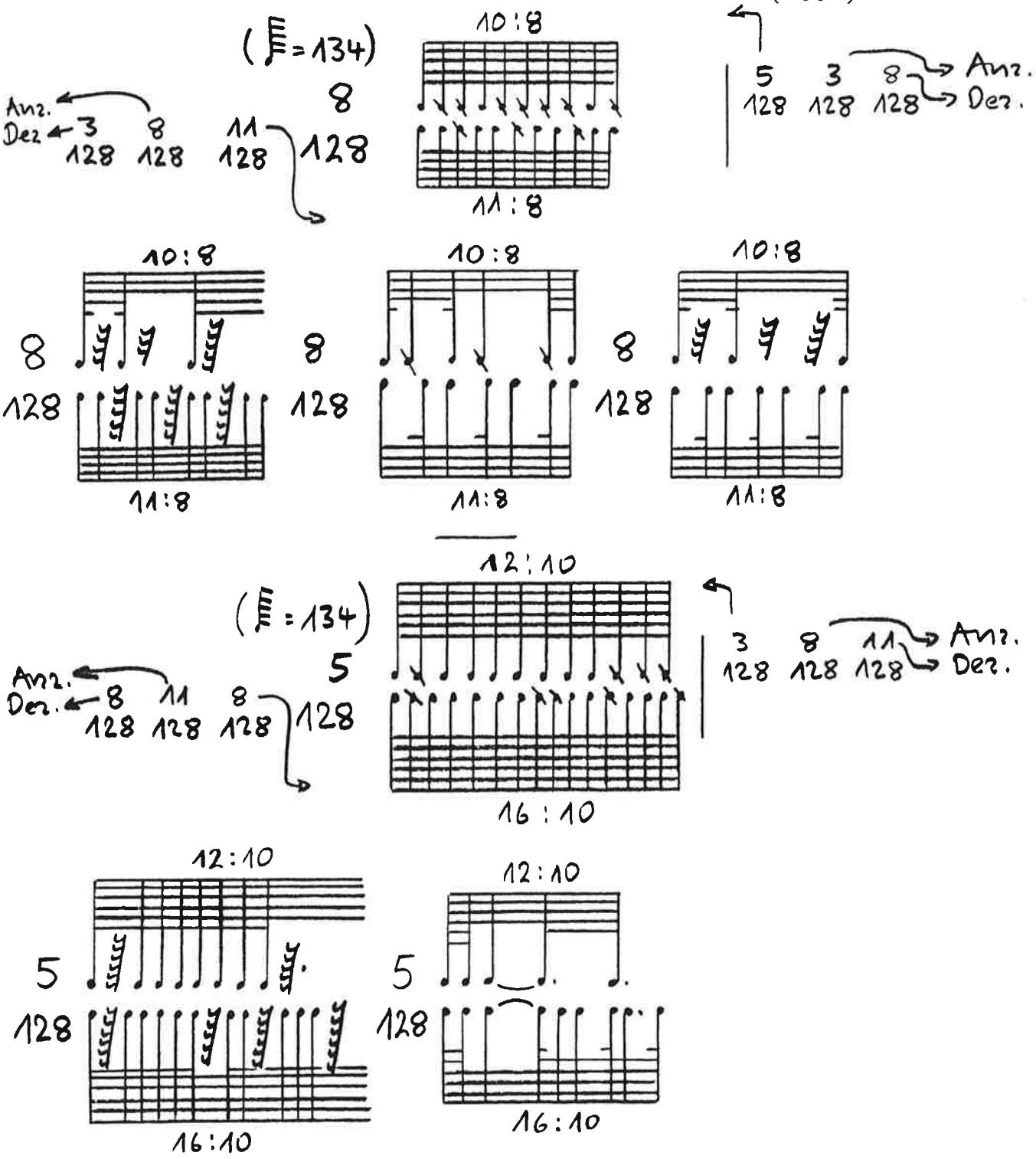




zu (1+2+4) ff -11-

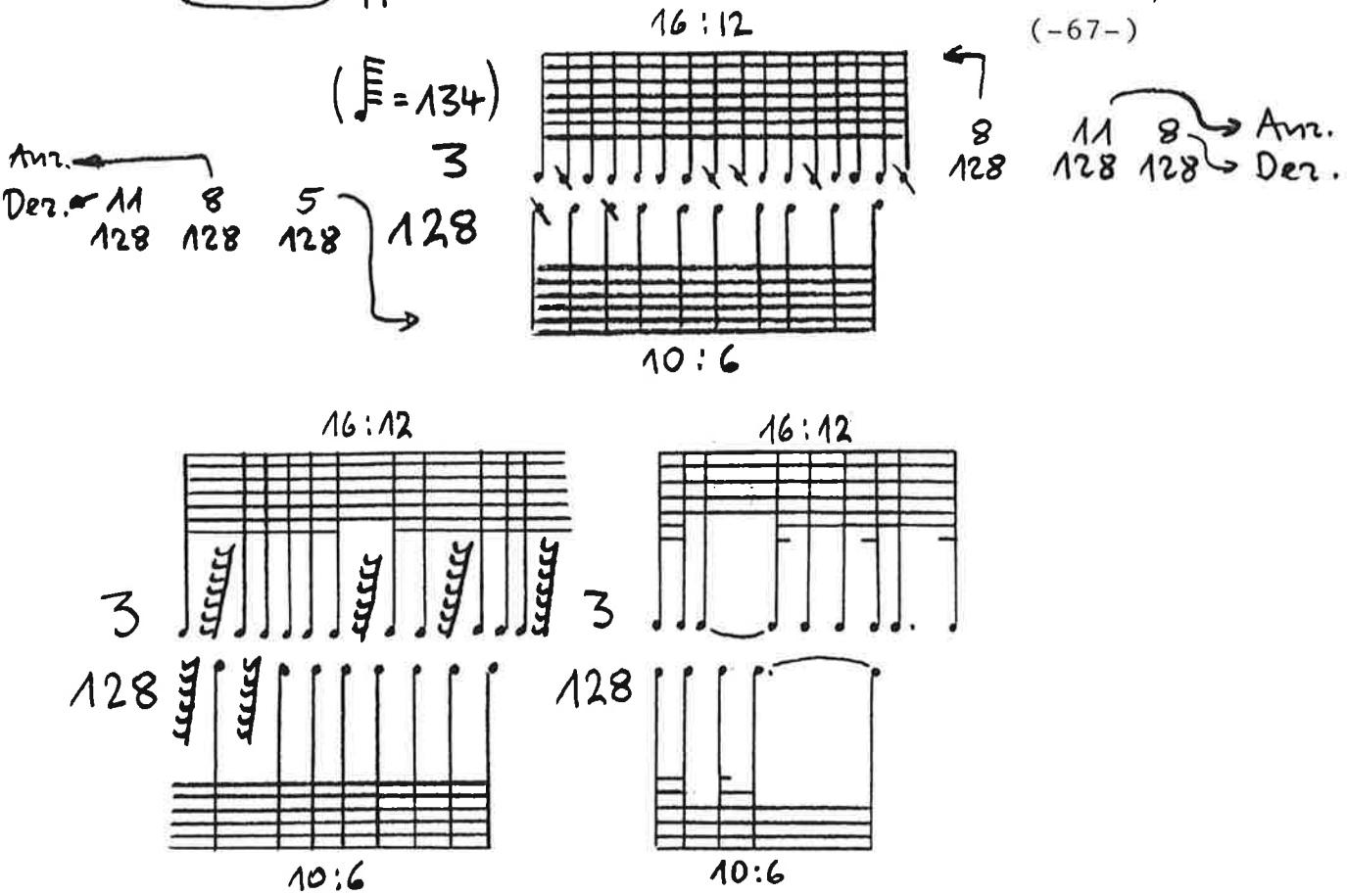
⟨4) - 16- ⟩

(-66-)



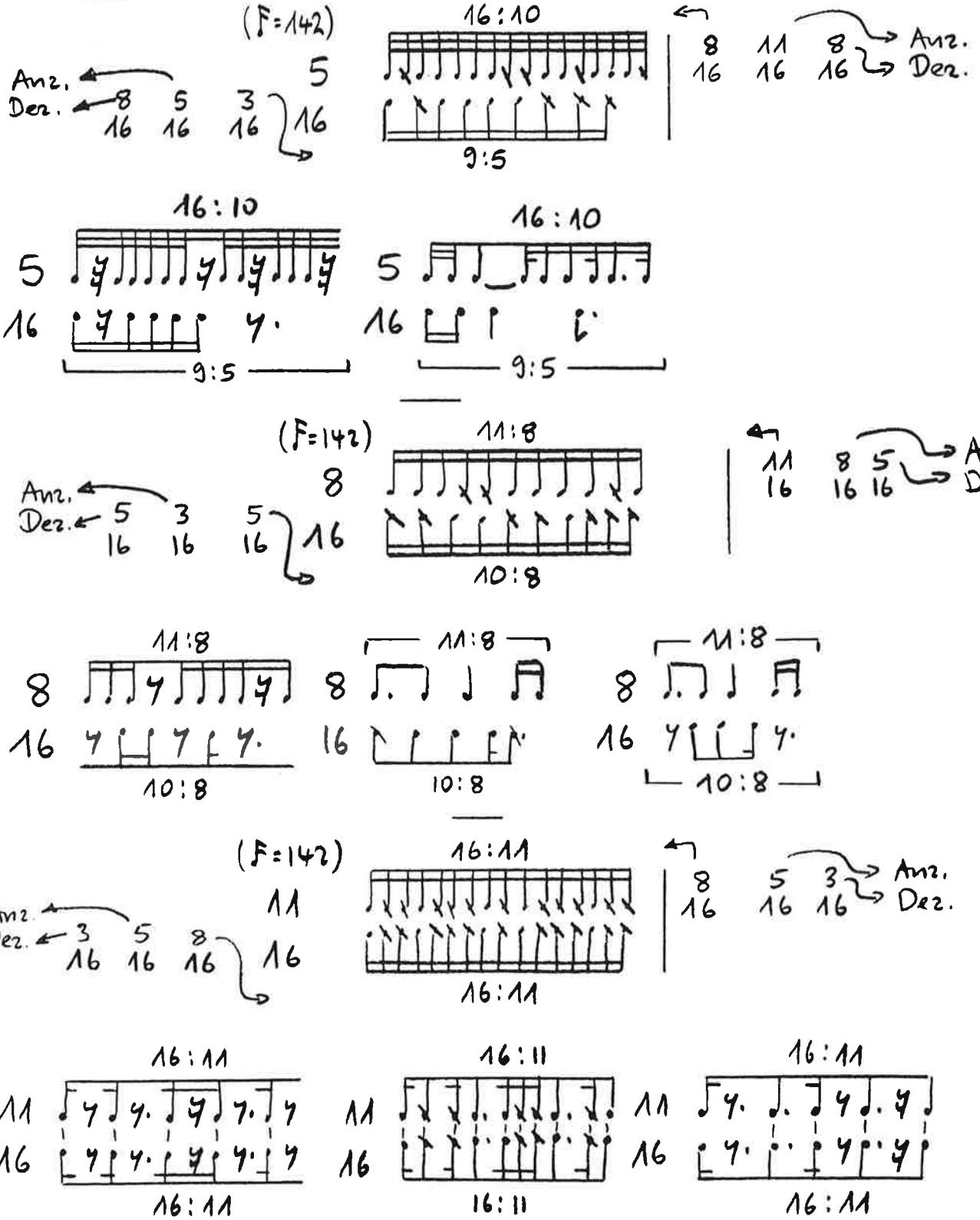
zu (1+2+4) ff - 12 - ⟨4) - 17 - ⟩

(-67-)

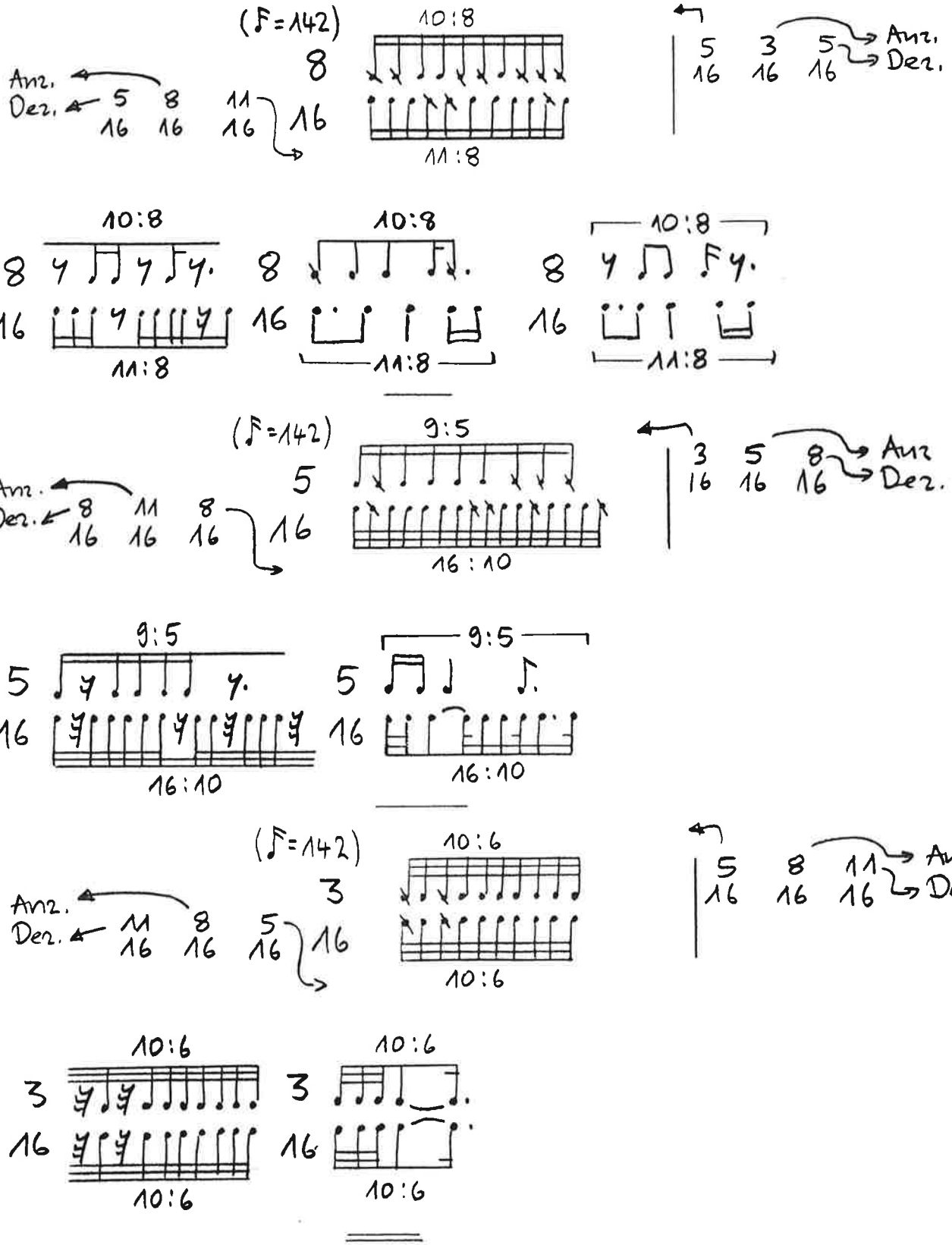


zu (1+2+4) ff - 13 - ⟨4) - 18 - ⟩ (-68-)

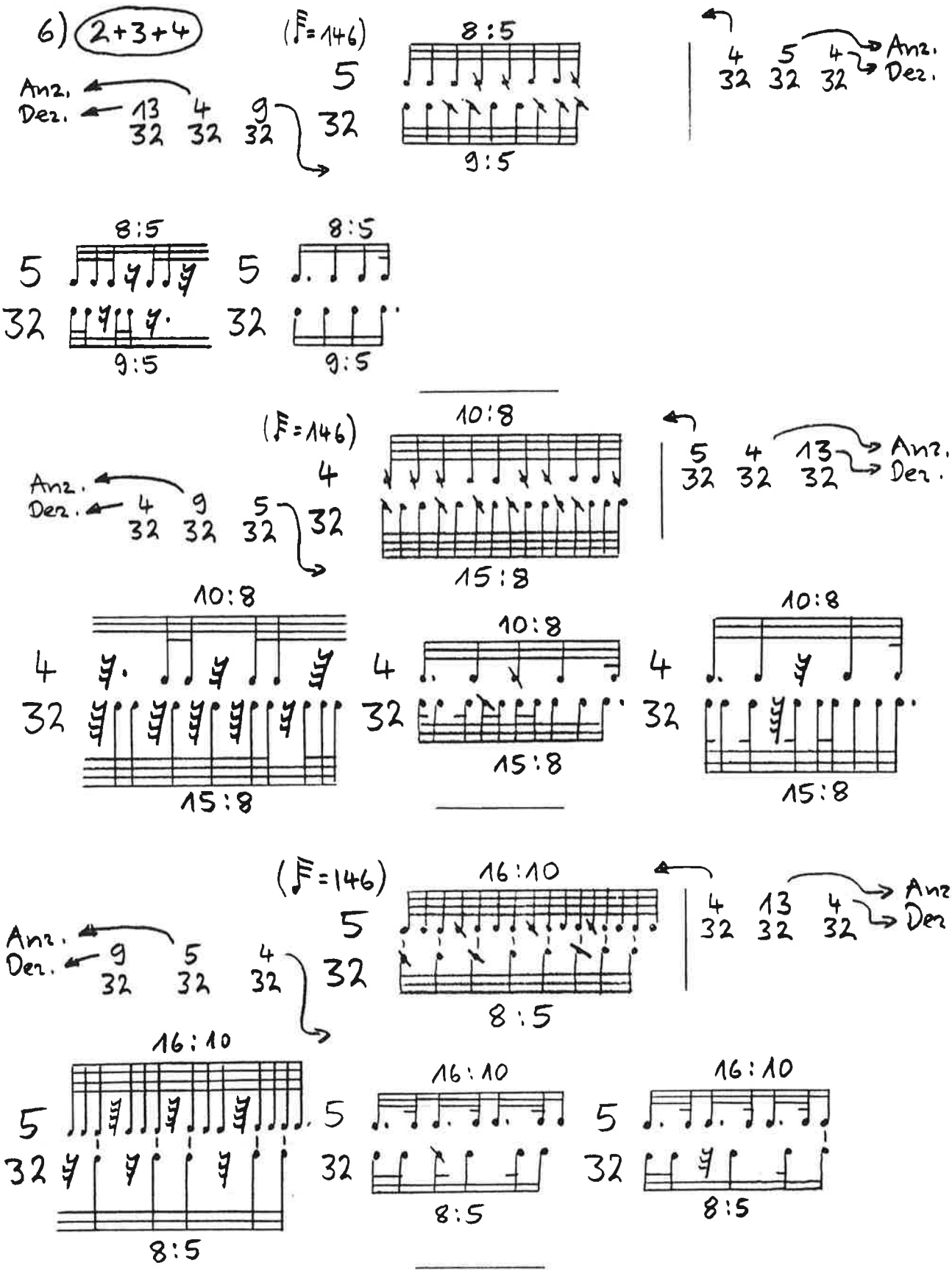
5) (1+4+5)



zu (1+2+4) ff -14- ⟨4⟩ -19- ⟩ (-69-)

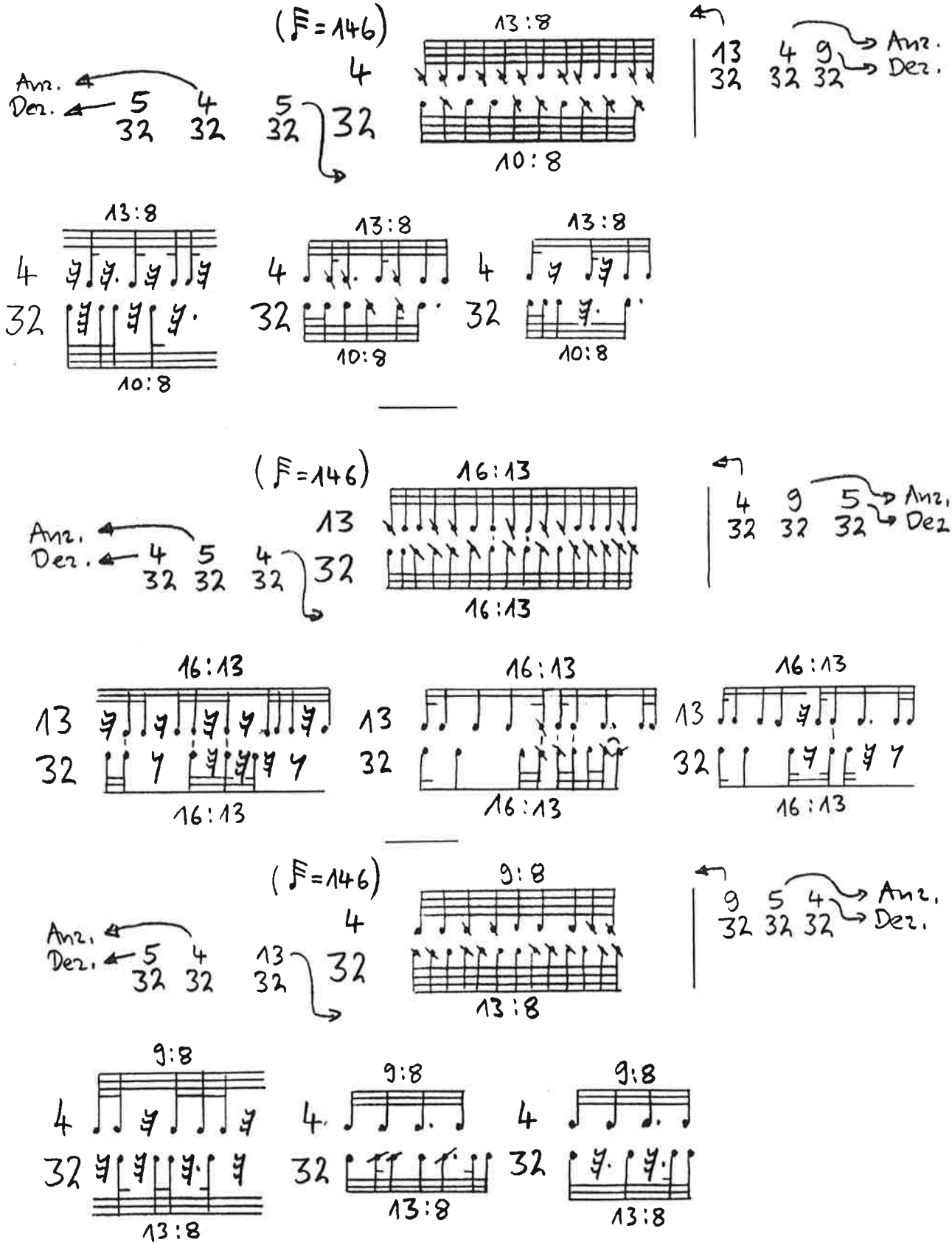


zu (1+2+4) ff -15- ⟨4⟩ -20- ⟩ (-70-)

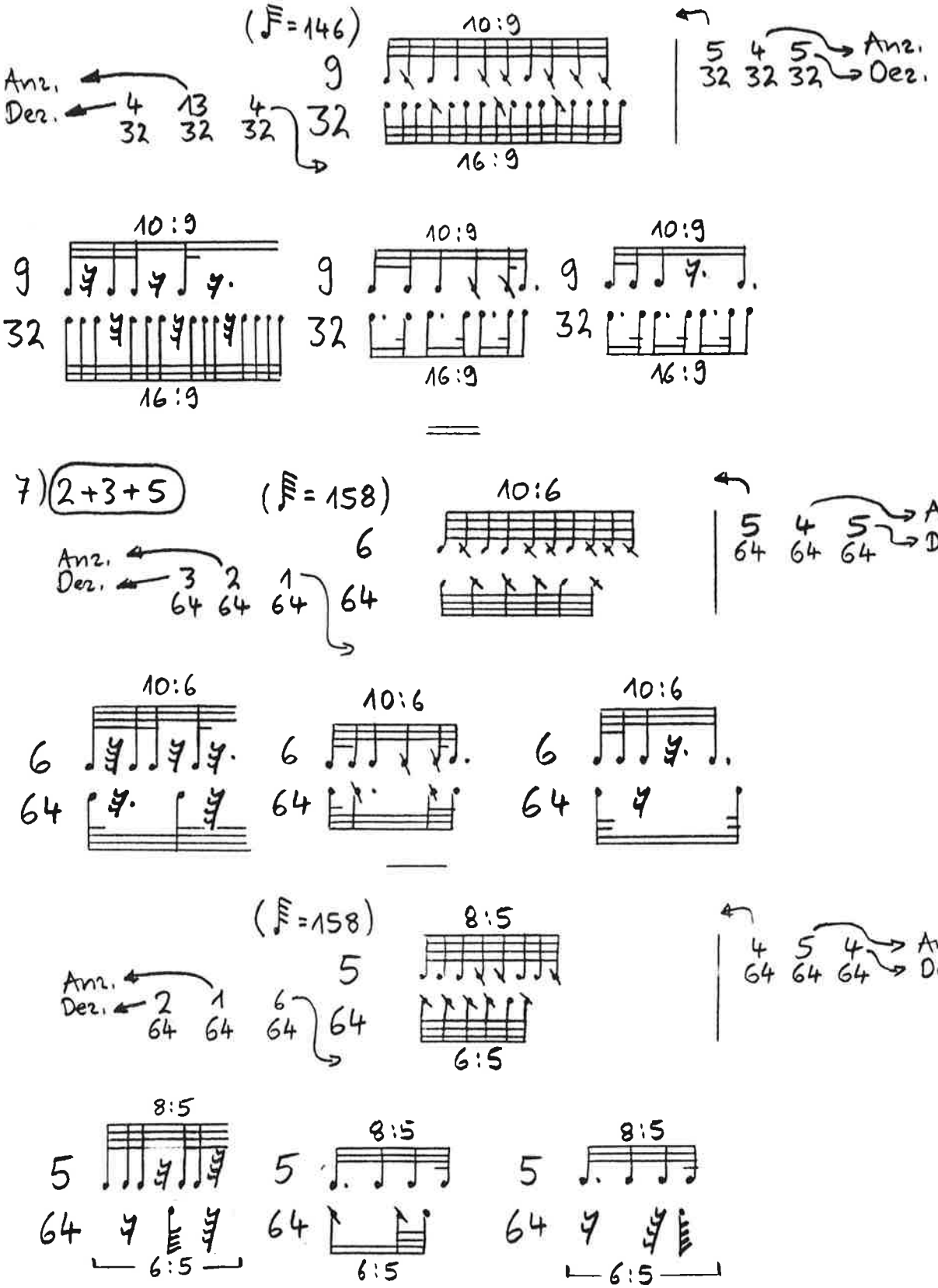


zu (1+2+4) ff -16- <4) - 21 - >

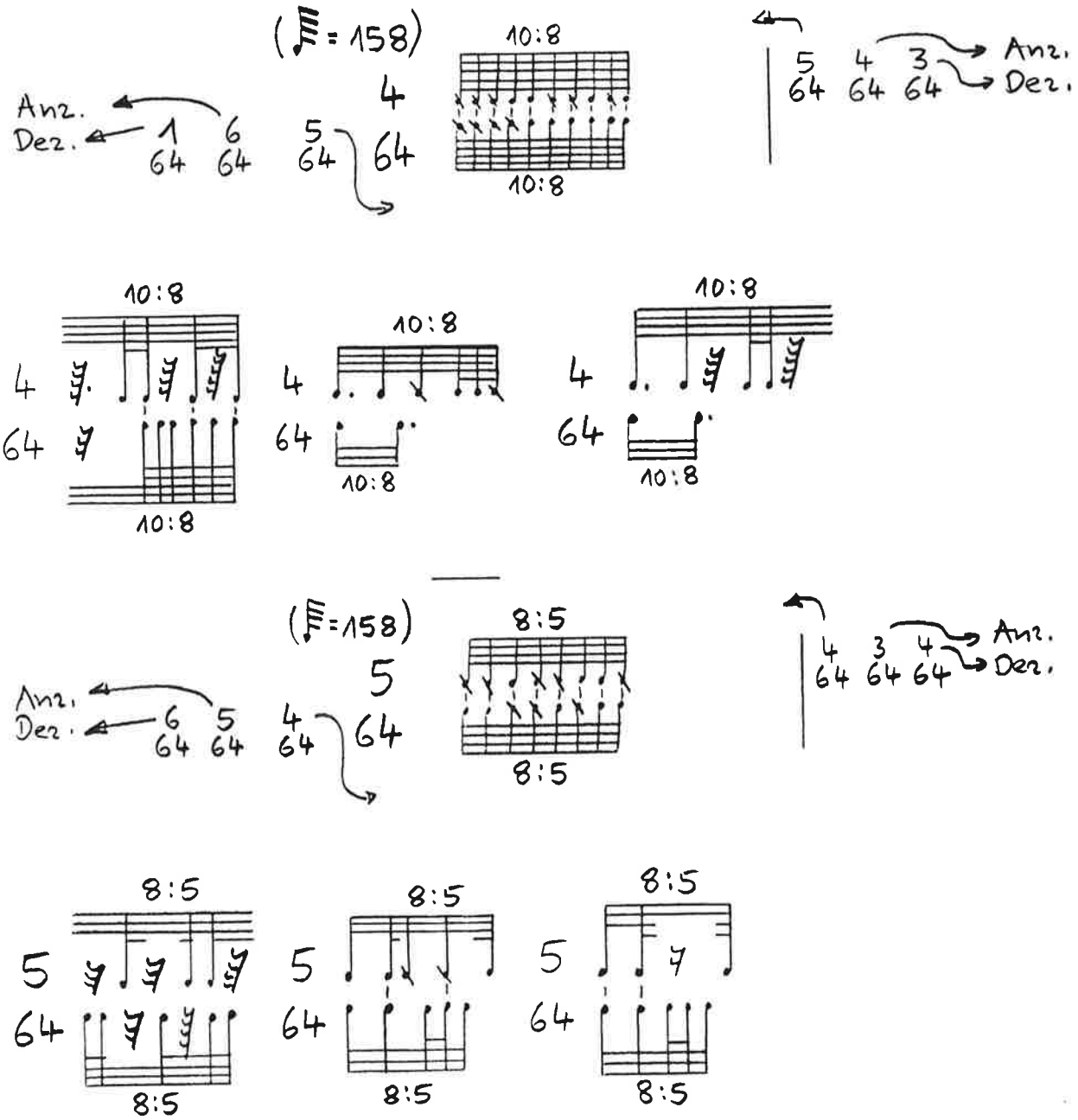
(-71-)



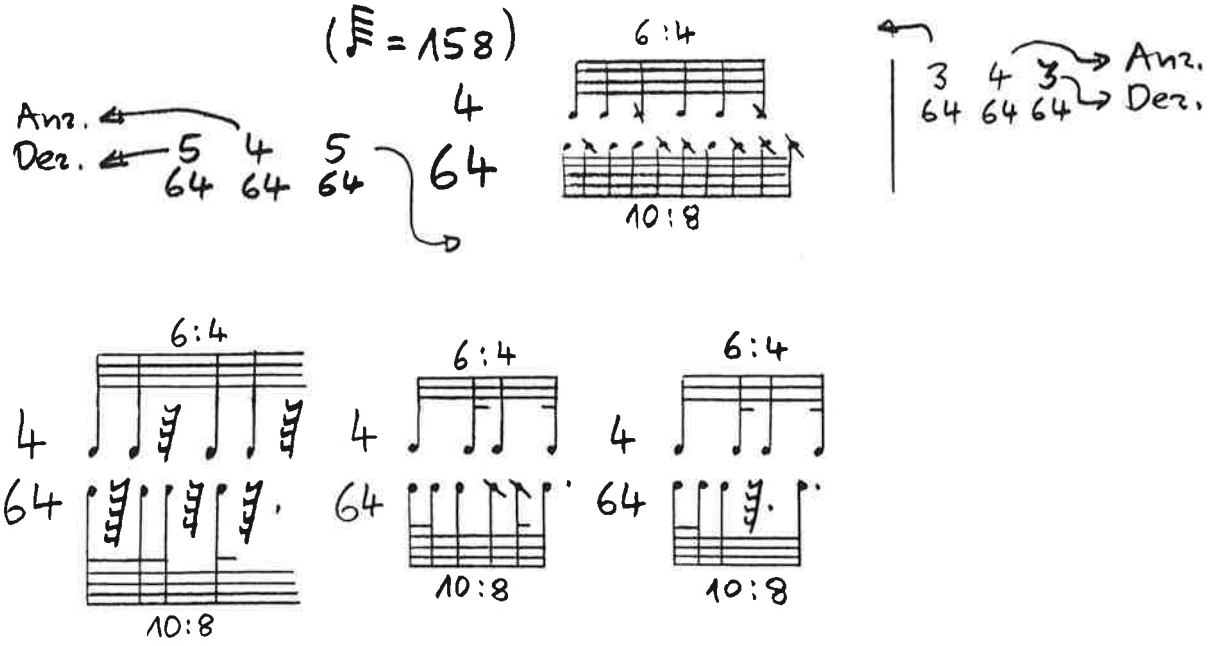
zu (1+2+4) ff -17- ⟨4⟩ -22- ⟩
(-72-)

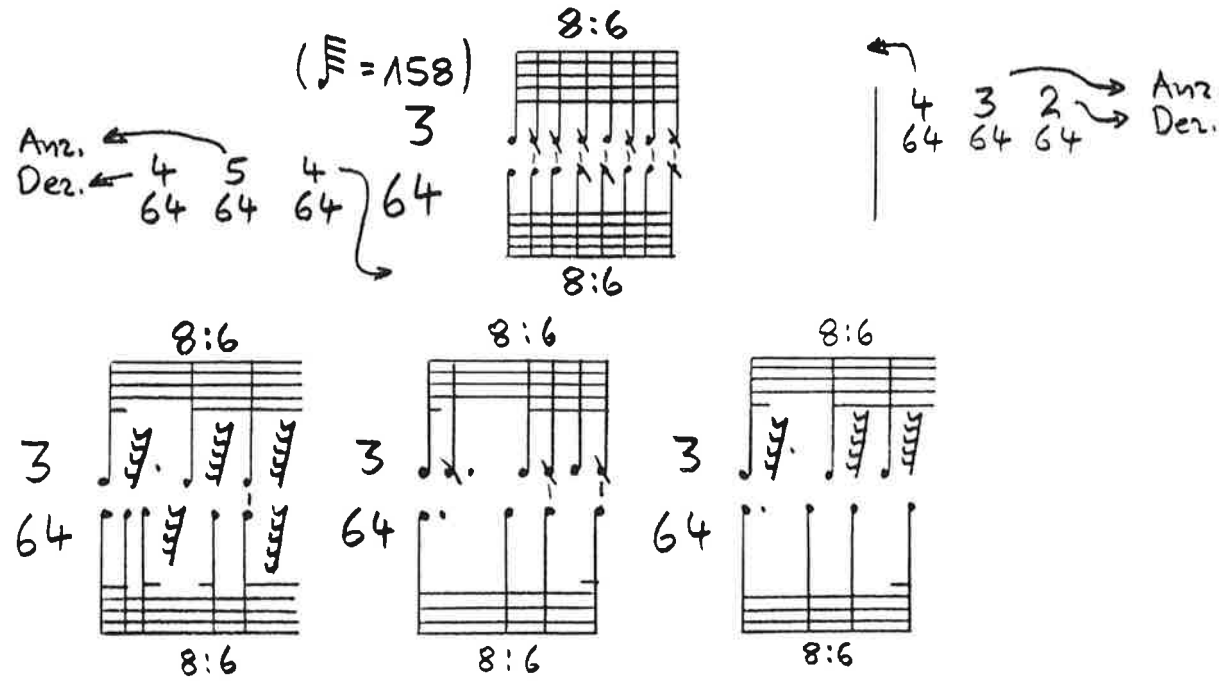


zu (1+2+4) ff -18-


(♬ = 158)
10:8
Anz.
Dez.
1 6
64 64
4
5 64
64
10:8
5 4 3
64 64 64
Anz.
Dez.
10:8
4
64
10:8
10:8
4
64
10:8
10:8
4
64
10:8
(♬ = 158)
8:5
Anz.
Dez.
6 5
64 64
5
4 64
64
8:5
4 3 4
64 64 64
Anz.
Dez.
8:5
5
64
8:5
8:5
5
64
8:5
8:5
5
64
8:5

zu (1+2+4) ff - 19 - ⟨4⟩ - 24 -
(-74-)





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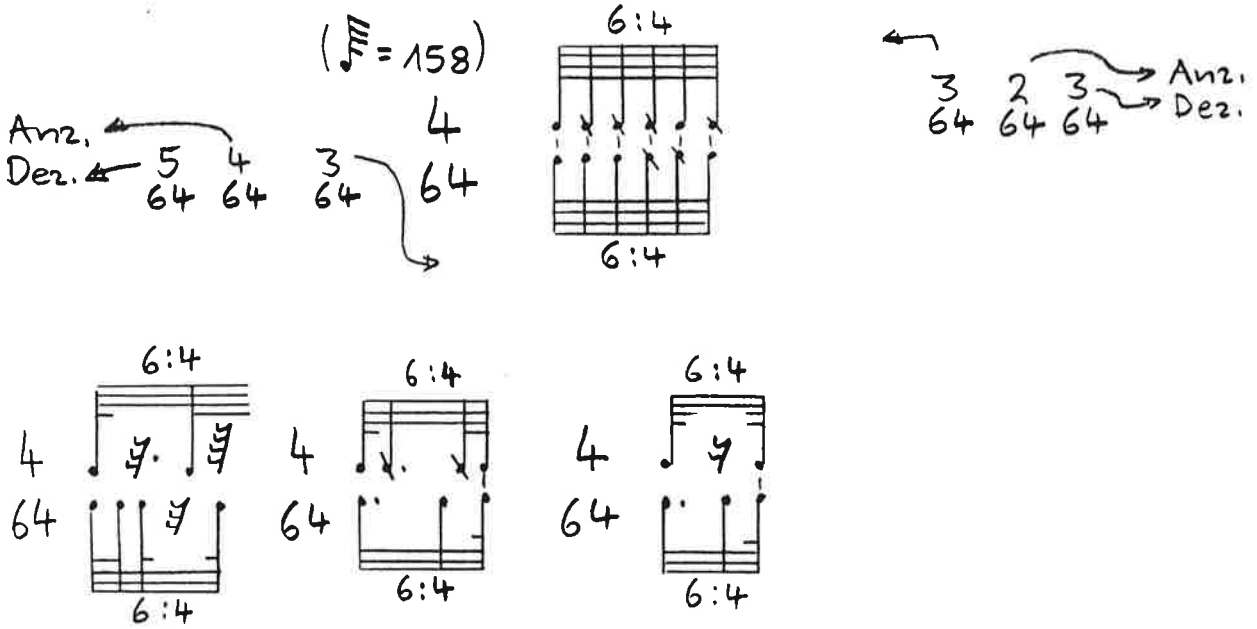
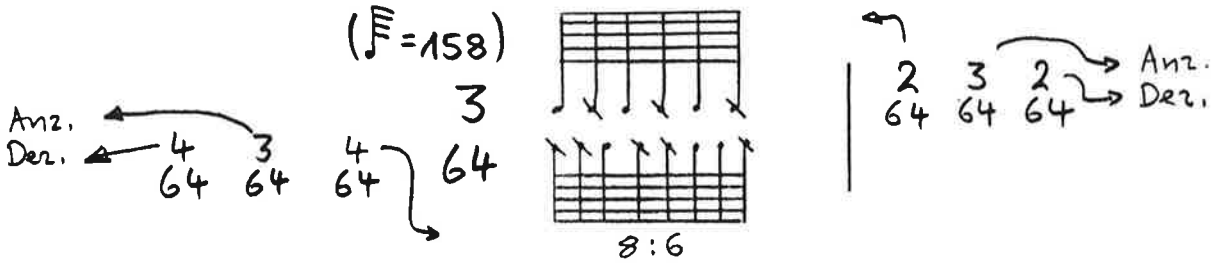
zu (1+2+4) ff -20- ⟨4⟩ -25- ⟩
(-75-)





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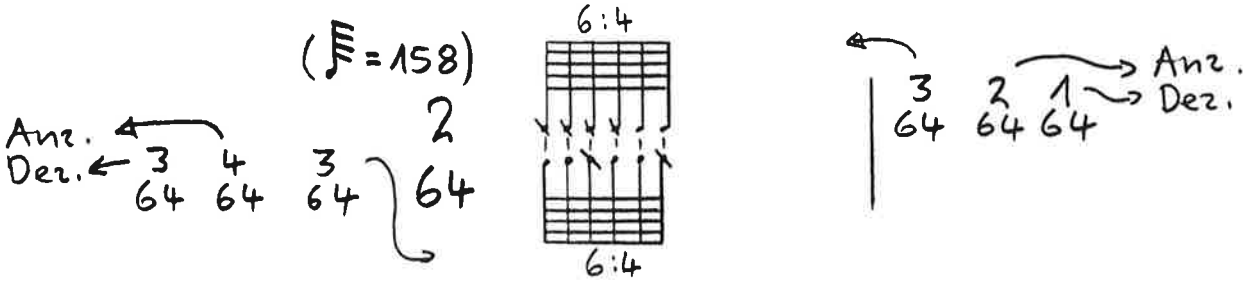
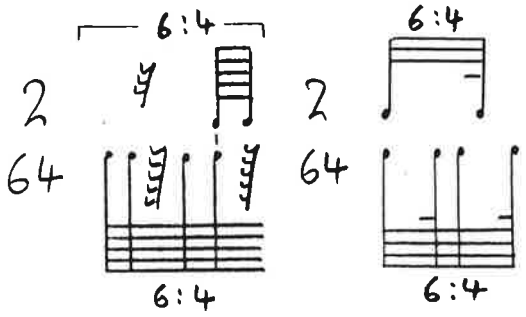
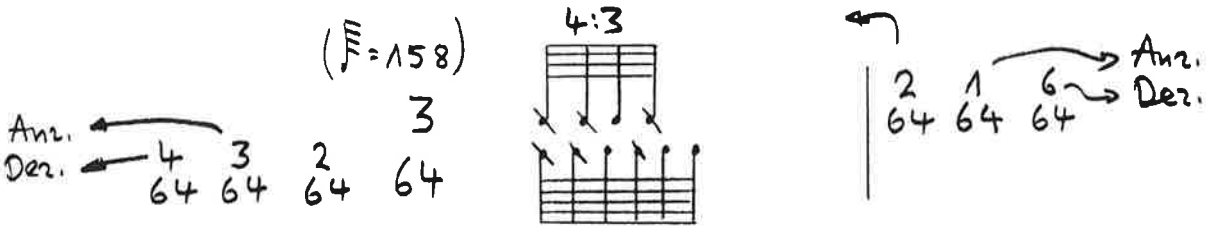
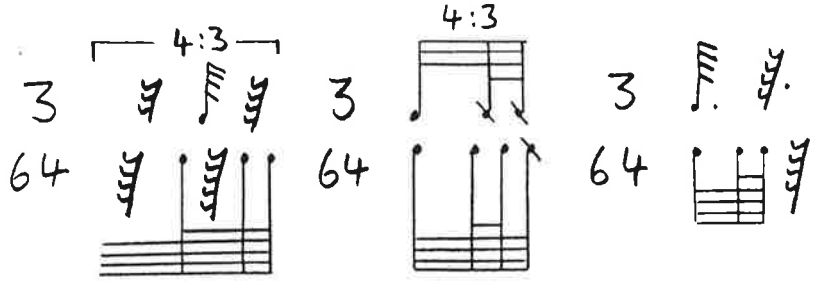
zu (1+2+4) ff -21-

⟨4) -26- ⟩
(-76-)

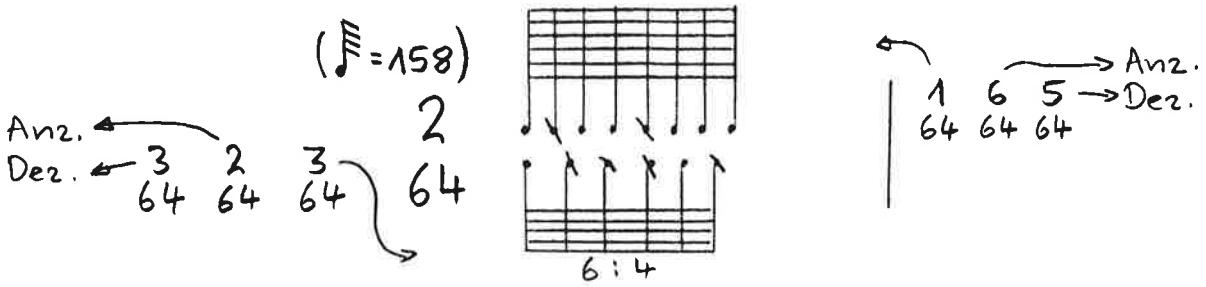


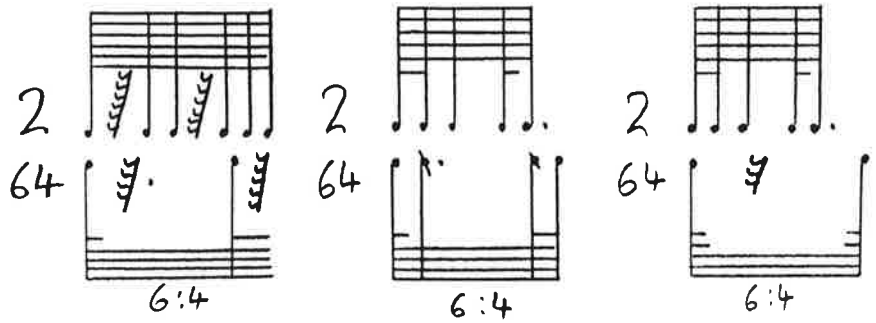


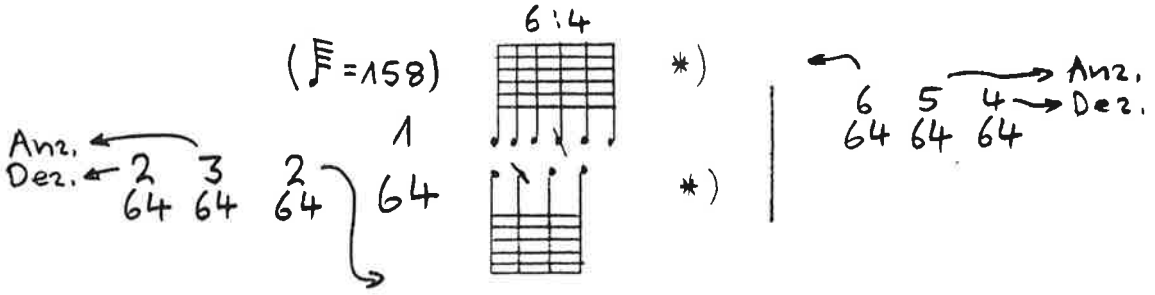


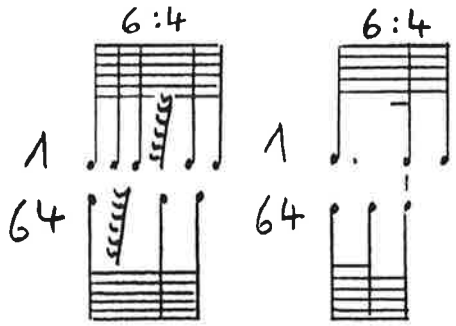


zu (1+2+4) ff -22- ⟨4⟩ -27- ⟩ (-77-)







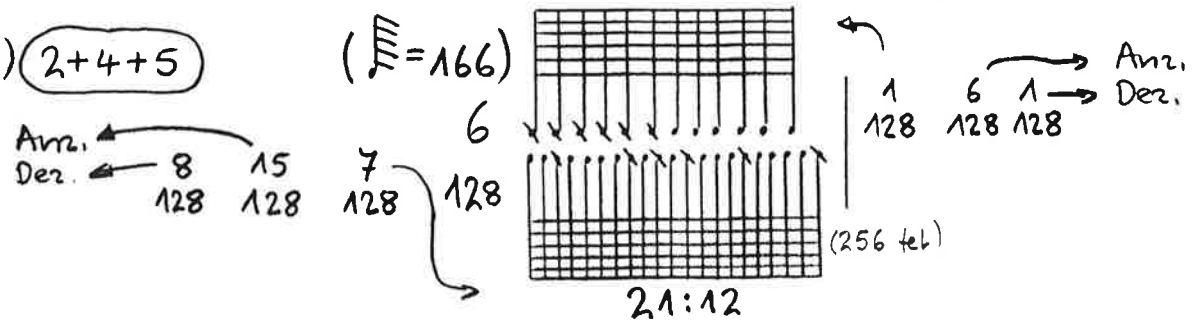


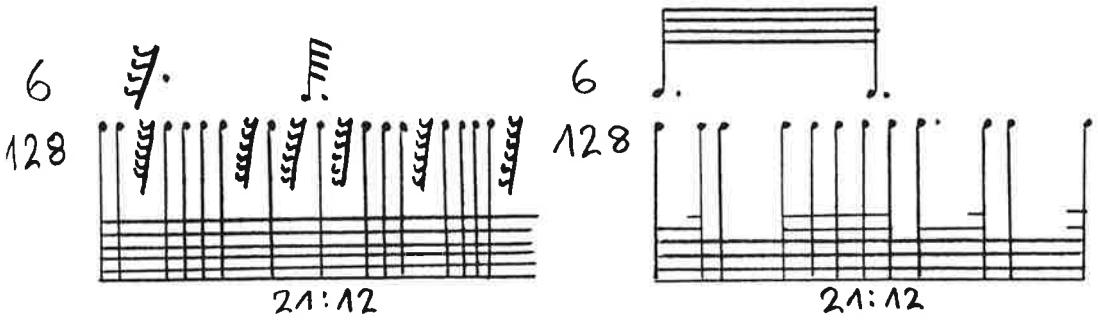
*) Ausnahme von der zusätzl. Dezimierungsregel

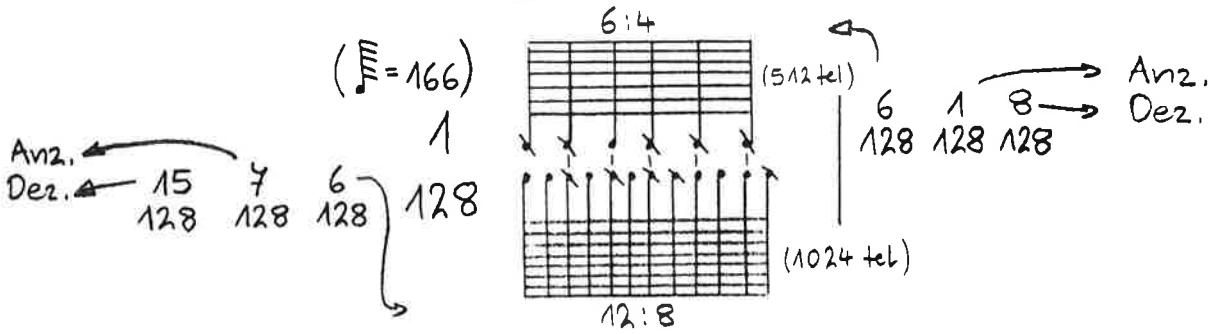
zu (1+2+4) ff -23- ⟨4⟩ -28- ⟩

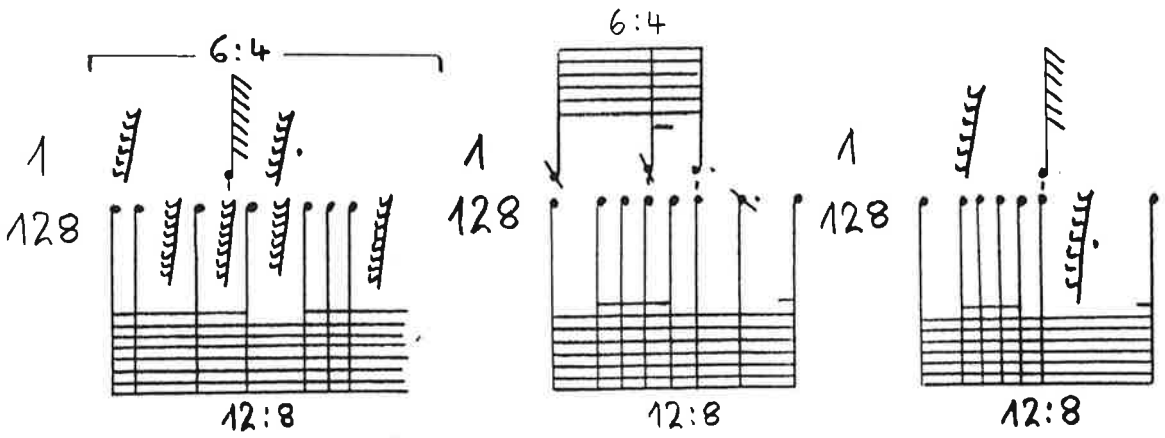
(-78-)

8) (2+4+5) (♪=166)

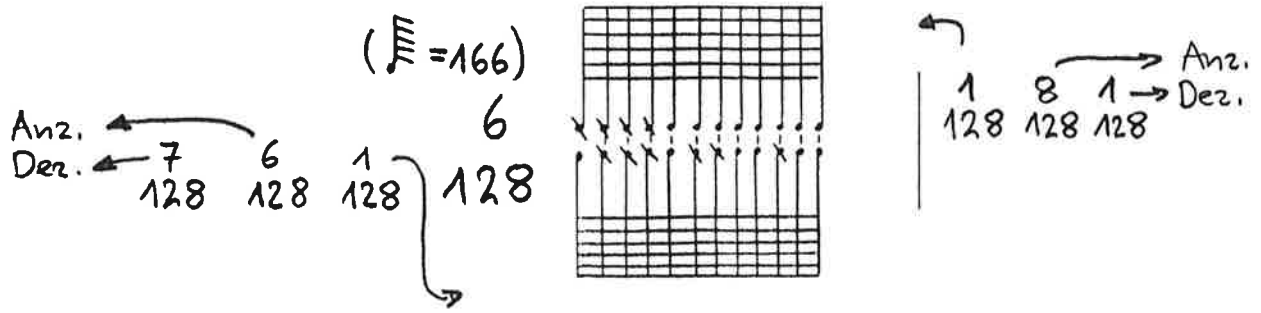


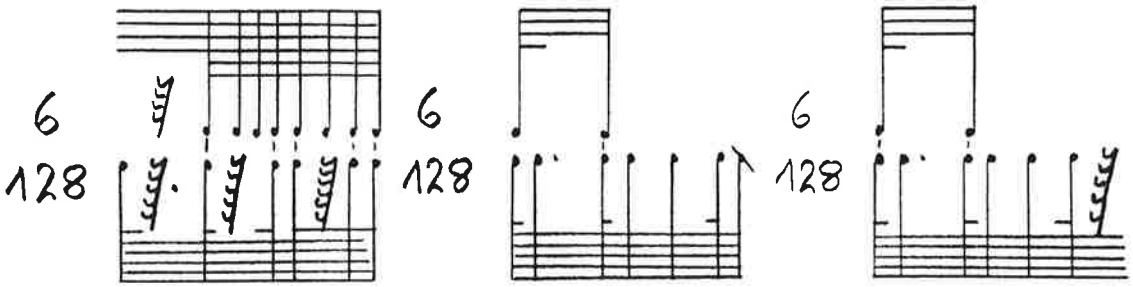


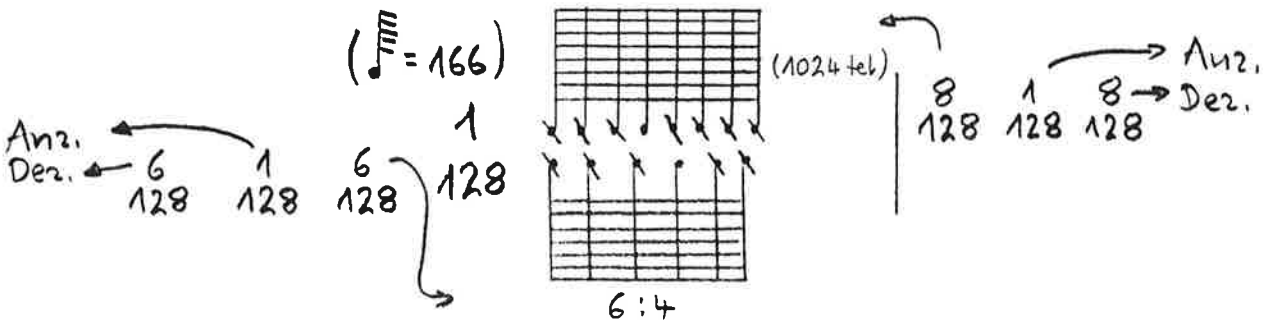


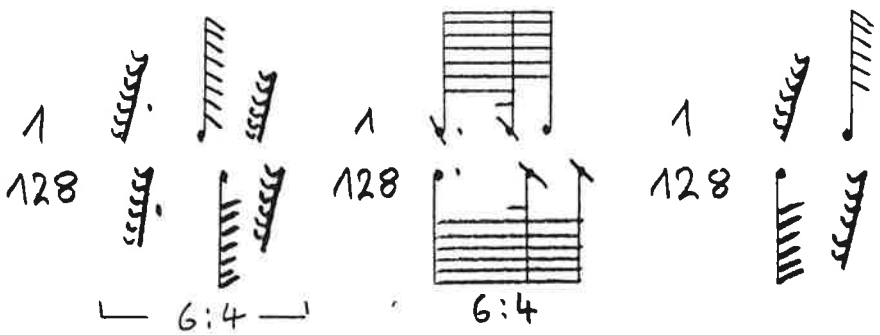


zu (1+2+4) ff -24- ⟨4⟩ -29-
(-79-)



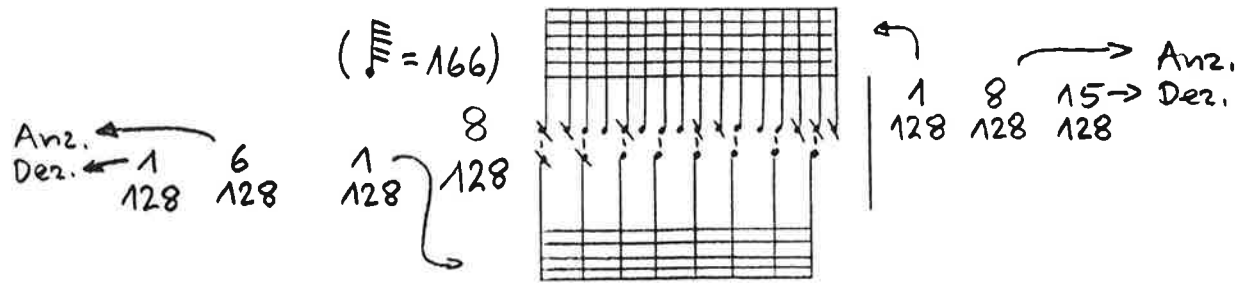


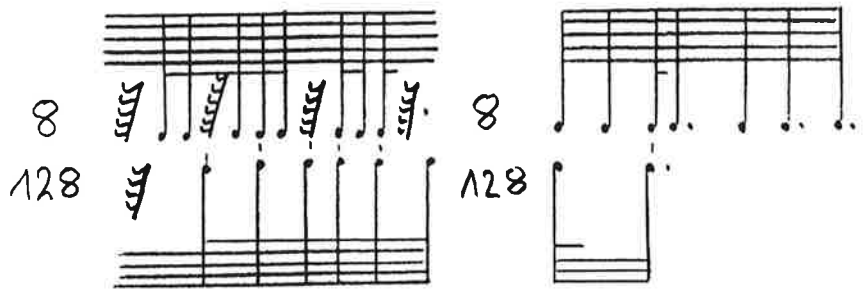


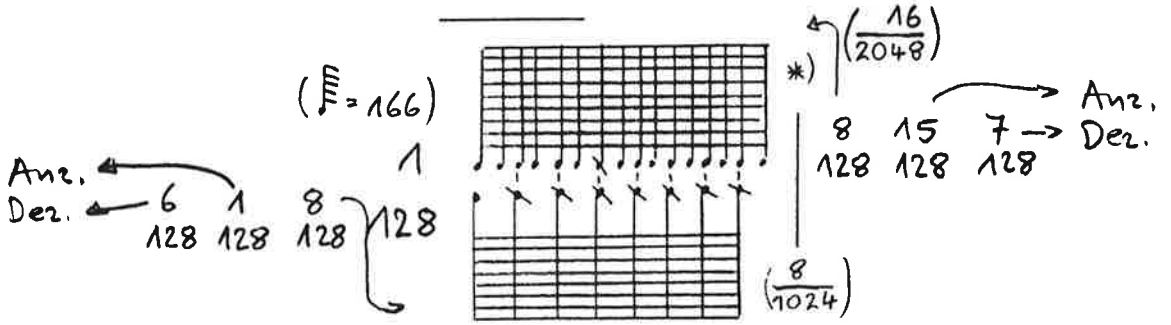


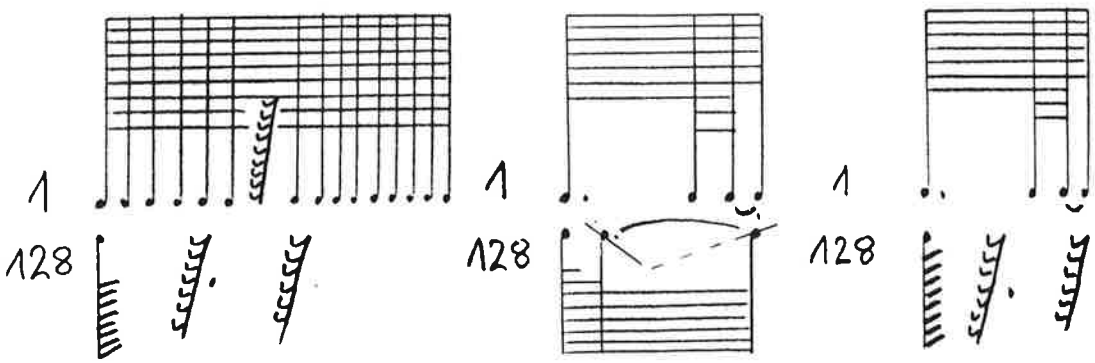
zu (1+2+4) ff -25- ⟨4) - 30 - ⟩

(-80-)





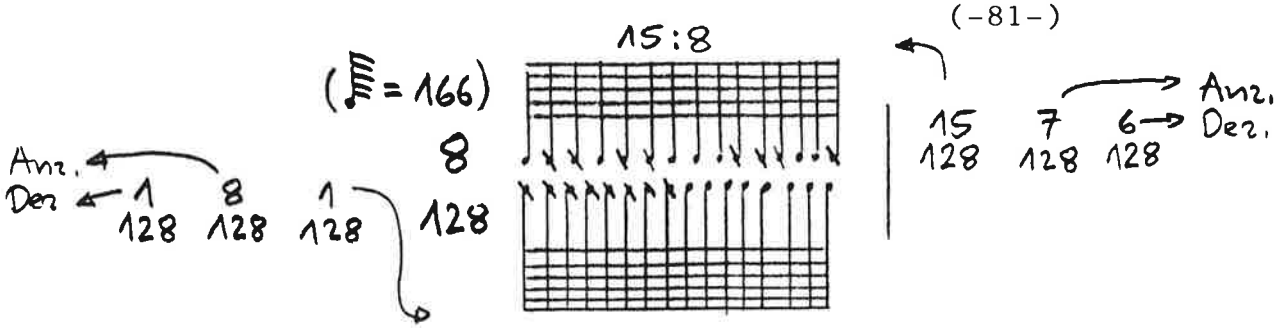


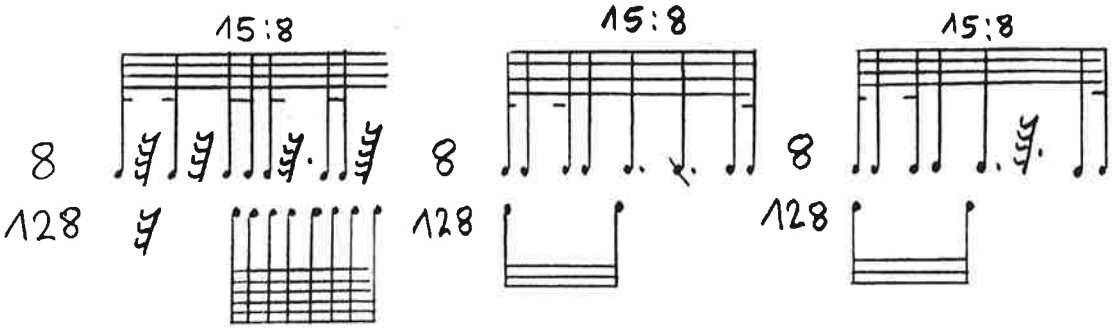


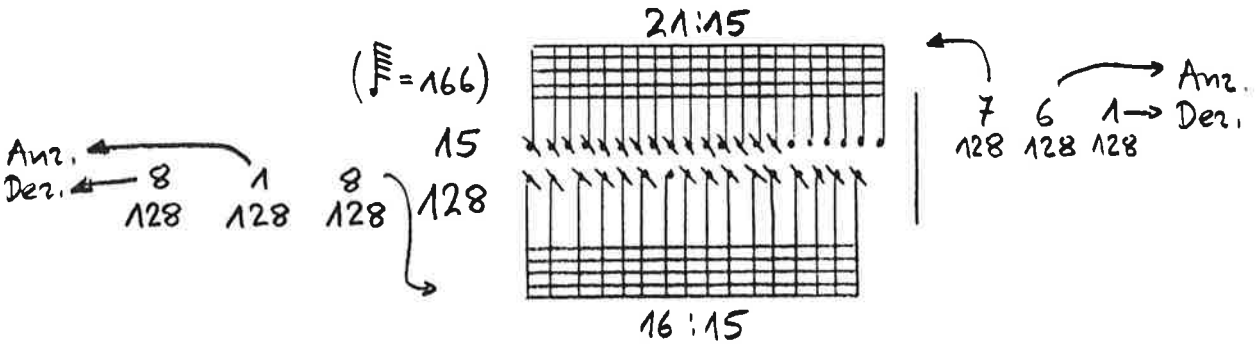
*) Ausnahme von der zusätzl. Dezimierungsregel

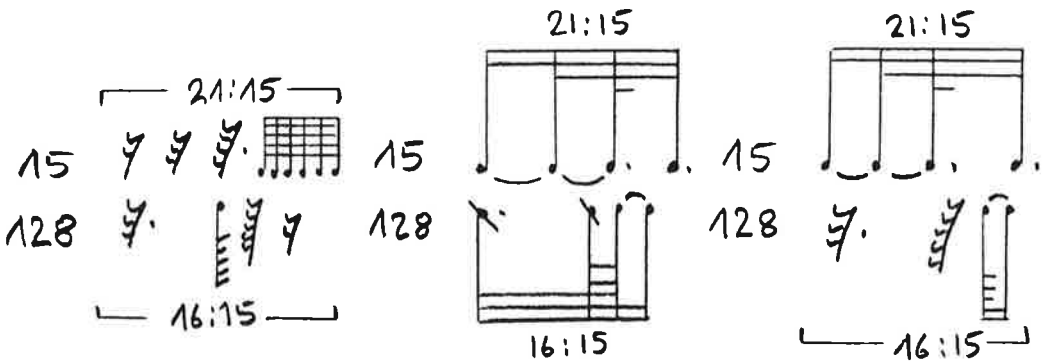
zu (1+2+4) ff - 26 - ⟨4⟩ - 31 - ⟩

(-81-)

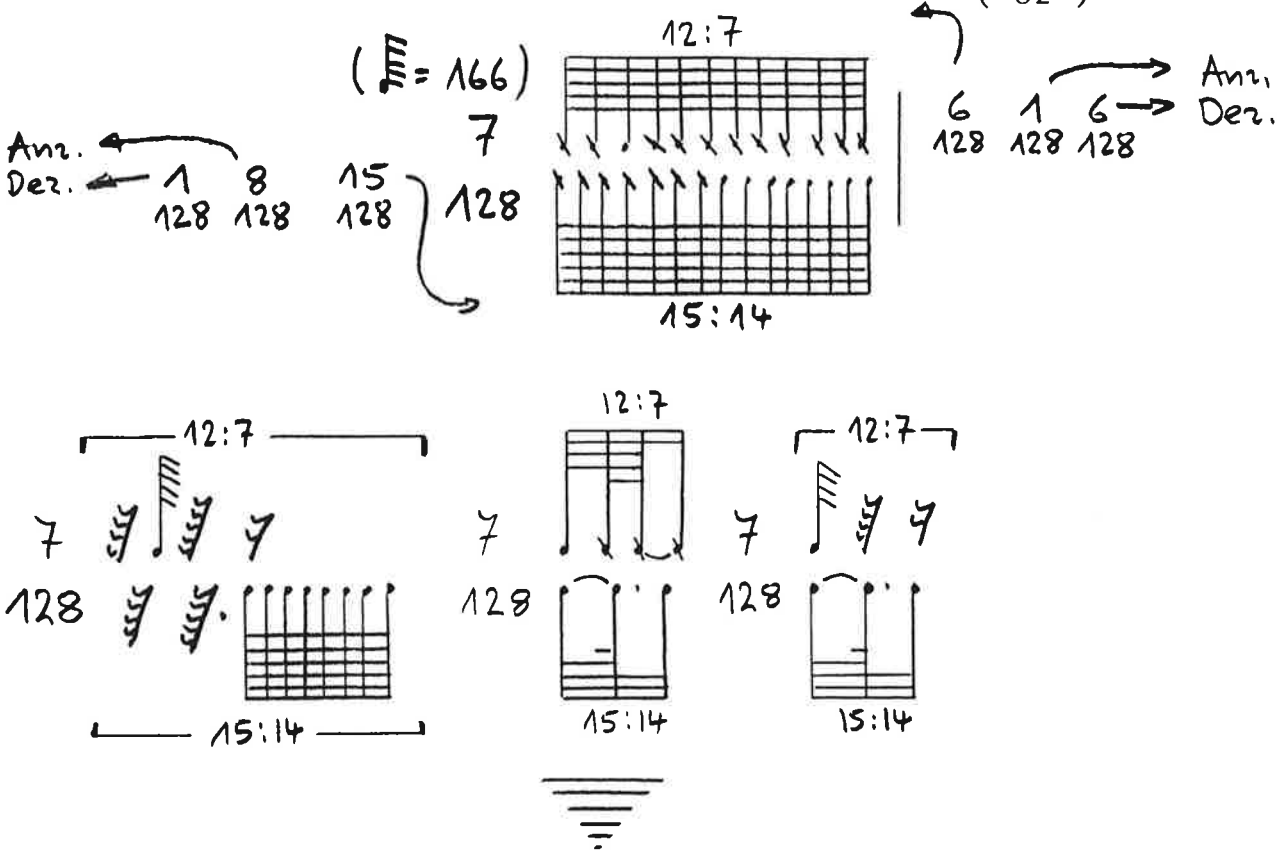




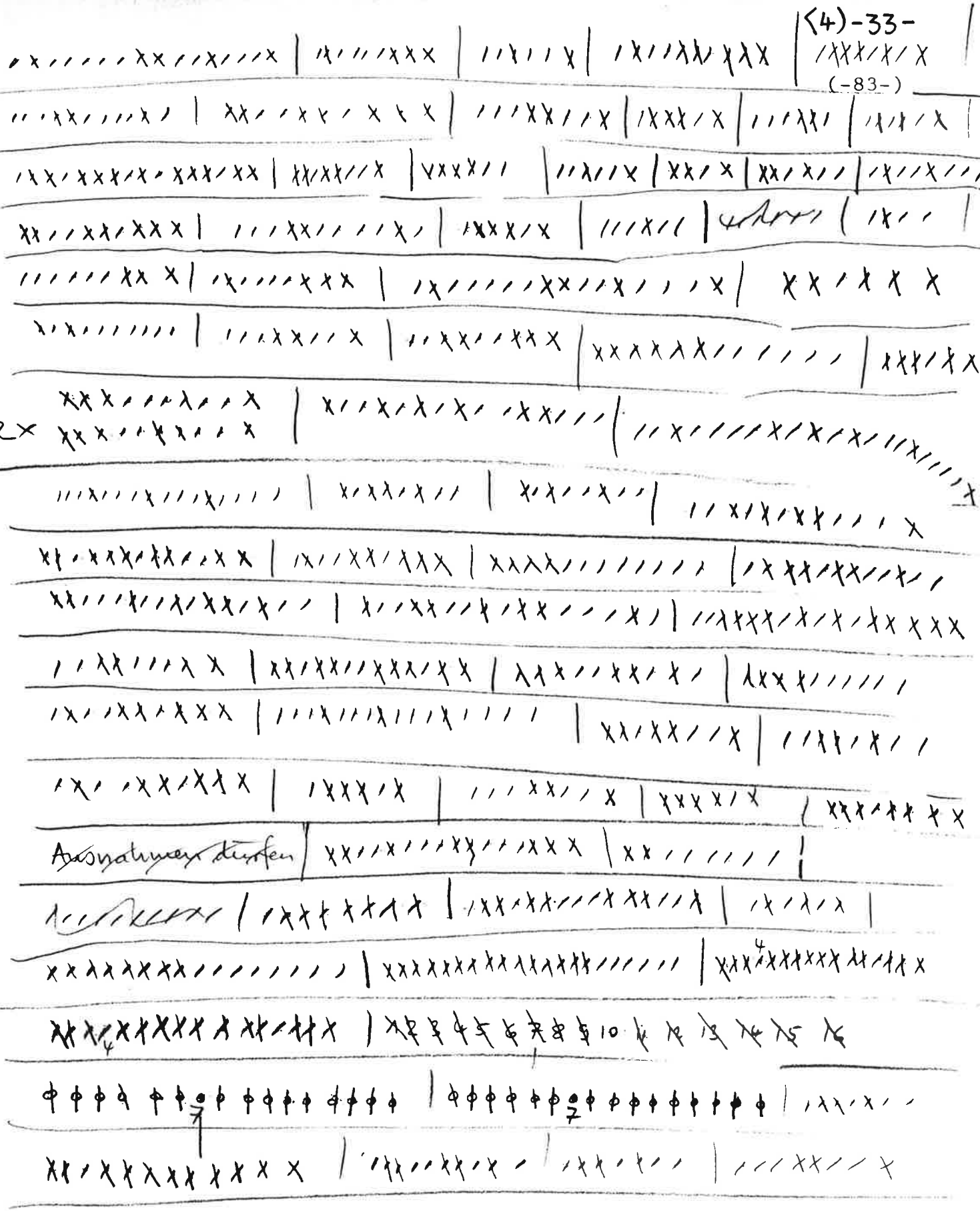




zu (1+2+4) ff - 27- <4) - 32- >

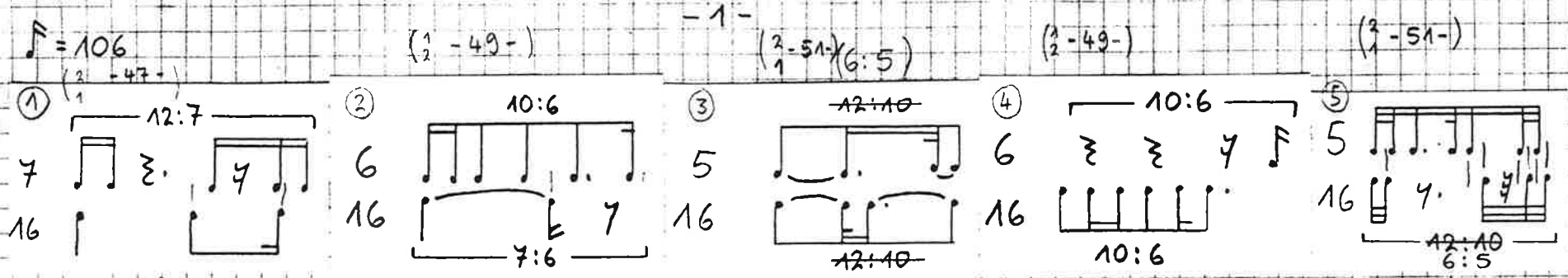


Es folgt nun (nach der Korrektur) das Reflektieren und eventuelle Umschreiben dieser Rhythmen.



2x

Korrekturen der Flöten-Klarinetten-Duo-Rhythmen



(ohne irrat. Werte: ♩ = 91 13/16
(Tpo-Umrechnung) ♩ = 53 7/16

(♩ = 88
♩ = 62

(♩ = 64
♩ = 64 (6:5)

(♩ = 88
♩ = 88

(♩ = 53
♩ = 64

♩ = 53 (♪ = 106 / 𝅗𝅥 = 212)
(doppeltes Tempo ?

Anordnung der Töne

1 3 4 5 6 7
2

2 4
1 3

1 2 3 4 5 6 7

2 4 5 6 7 9 11
1 3 8 10 12

alle Nenner in 16-tel umschreiben und nach Möglichkeit einfacher notieren)

a) immer auf den Taktzähler bezogen, bzw. möglichst nahe daran (betrifft die irrat. Klammern ⌐ × 7 ¬)

b) nach Möglichkeit „vertraute" Quintolen und Septolen

c) alle 6:2/4/8, 12:2/4/8) als Triolen)
9:6 als Trioden
15:8 als ⌐5¬⌐5¬⌐5¬ (3)
8/4:3/6 als Quartolen
} bzw. bei 1/16

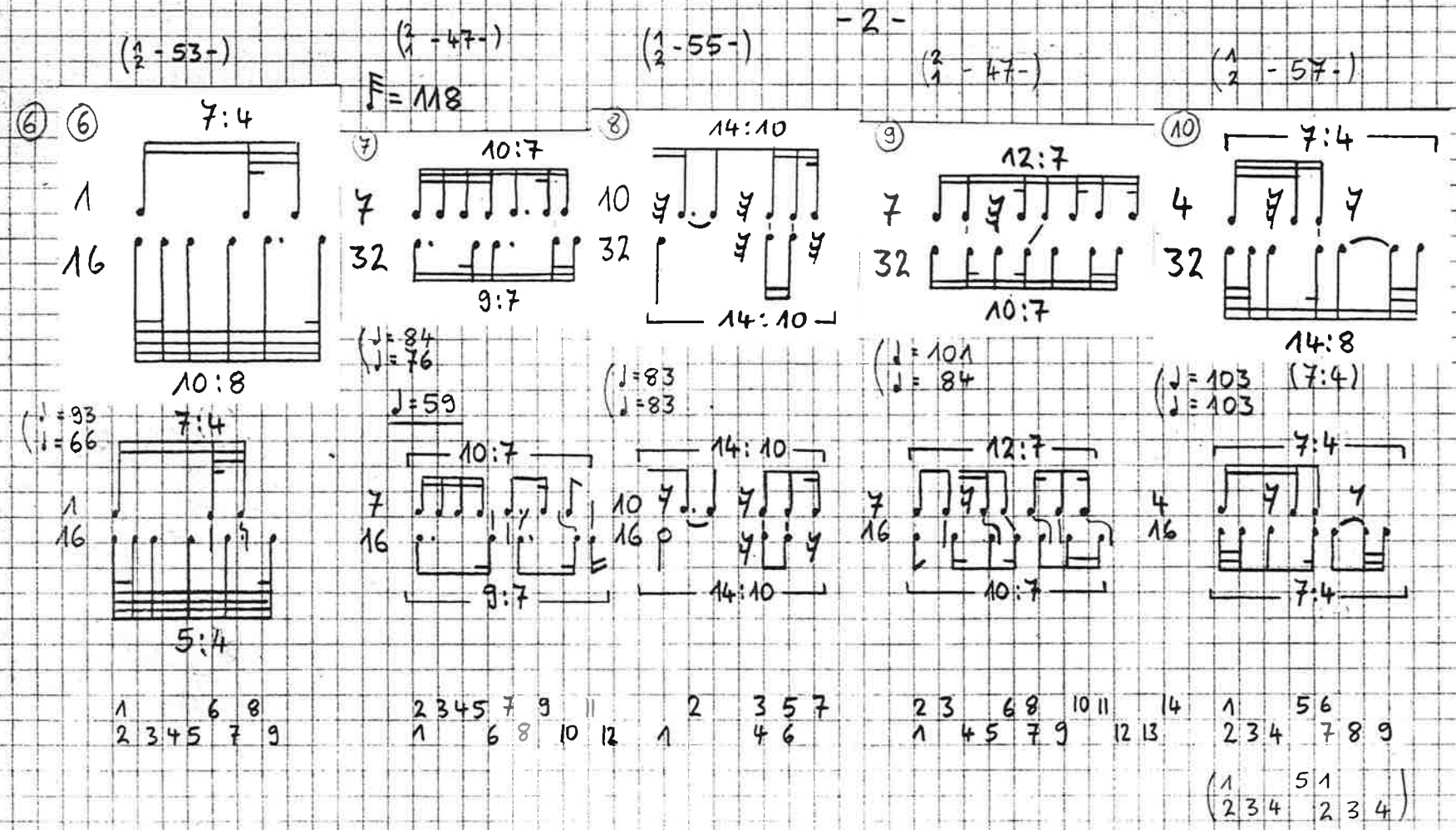
d) bei synchronem Spiel die Weite gleich zusammenfassen 7/32

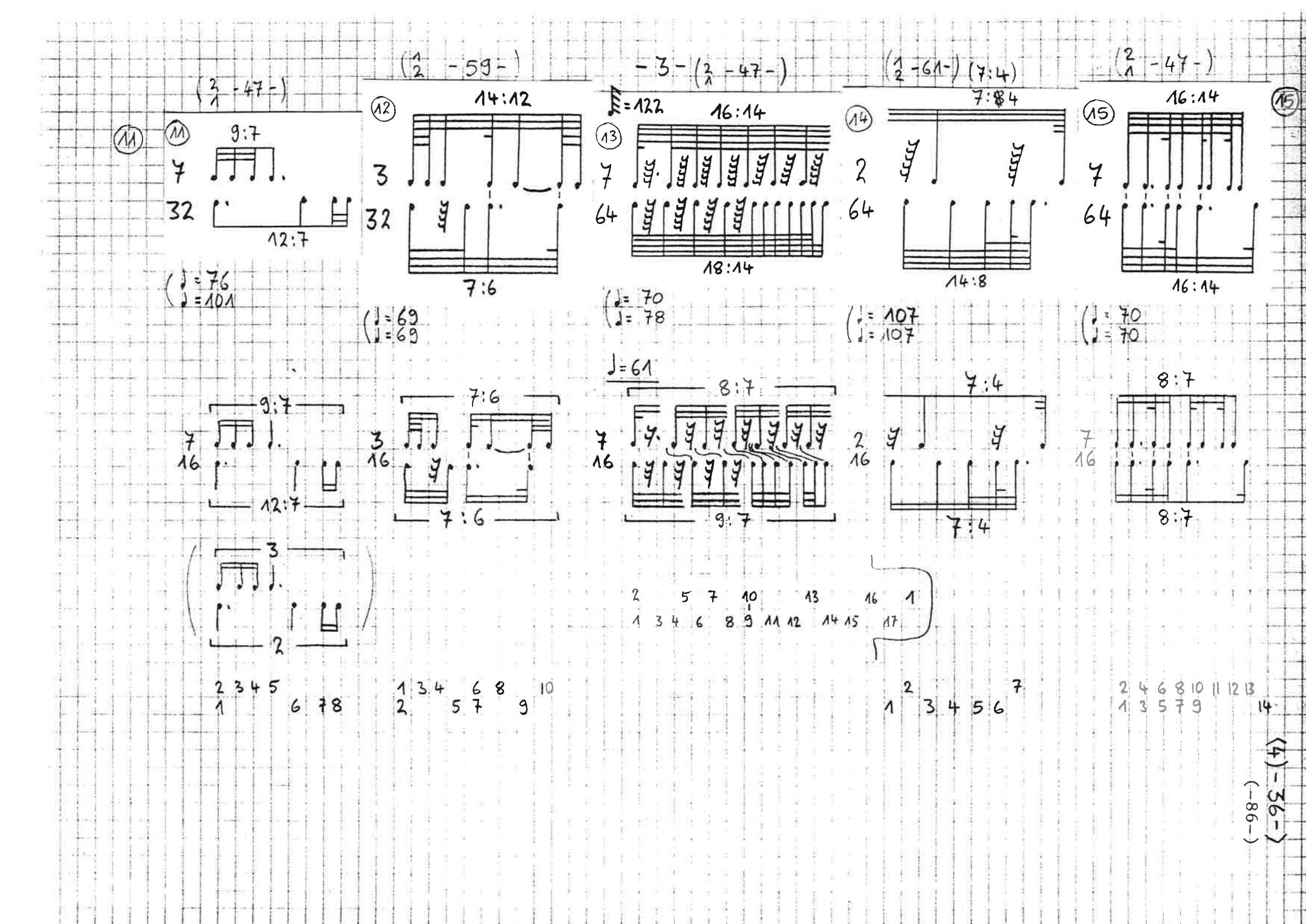
e) Tempoumrechnungen < > 7/12 53 × 12 / 7 d.h.: (Tpo 53 × ⌐12:7¬) (das ist die Realisation meiner ursprünglich (S. <4>-2-> intendierten Poly-Tempik)

f) Umschriften erst korrigieren, wenn alles umgeschrieben ist

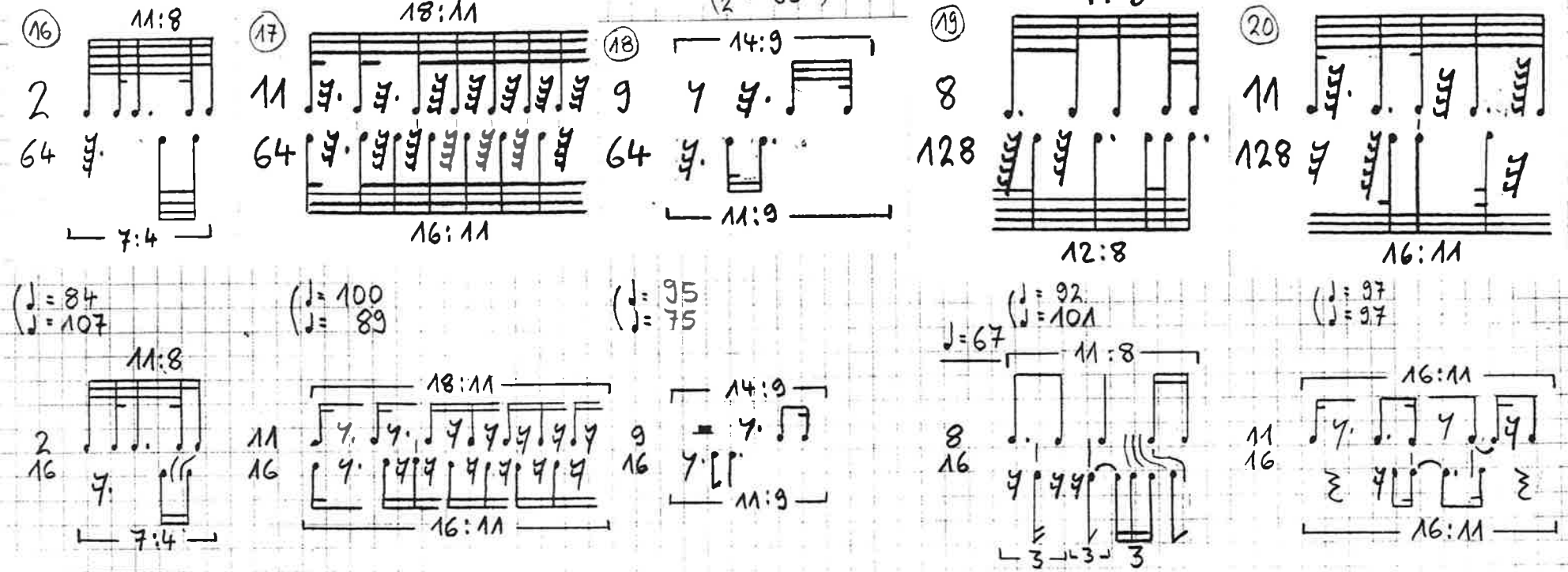
g) über jedes Verhältnis nochmals reflektieren

Zusammenfassung u. Anordnung d. Rhythmen (4) - 34 -> (-84-)


(1 2 -53-)
(2 1 -47-)
(1 2 -55-)
(2 1 -47-)
(1 2 -57-)
♪ = 118
⑥ ⑥ 7:4
1
16
10:8
(♩ = 93
♩ = 66
7:4
1
16
5:4
1 6 8
2 3 4 5 7 9
⑦ 10:7
7
32
9:7
(♩ = 84
♩ = 76
♩ = 59
10:7
7
16
9:7
2 3 4 5 7 9 11
1 6 8 10 12
⑧ 14:10
10
32
14:10
(♩ = 83
♩ = 83
14:10
10
16
14:10
2 3 5 7
1 4 6
⑨ 12:7
7
32
10:7
(♩ = 101
♩ = 84
12:7
7
16
10:7
2 3 6 8 10 11 14
1 4 5 7 9 12 13
⑩ 7:4
4
32
14:8
(♩ = 103
♩ = 103
(7:4)
7:4
4
16
7:4
1 5 6
2 3 4 7 8 9
(1 5 1
2 3 4 2 3 4)


(2/1 -47-)
(1/2 -59-)
-3-
(2/1 -47-)
(1/2 -61-) (7:4)
(2/1 -47-)
11
9:7
7
32
12:7
(♩=76 ♩=101)
12
14:12
3
32
7:6
(♩=69 ♩=69)
13
16:14
7
64
18:14
(♩=70 ♩=78)
14
7:8 4
2
64
14:8
(♩=107 ♩=107)
15
16:14
7
64
16:14
(♩=70 ♩=70)
15
9:7
7
16
12:7
3
2
2 3 4 5
1 6 7 8
7:6
3
16
7:6
1 3 4 6 8 10
2 5 7 9
♩=61
8:7
7
16
9:7
2 5 7 10 13 16 1
1 3 4 6 8 9 11 12 14 15 17
7:4
2
16
7:4
1 2 3 4 5 6 7
8:7
7
16
8:7
2 4 6 8 10 11 12 13
1 3 5 7 9 14
(4) -36-
(-86-)

(1/2 -61-) (2/1 -63-) (1/2 -65-) ♩=134 (2/1 -67-)



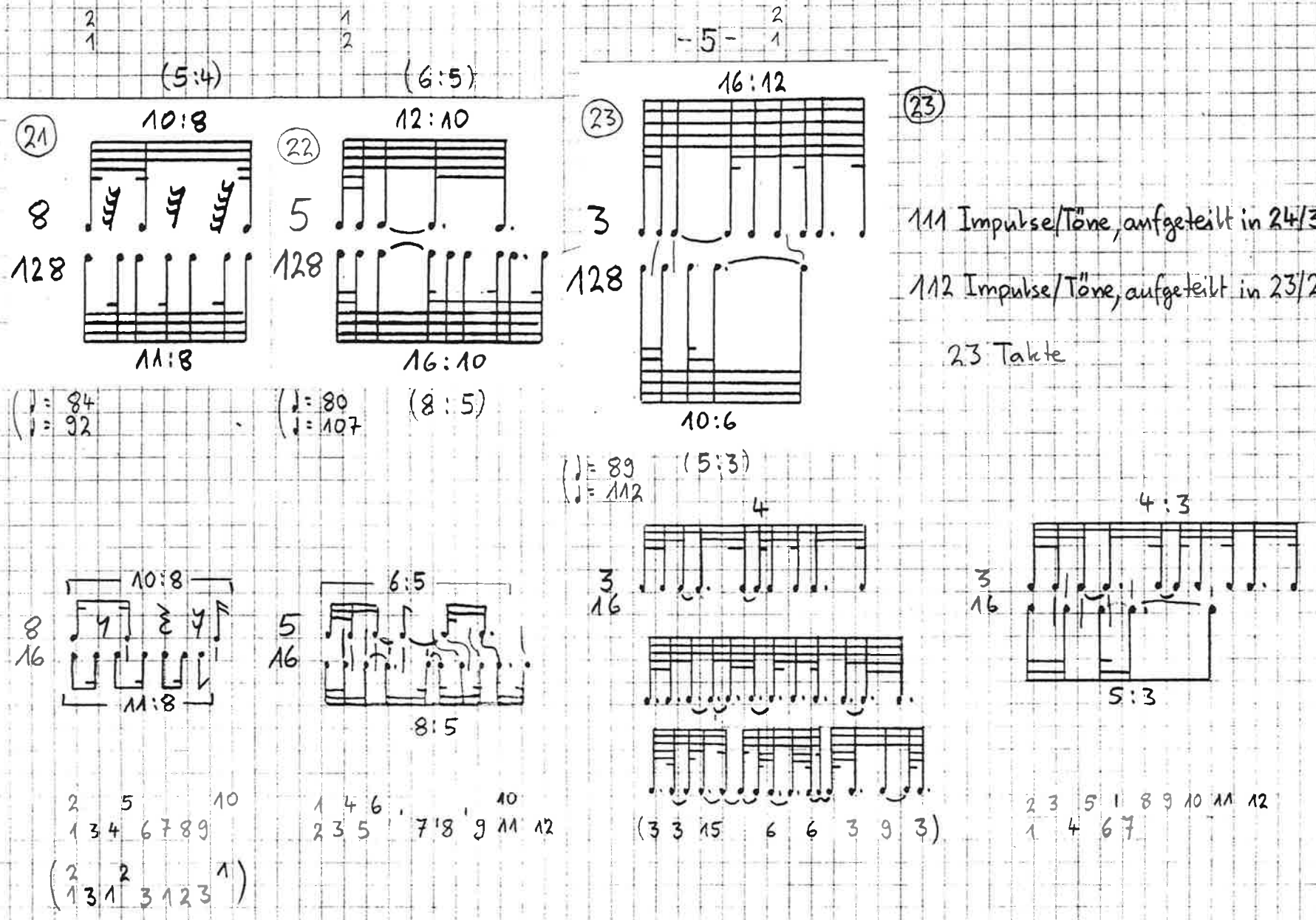
1 23 56
4 7

2 3 6 8 10 12 14
1 45 7 9 11 13

3 4
1 2

1 3 5 9 10
2 4 6 7 8
(1 3 2 3 1 / 2 1 3 1 2)

1 2 4 6 8
3 5 7

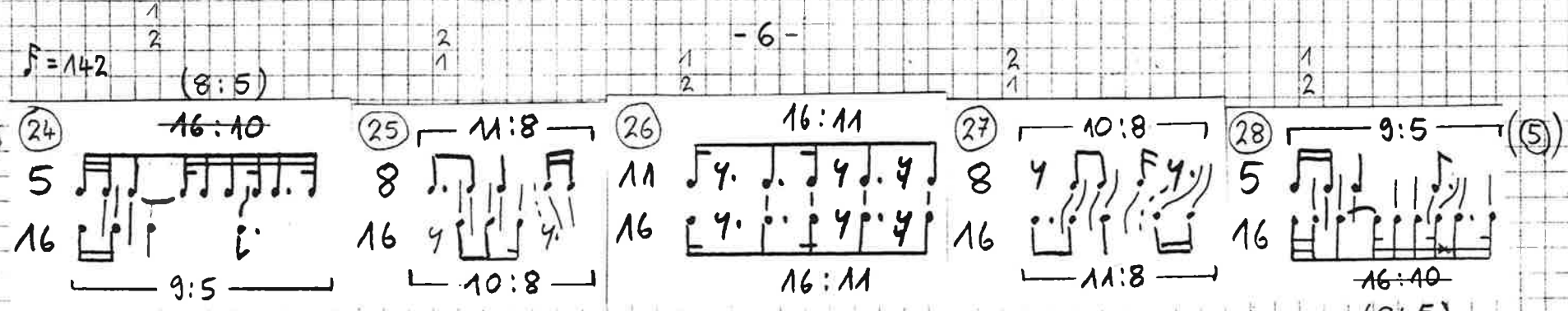


(23)

111 Impulse/Töne, aufgeteilt in 24/31/31/25

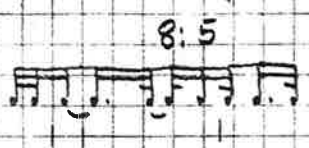
112 Impulse/Töne, aufgeteilt in 23/29/33/27

23 Takte



(♩=114 ♩=128) (♩=98 ♩=89) (♩=103 ♩=103) (♩=89 ♩=98) (♩=128 ♩=114)

♩=71



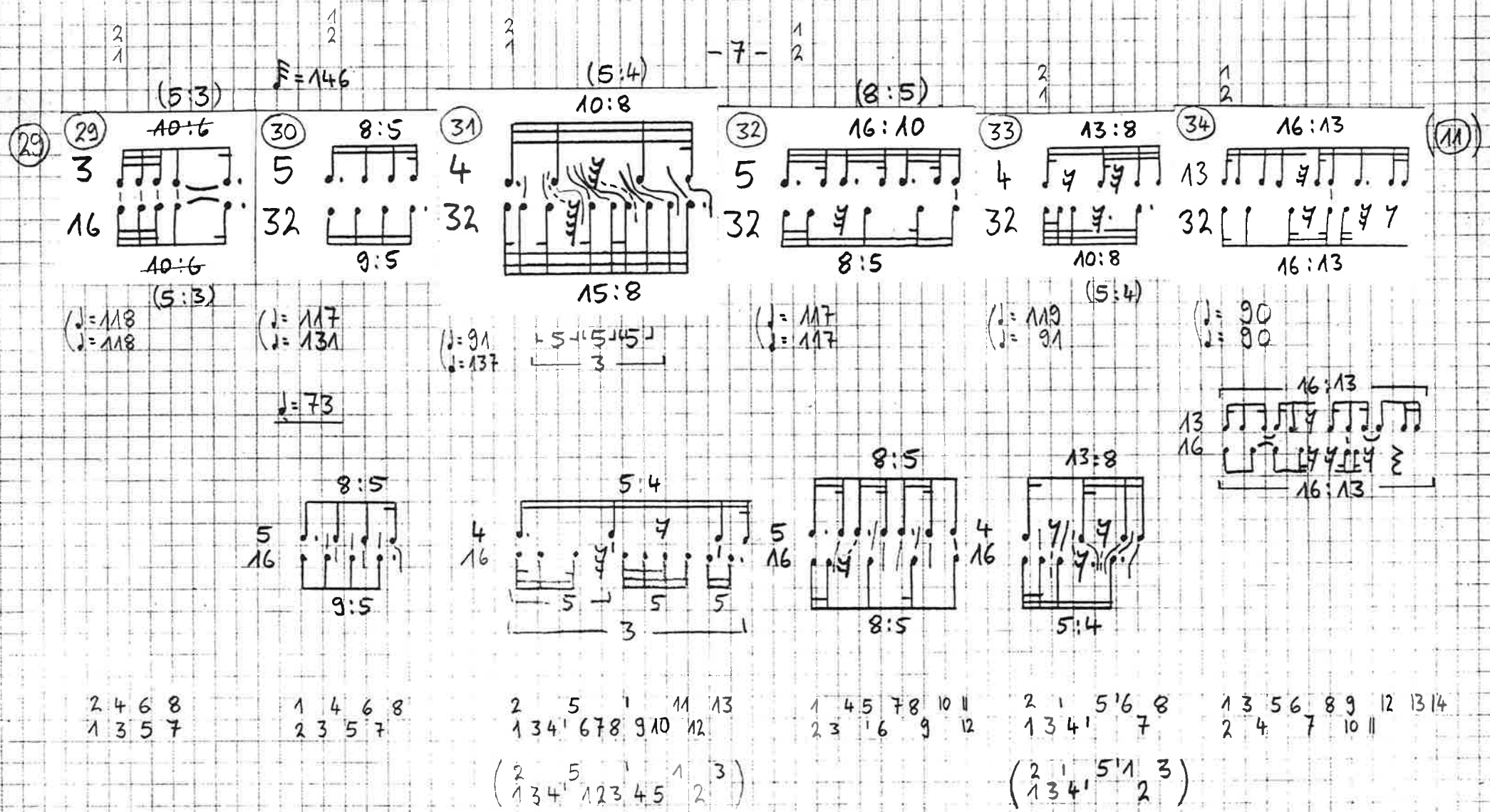
1 3 5 7 8 10 11 12
2 4 6 9

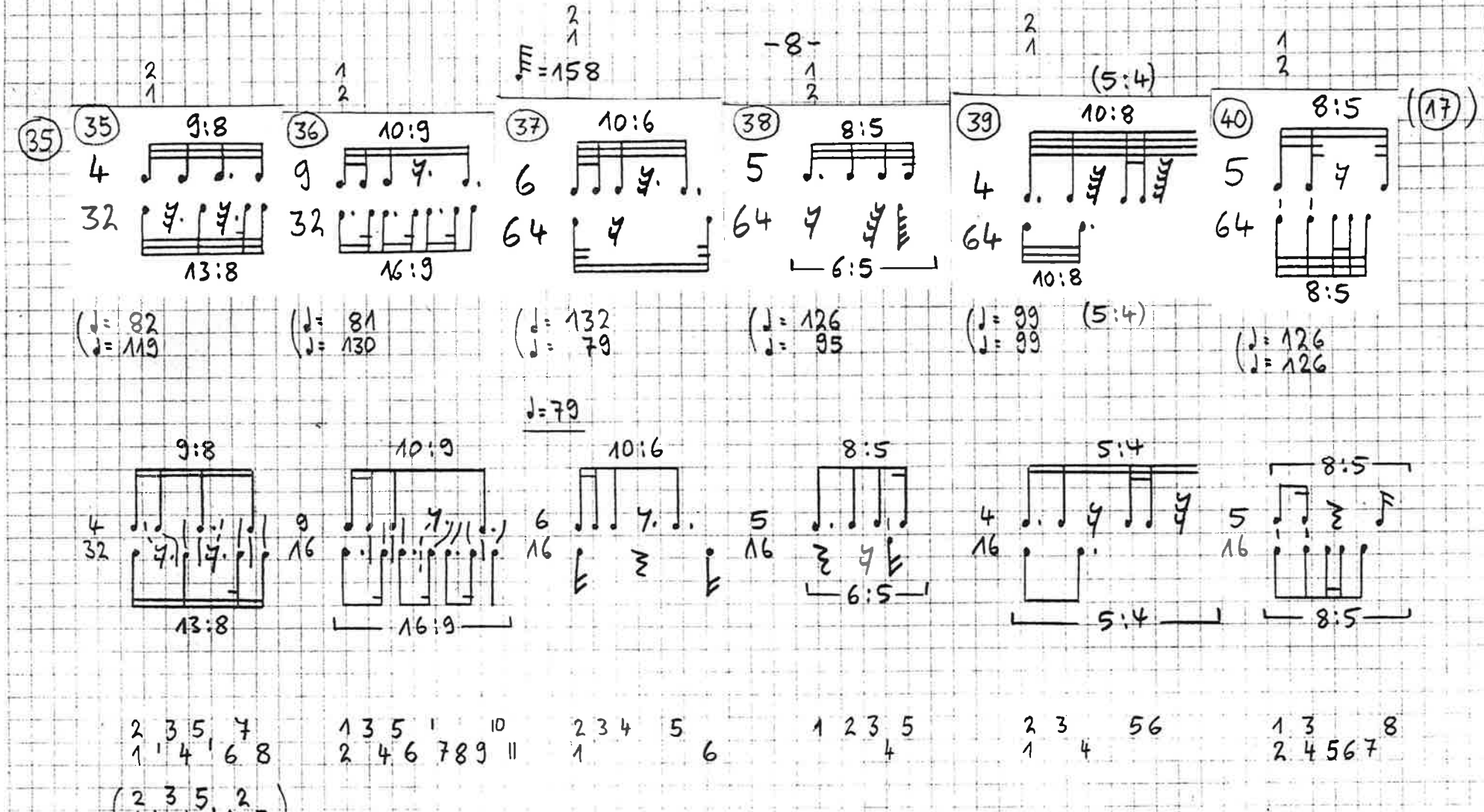
1 3 5 7 8
2 4 6
(1 3 2 1 2
2 1 3)

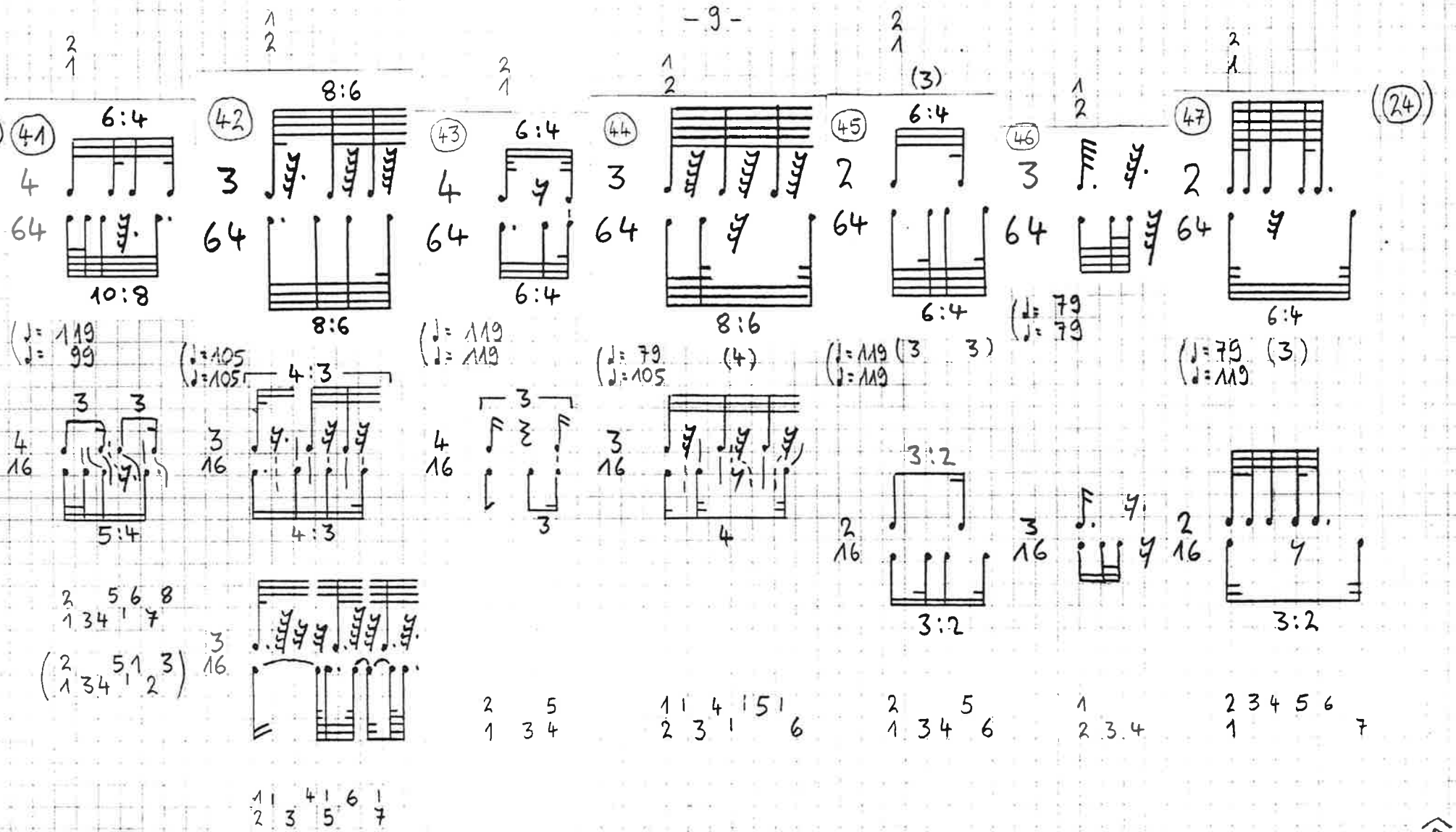
1 3 5 7 9
2 4 6 8 10

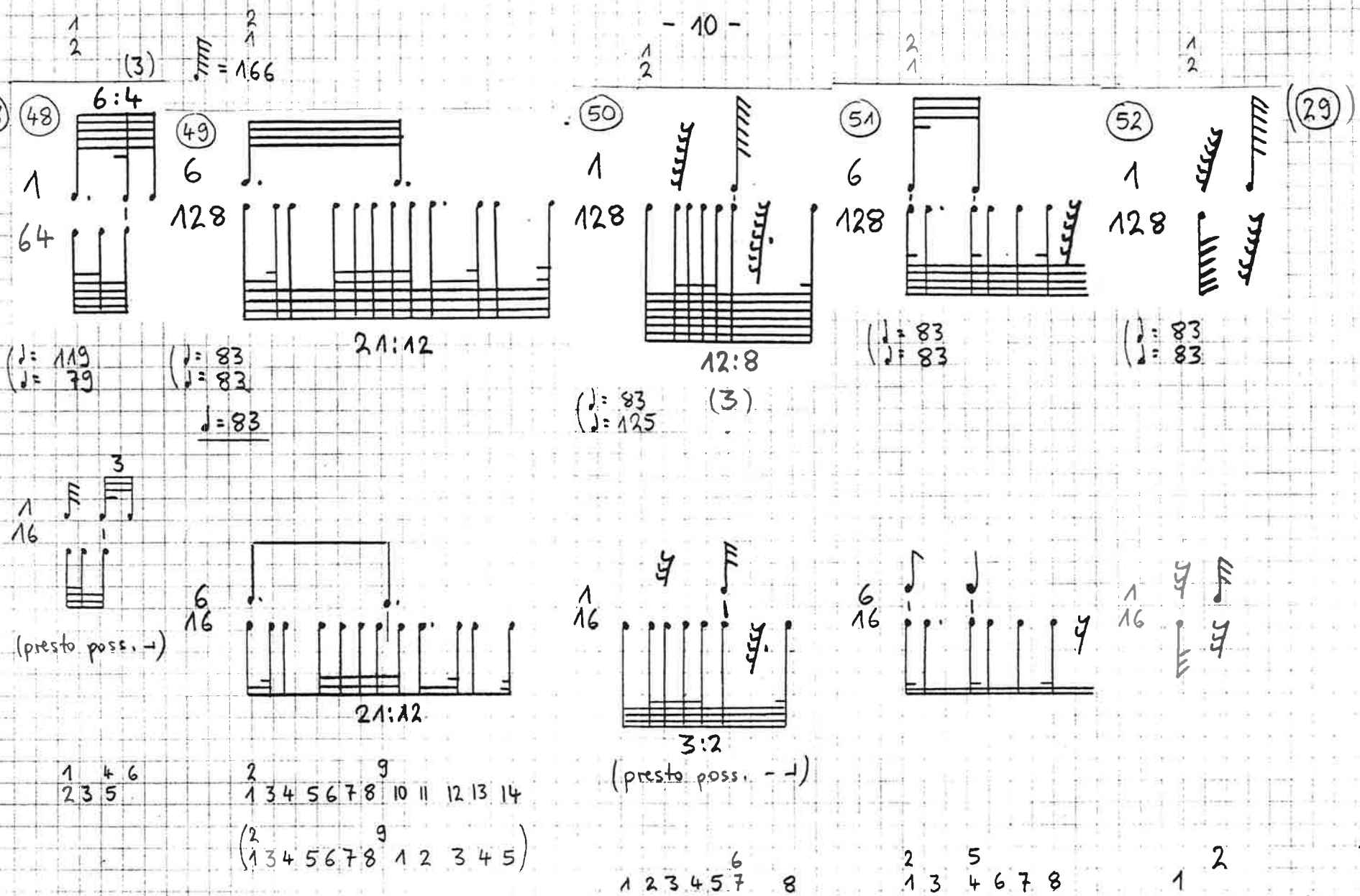
2 4 6
1 3 5 7 8
(2 1 3
1 3 2 1 2)

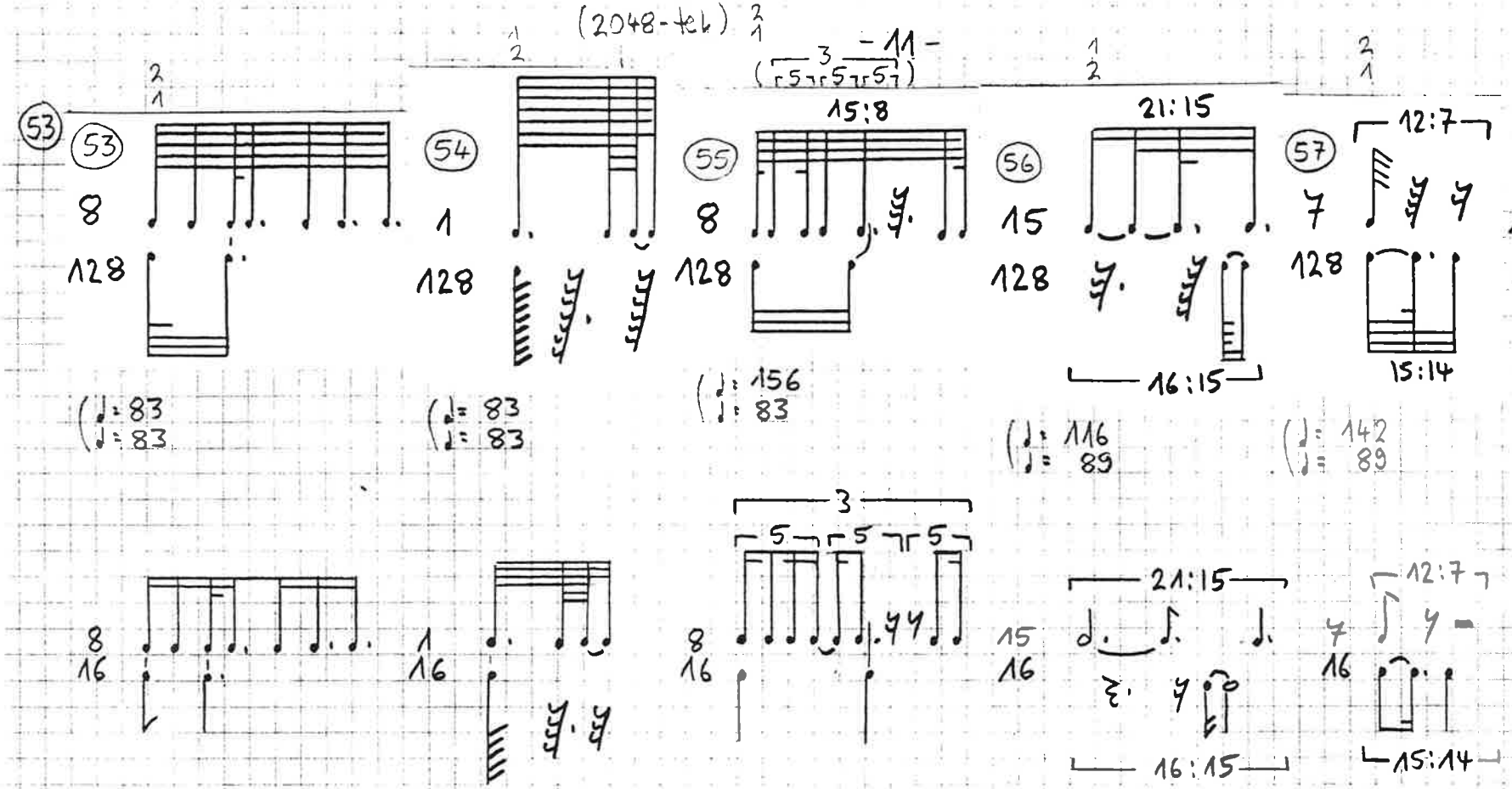
1 4 6 9
2 3 5 7 8 10 11 12


29
(5:3)
~~10:6~~
3
16
~~10:6~~
(5:3)
♩= 118
♩= 118
30
8:5
5
32
9:5
♩= 117
♩= 131
♩= 73
8:5
5
16
9:5
2 4 6 8
1 3 5 7
1 4 6 8
2 3 5 7
♩= 146
31
(5:4)
10:8
4
32
15:8
♩= 91
♩= 137
5 5 5
3
5:4
4
16
5 5 5
3
2 5 1 11 13
1 3 4 6 7 8 9 10 12
2 5 1 1 3
1 3 4 1 2 3 4 5 2
32
(8:5)
16:10
5
32
8:5
♩= 117
♩= 117
8:5
5
16
8:5
1 4 5 7 8 10 11
2 3 6 9 12
33
13:8
4
32
10:8
(5:4)
♩= 119
♩= 91
13:8
4
16
5:4
2 1 5 6 8
1 3 4 7
2 1 5 1 3
1 3 4 2
34
16:13
13
32
16:13
♩= 90
♩= 90
16:13
13
16
16:13
1 3 5 6 8 9 12 13 14
2 4 7 10 11
(11)


(35)
35
9:8
4
32
13:8
36
10:9
9
32
16:9
37
10:6
6
64
38
8:5
5
64
6:5
39
10:8
4
64
10:8
(5:4)
40
8:5
5
64
8:5
(17)
♩= 82
♩= 119
♩= 81
♩= 130
♩= 132
♩= 79
♩= 126
♩= 95
♩= 99
♩= 99
(5:4)
♩= 126
♩= 126
♩=79
9:8
4
32
13:8
10:9
9
16
16:9
10:6
6
16
8:5
5
16
6:5
5:4
4
16
5:4
8:5
5
16
8:5
2 3 5 7
1 4 6 8
1 3 5 9 10
2 4 6 7 8 11
2 3 4 5
1 6
1 2 3 5
4
2 3 5 6
1 4
1 3 8
2 4 5 6 7
(2 3 5 2
1 4 1 3)

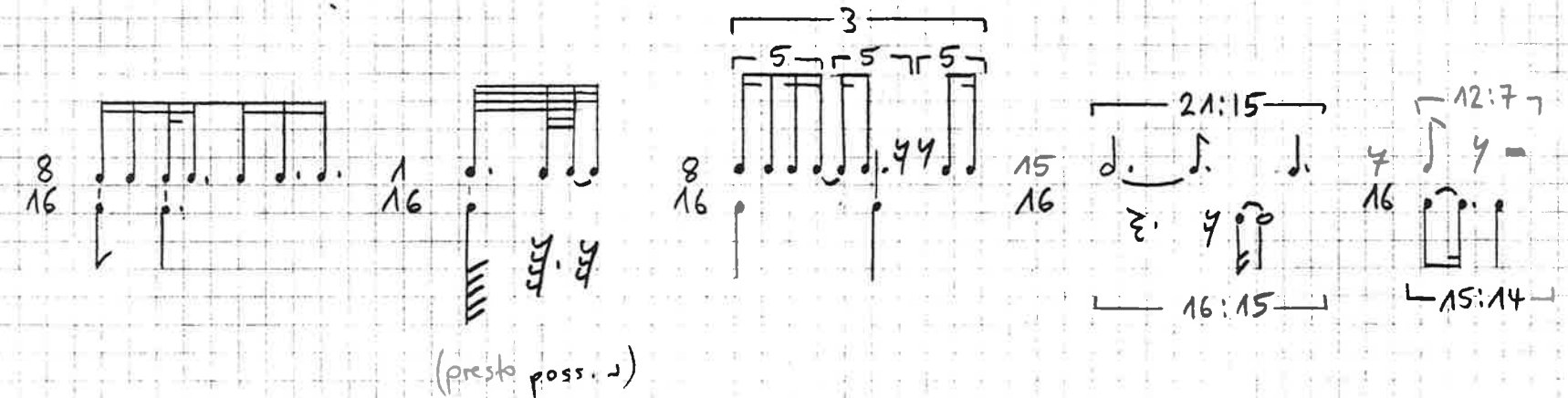

41
41
6:4
4
64
10:8
♩= 119
♩= 99
42
8:6
3
64
8:6
♩=105
♩=105
4:3
3
16
4:3
43
6:4
4
64
6:4
♩= 119
♩= 119
44
3
64
8:6
♩= 79
♩=105
(4)
3
16
4
45
(3)
6:4
2
64
6:4
♩=119
♩=119
(3 3)
3:2
2
16
3:2
46
3
64
♩= 79
♩= 79
3
16
47
2
64
6:4
♩=79
♩=119
(3)
2
16
3:2
(24)

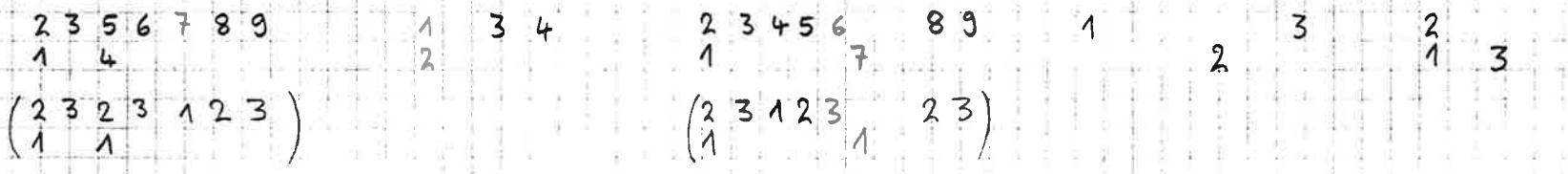

(3)
= 166
6:4
48
1
64
(♩= 119
♩= 79
49
6
128
21:12
(♩= 83
♩= 83
♩= 83
50
1
128
12:8
(♩= 83
♩= 125
(3)
51
6
128
(♩= 83
♩= 83
52
1
128
(♩= 83
♩= 83
(29)
3
1
16
(presto poss. -)
6
16
21:12
1
16
3:2
(presto poss. - -)
6
16
1
16
1 4 6
2 3 5
2 9
1 3 4 5 6 7 8 10 11 12 13 14
(2 9
1 3 4 5 6 7 8 1 2 3 4 5)
6
1 2 3 4 5 7 8
2 5
1 3 4 6 7 8
1 2



Ende des Duos
129 Töne (29+36+38+26)
137 Töne (29+38+36+34)

34 Takte





Die Tonhöhen

⟨4⟩-45-⟩(-95-)

Takte zusammenzählen
Töne "

	①	Anz. Töne	⑦		⑨		⑪		⑬		⑮		⑰	
a)	7	(5)	7	(7)	7	(7)	7	(4)	7	(7)	7	(8)	7	(1)
	16	(3)	16	(5)	16	(7)	16	(4)	16	(11)	16	(6)	16	(2)

	②		④		㊲		㊾		㊶	
b)	6	(6)	6	(1)	6	(4)	6	(2)	6	(2)
	16	(1)	16	(6)	16	(2)	16	(12)	16	(6)

	③		⑤		㉒		㉔		㉘		㉚		㉜		㊳		㊵	
c)	5	(2)	5	(7)	5	(4)	5	(8)	5	(4)	5	(4)	5	(7)	5	(4)	5	(3)
	16	(2)	16	(5)	16	(8)	16	(4)	16	(8)	16	(4)	16	(5)	16	(1)	16	(5)

	⑥		㊽		㊿		㊷		㊹	
d)	1	(3)	1	(3)	1	(1)	1	(1)	1	(3)
	16	(6)	16	(3)	16	(7)	16	(1)	16	(1)

	⑧	
e)	10	(4)
	16	(3)

	⑩		㉛		㉝		㉟		㊴		㊶		㊸	
f)	4	(3)	4	(4)	4	(4)	4	(4)	4	(4)	4	(4)	4	(2)
	16	(6)	16	(9)	16	(4)	16	(4)	16	(2)	16	(4)	16	(3)

	⑫		㉓		㉙		㊷		㊹		㊻	
g)	3	(6)	3	(8)	3	(4)	3	(3)	3	(3)	3	(1)
	16	(4)	16	(4)	16	(4)	16	(4)	16	(3)	16	(3)

	⑭		⑯		㊺		㊼	
h)	2	(2)	2	(5)	2	(2)	2	(5)
	16	(5)	16	(2)	16	(4)	16	(2)

	⑰		⑳		㉖	
i)	11	(7)	11	(5)	11	(5)
	16	(7)	16	(3)	16	(5)

k) (18) (36)
9 (2) 9 (4)
16 (2) 16 (7)

=

l) (19) (21) (25) (27) (53) (55)
8 (5) 8 (3) 8 (5) 8 (3) 8 (7) 8 (7)
16 (5) 16 (7) 16 (3) 16 (5) 16 (2) 16 (2)

=

m) (34)
13 (9)
16 (5)

=

n) (56)
15 (2)
16 (1)

=

↳ 13 verschiedene Taktarten

=

a) 7 d.h. 7 von 16 abzählen (max. 18 Noten f. Takt (13))
16

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

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

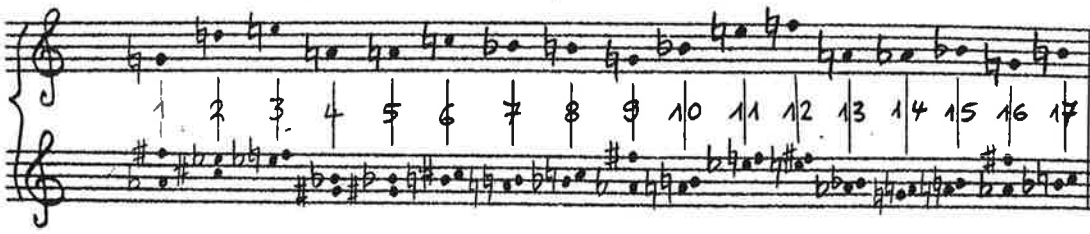
||: 7 14 5 12 3 10 1 8 15 6 13 4 11 2 9 16 :||
(-12) (-) (-12) (-12) (-12)
=2 =3 =1 =4

Vom (kleinen) g ausgehend, da dies der letzte Ton des vorhergehenden Bassklarinetten-Solos 1 ist (Anschluss).

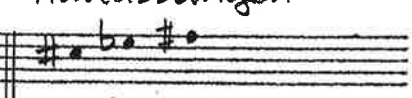
Stets aufwärts abgezählt.

Die Töne werden stets in der (fortlaufenden) zeitlichen Reihenfolge angewendet. Bei gleichzeitigem Erklingen beider Stimmen (Zusammenklang) gilt für die ungeraden Takte $\frac{2}{1}$ und für die geraden Takte $\frac{1}{2}$.

a) Ausgangs-Tonreihe für die 16-Takte (7)

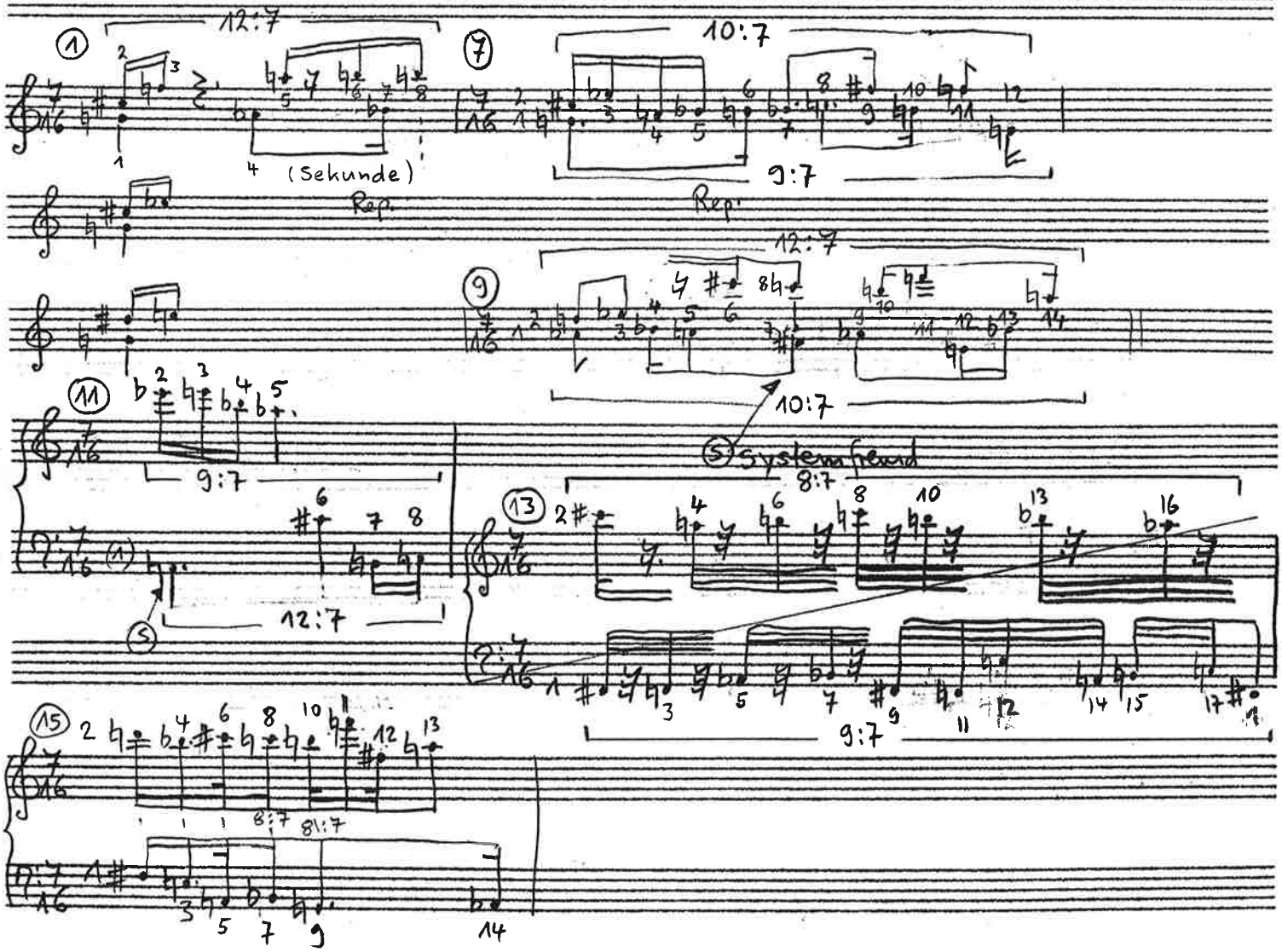


Auslassungen



nur für 1. Version
Auswahltransposition:
1 Halbton aufwärts
und abwärts

1. Version vgl. „Tonhöhen-Ästhetik" Seite ⟨4⟩-72->



b) $\frac{6}{16}$ d.h. 6 von 16 abzählen (max. 14 Noten f. Takt (49))

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

6 12
2 8 14
4 10 16 :‖

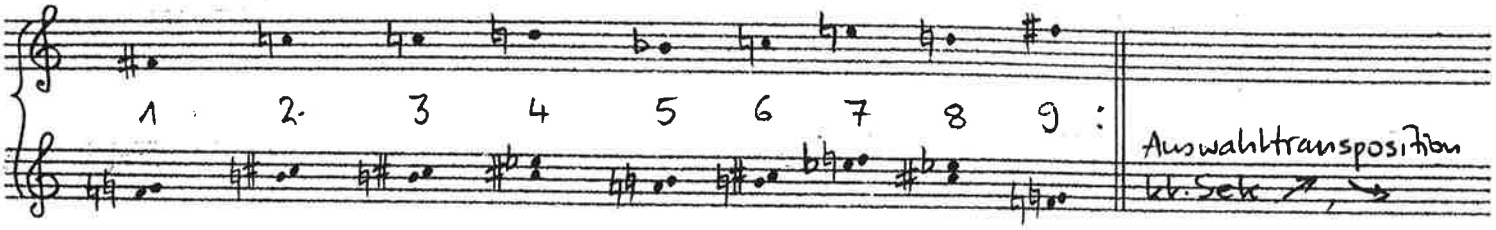
‖: 6 /12/2/8/14/4/10/16 :‖
(-) (-12 = 2) (-12 = 4)

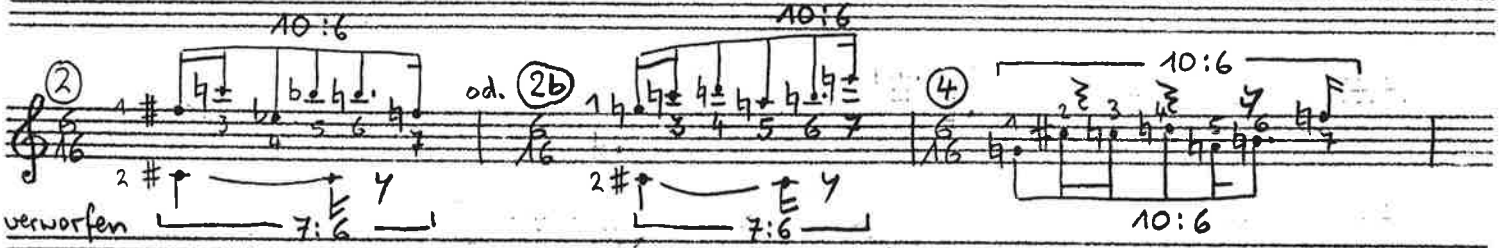
Wenn der $\frac{7}{16}$ (7 Halbtöne = reine Quinte) vom g ausgeht,

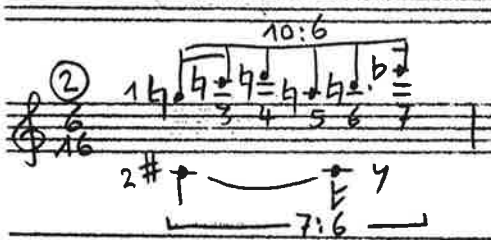
so ist
15 = es
14 = d
13 = cis
12 = c
11 = h
10 = b
9 = a
8 = as
7 = g
6 = fis
5 = f
4 = e
3 = es
2 = d
1 = cis
0 = c

Also geht der $\frac{6}{16}$ von „fis" aus; stets aufwärts abgezählt.

b) Ausgangs-Tonreihe für die $\frac{6}{16}$-Takte (5)







Quart-Sek. (neu einführen)
kl. 4 / v. 4

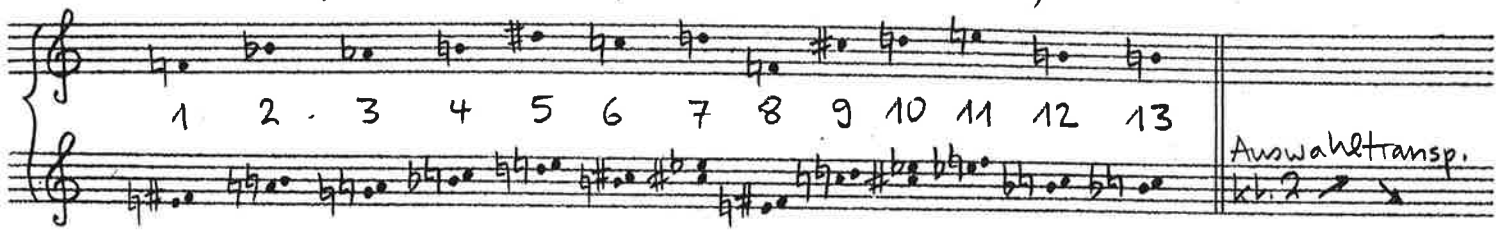
c) $\frac{5}{16}$ d.h. 5 von 16 abzählen (max. 12 Noten)

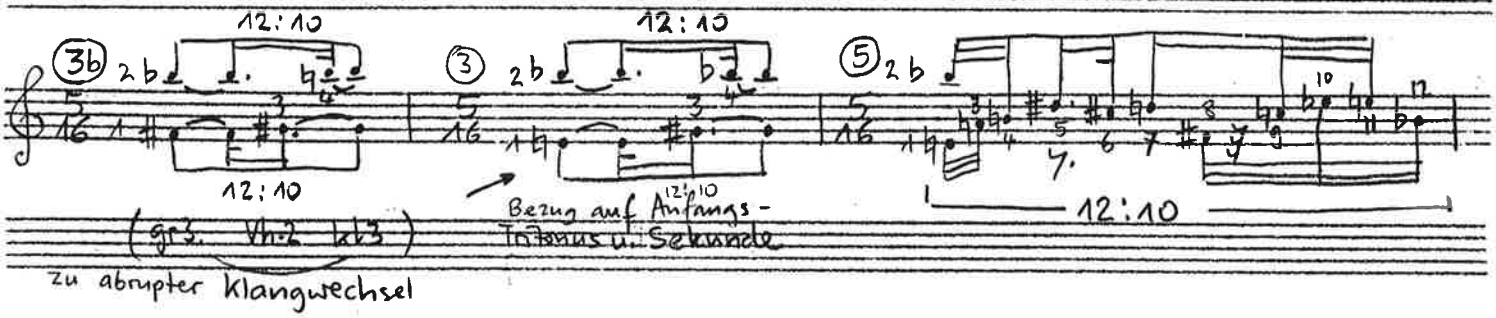
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
				5					10					15	
			4					9					14		
		3					8					13			
	2					7					12				

5/10/15/4/9/14/3/8/13/2/7/12
(-12 = 3) (-12 = 2) (-12 = 1) (-)

Laut obiger Tabelle vom „f" ausgehend; stets aufwärts abgezählt.

c) Ausgangs-Tonreihe für die $\frac{5}{16}$-Takte (9) (-101-)





d) $\frac{1}{16}$ d.h. 1 von 16 abzählen (max. 9 Noten f. Takt ⑥)

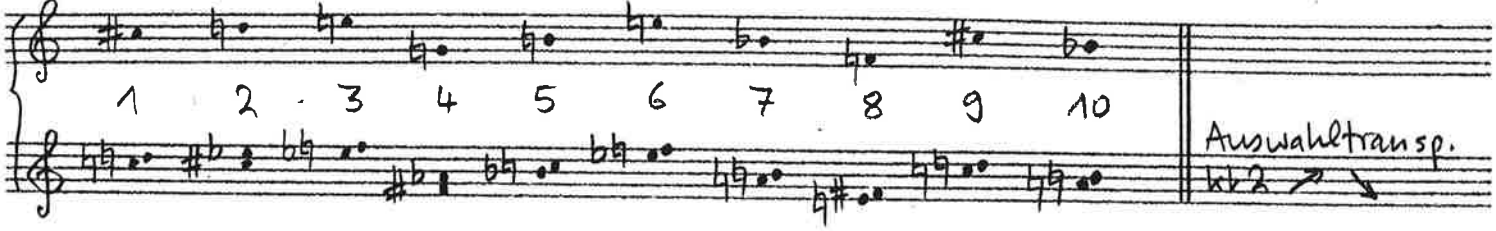
1/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16

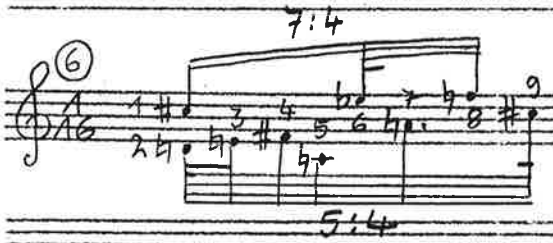
1 2 3 4 5 6 7 8 9

1/2/3/4/5/6/7/8/9

Laut obiger Tabelle vom „cis" ausgehend; stets aufwärts abgezählt.

d) Ausgangs-Tonreihe für die 16 - Takte (5)





e) 10
16 d.h. 10 von 16 abzählen (7 Noten)

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

10

4 14

8

2 12

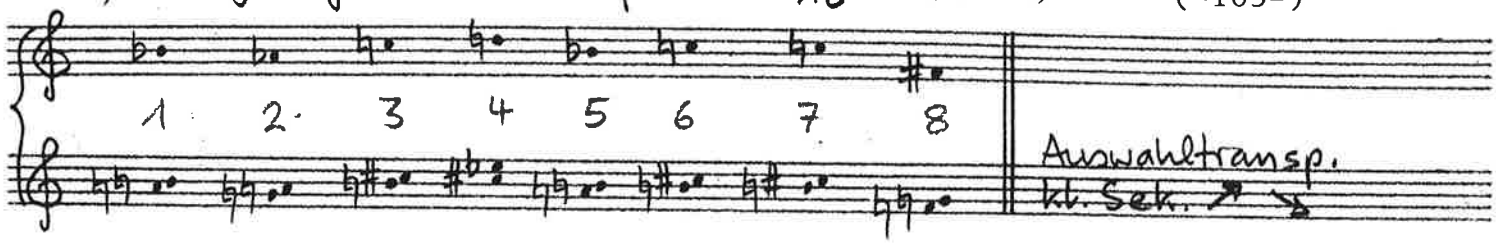
6

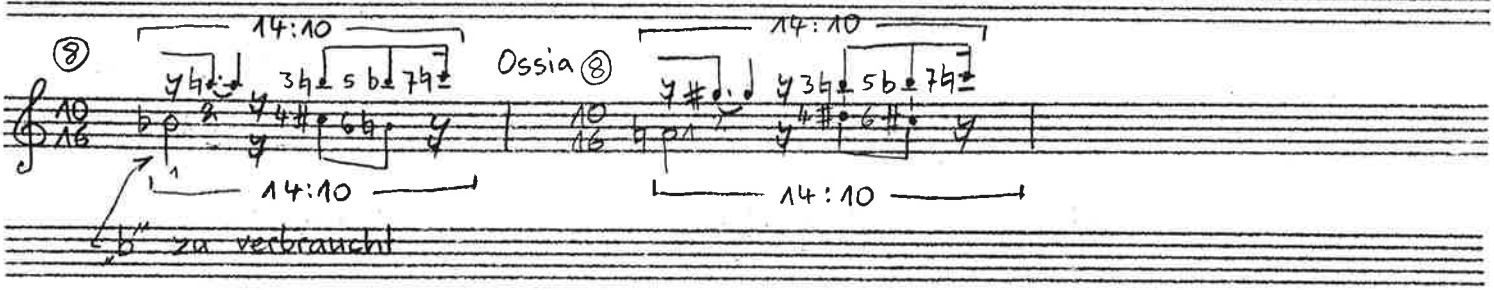
10/4/14/8/2/12/6
(-12 =2) (-)

Laut obiger Tabelle vom „b" ausgehend; stets aufwärts abgezählt.

e) Ausgangs-Tonreihe für den $\frac{10}{16}$-Takt (1)

(-105-)





f) $\frac{4}{16}$ d.h. 4 von 16 abzählen (max. 13 Noten f. Takt (31))

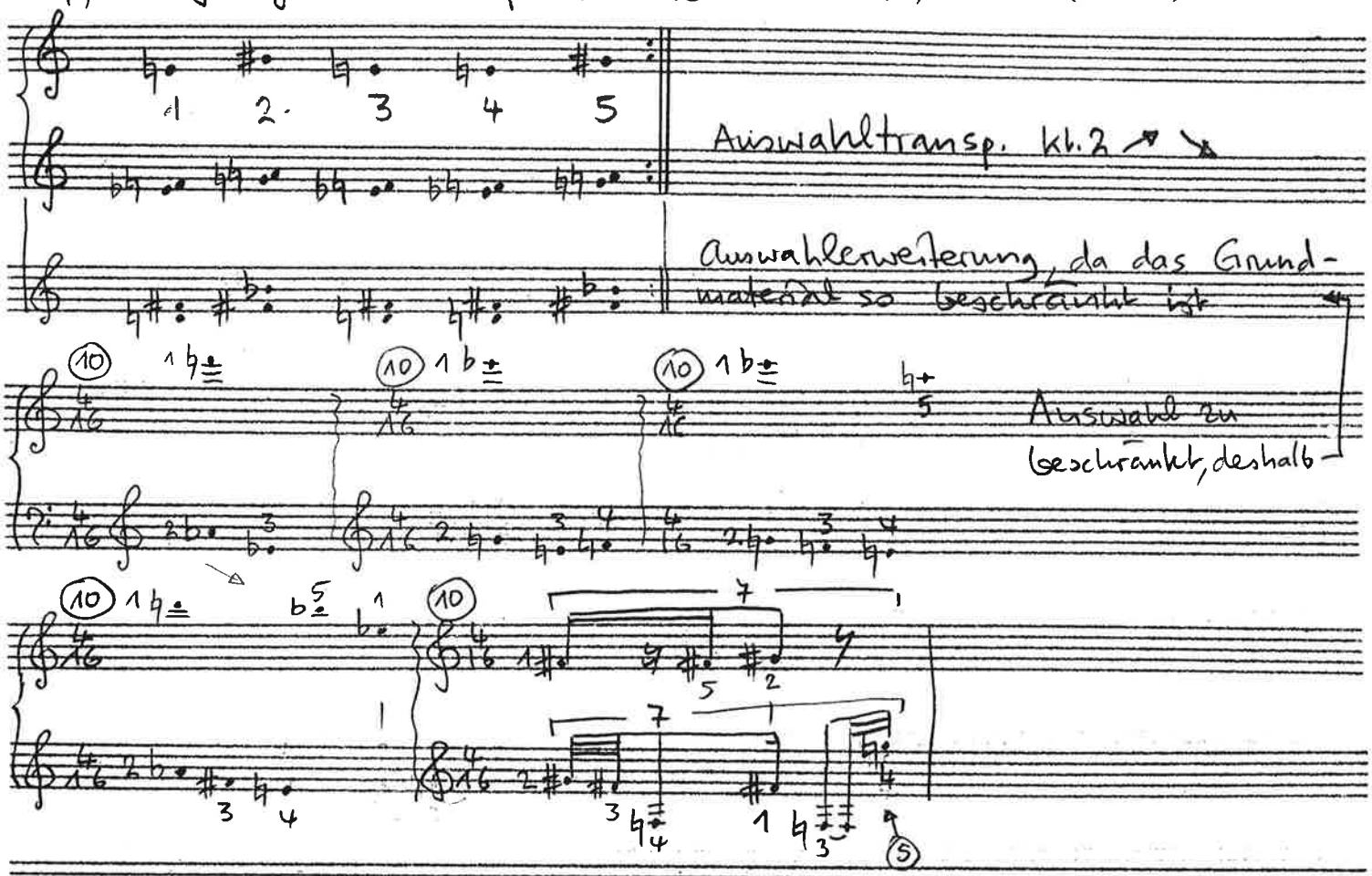
1/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16

4 8 12 16 :‖

‖: 4/8/12/16 :‖
(-) (-12 = 4)

Laut obiger Tabelle vom „e" ausgehend; stets aufwärts abgezählt.

f) Ausgangs-Tonreihe für die $\frac{4}{16}$-Takte (7)



9) $\frac{3}{16}$ d.h. 3 von 16 abzählen (max. 12 Noten f. Takt (23))

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

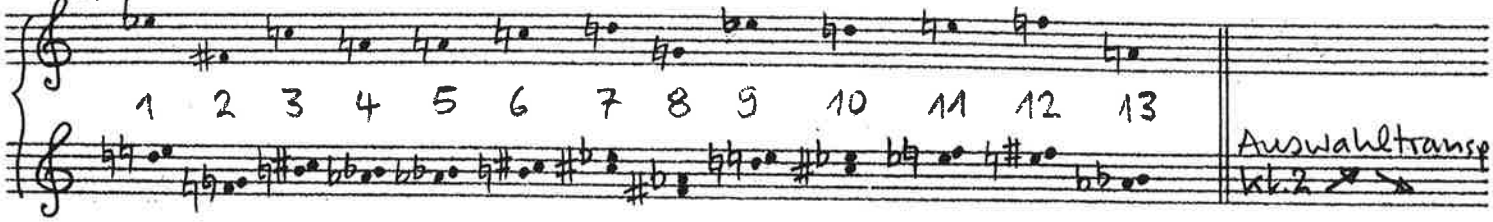
		3			6			9			12			15	
	2			5			8			11			14		
1			4												

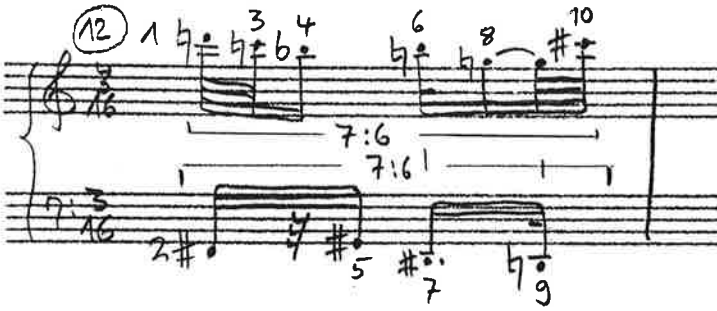
3/6/9/12/15/2/5/8/11/14/1/4

(-) (-12 = 3) (-12 = 2)

Laut obiger Tabelle vom „es" ausgehend; stets aufwärts abgezählt.

9) Ausgangs-Tonreihe für die $\frac{5}{16}$-Takte (6) (-109-)



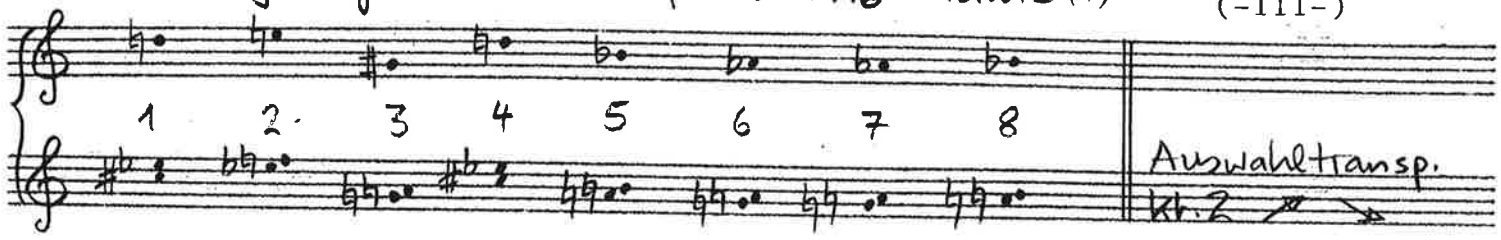


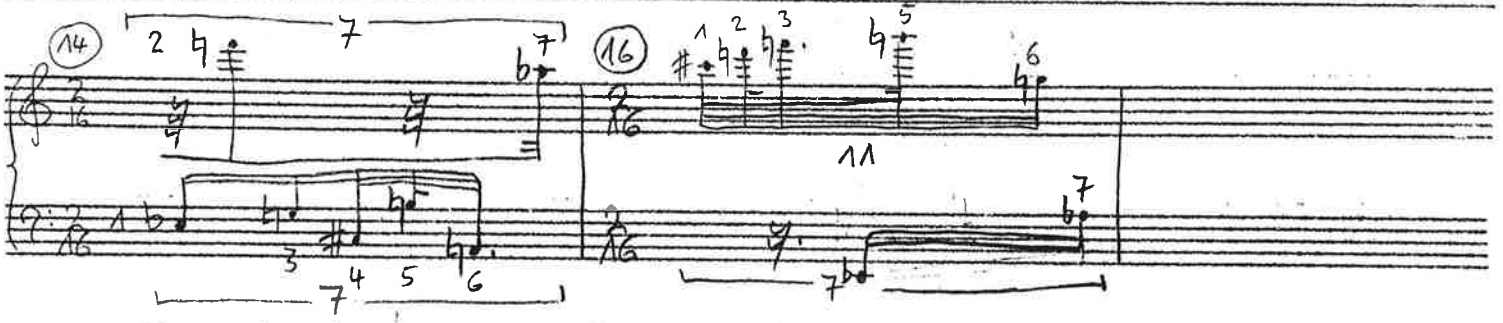
h) $\frac{2}{16}$ d.h. 2 von 16 abzählen (max. 7 Noten)

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

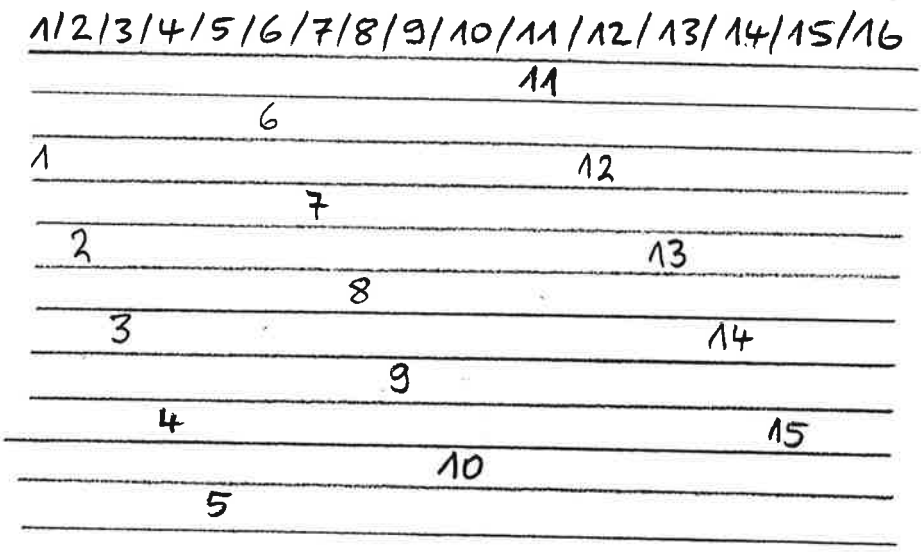
Laut obiger Tabelle vom „d" ausgehend; stets aufwärts abgezählt.

h) Ausgangs-Tonreihe für die $\frac{2}{16}$-Takte (4)





i) $\frac{11}{16}$ d.h. 11 von 16 abzählen (max. 14 Noten f. Takt (17))

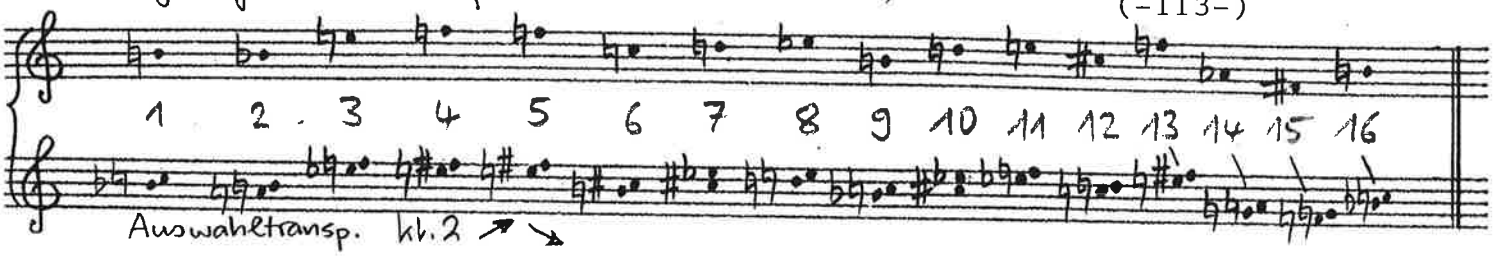


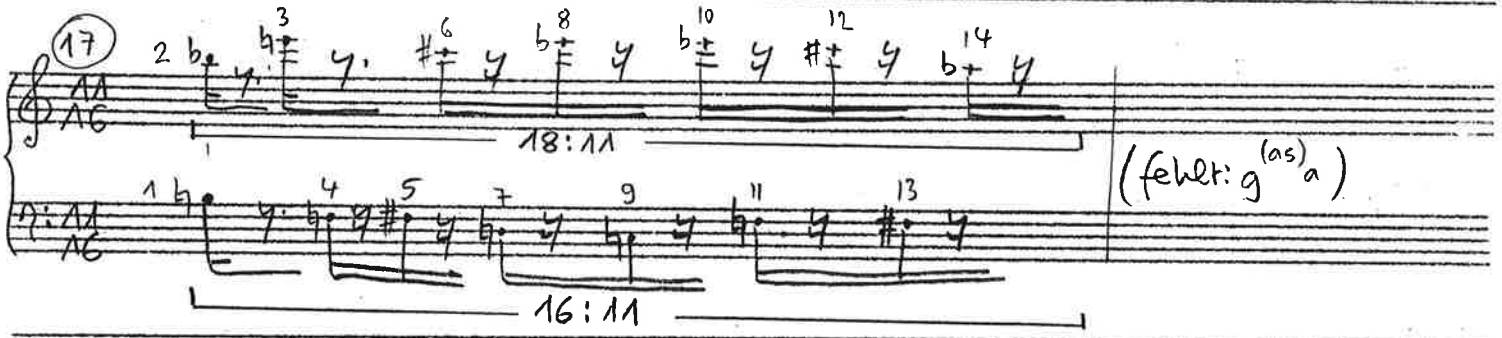
11/6/1/12/7/2/13/8/3/14/9/4/15/10/5
(-) (-12 =1) (-12 =2) (-12 =3)

Laut obiger Tabelle vom „h" ausgehend; stets aufwärts abgezählt.

i) Ausgangs-Tonreihe für die 11/16-Takte (3)

(-113-)

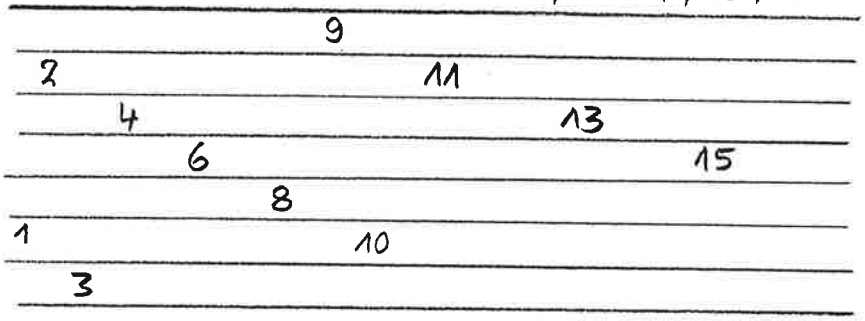




2 3 6 8 10 12 14
1 4 5 7 9 11 13

k) $\frac{9}{16}$ d.h. 9 von 16 abzählen (max. 11 Noten f. Takt (36))

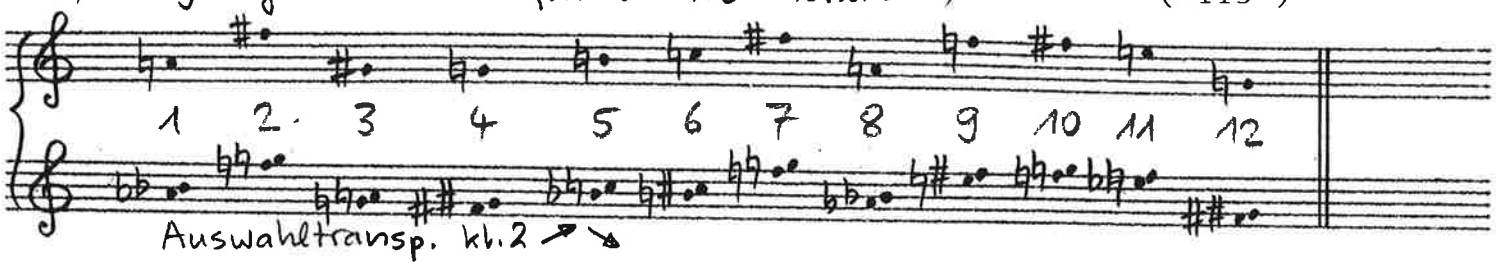
1/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16

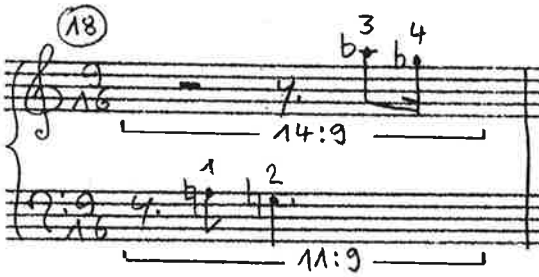


9/2/11/4/13/6/15/8/1/10/3
(-12 = 1) (-12 = 3)

Laut obiger Tabelle vom „a" ausgehend; stets aufwärts abgezählt.

k) Ausgangs-Tonreihe für die 9/16-Takte (2)





b) $\frac{8}{16}$ d.h. 8 von 16 abzählen (max. 10 Noten)

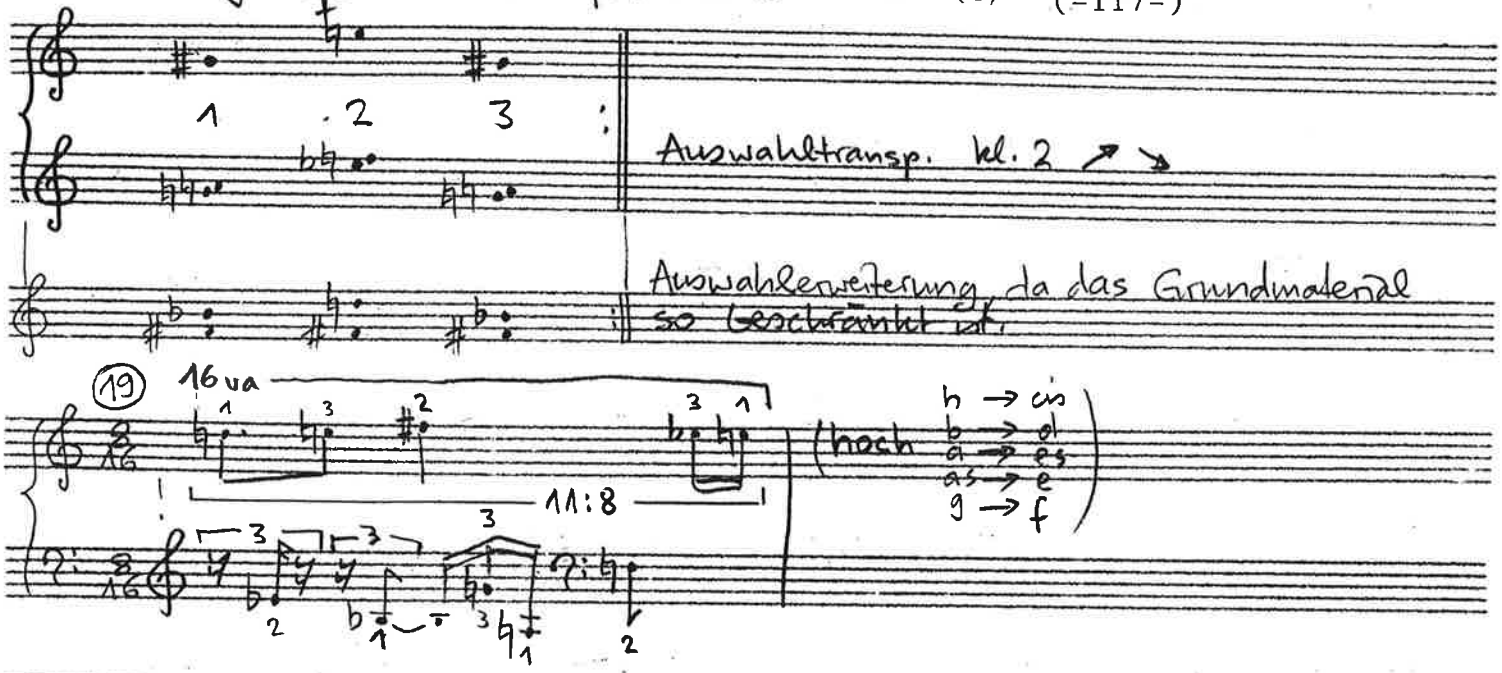
1/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16

8 16 :‖

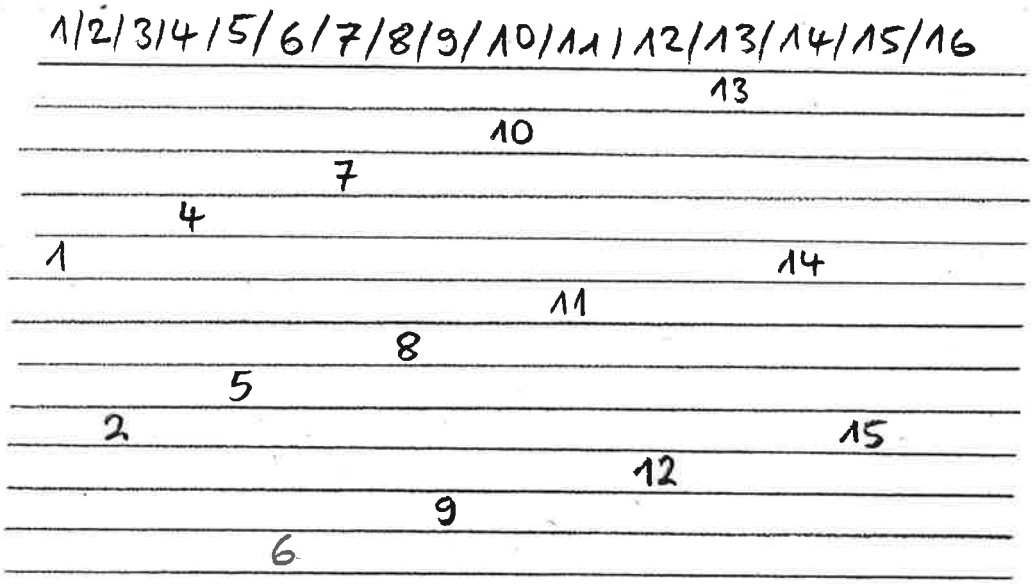
8/16
(-12
=4)

Laut obiger Tabelle vom „as" ausgehend; stets aufwärts abgezählt.

1) Ausgangs-Tonreihe für die $\frac{8}{16}$-Takte (6) (-117-)



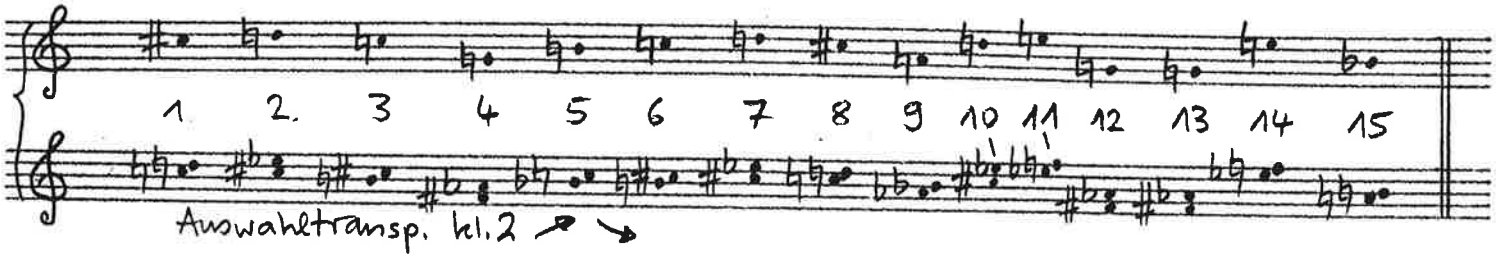
m) $\begin{matrix}13\\16\end{matrix}$ d.h. 13 von 16 abzählen (14 Noten)



13/10/7/4/1/14/11/8/5/2/15/12/9/6
(-12 = 1) (-12 = 2) (-12 = 3) (-)

laut obiger Tabelle vom „cis" ausgehend;
stets aufwärts abgezählt.

m) Ausgangs-Tonreihe für den $\frac{13}{16}$-Takt (1) ⟨4) – 69 – ⟩ (-119-)



n) $\begin{smallmatrix}15\\16\end{smallmatrix}$ d.h. 15 von 16 abzählen (3 Noten)

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

15

14

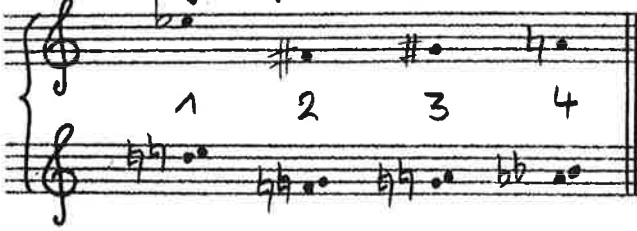
13

15/14/13/
$\left(\begin{smallmatrix}-12\\=3\end{smallmatrix}\middle|\begin{smallmatrix}-12\\=2\end{smallmatrix}\middle|\begin{smallmatrix}-12\\=1\end{smallmatrix}\right)$

Laut obiger Tabelle vom „es" ausgehend; stets aufwärts abgezählt.

n) Ausgangs-Tonreihe für den $\frac{15}{16}$-Takt (1)

(-121-)



Auswahltransp. kl. 2 ↗ ↘

Tonhöhen - Ästhetik

- klangliche Vielfalt (eine Zwölftonklanglichkeit anstreben, die aber (mit diesem (meinem) Tonsystem) nie ganz erreicht werden kann. Die sich daraus ergebenden Widerstände erzeugen Spannung.)
- intervallisch-motivische Bezüge (hier a) Tritonus
  b) Sekunde
  c) Repetition
  später; d) Sexte etc.
- Ganztonleiter

Zusammenklänge

A (T. ① – ⑱): Tritonus
Sekund-Septimen
Sexten

B (T. ⑲ – ㉙): Terzen
Quart-Quint

C (T. ㉚ – ㊼): Tritonus
Sekund-Septimen
Sexten

Melodik

überwiegend kleine Sprünge u. Schritte

überwiegend grosse Sprünge

überwiegend kleine Sprünge u. Schritte

Die Register (Übersicht)

Idee: Beide Instrumente beginnen im gemeinsamen Bereich (c^1–f^2) und bewegen sich sukzessive auf ihre Extremlagen zu (Flöte nach oben, Bassklarinette nach unten).

♩ = 53, T. ① – ⑥ : gemeinsame Mittellage (1. Version: cis^1–cis^3 / 2. u. 3. Vers.: c^1–f^2)
Fl oben, Cl unten

♩ = 59, T. ⑦ – ⑫ : Übergang (2. u. 3. Version: f–c^3)

♩ = 61, T. ⑬ – ⑱ : weite Lage (Aussparen der gemeinsamen Mittellage c^1–f^2 d.h. c^1–f^2 gesperrt, aber nahe dran – fis^2–f^3 / c–h)

♩ = 67, T. ⑲ – ㉓ :
♩ = 71, T. ㉔ – ㉙ : } Verbindung beider Teile durch gemeinsame Registerbehandlung: alle Oktavlagen durcheinander (vgl. folgende Seiten ⟨4)–77– bis –80–⟩)

♩ = 73, T. ㉚ – ㊱ : weite Lage (wie oben)

♩ = 79, T. ㊲ – ㊽ : engster Bereich (c^1–f^2); Fl unten (c^1–h^1), Cl oben (fis^1–f^2)

♩ = 83, T. ㊾ – ㊼ : grösste Divergenz; Fl höchste Lage
Cl tiefste Lage

Die Registrierung der Takte (19) - (29) (Definition und Umkehrung in den Extremlagen)

Flöte (Flöte in C)

4) H = hoch (c^4 - fis^4, die obere Oktavhälfte wird in die untere umgelegt, d.h. über den Angelpunkt „fis" umgekehrt)

h → cis
b → d
a → es
as → e
g → f

3) mH = mittelhoch (c^3 - h^3)

2) mT = mitteltief (c^2 - h^2)

1) T = tief (c^1 - h^1)

Klarinette

5) H = hoch (b^2 - e^3, die obere Oktavhälfte wird in die untere umgelegt, d.h. über den Angelpunkt „e" umgekehrt

a → h
as → c
g → cis
fis → d
f → es

4) mH = mittelhoch (b^1 - a^2)

3) M = Mittellage (b - a^1)

2) mT = mitteltief (B - a)

1) T = tief (B^1 - A)

(Klarinette in B)

Zum Abzählen werden die Taktarten-Zähler der Takte (19) - (29) herangezogen:

8/11/8/5/3/5/8/11/8/5/3 (=75)

Flöte → (Gerade)

← Klarinette (Krebs)

Diese Taktarten-Zähler geben gleichzeitig auch an, wieviele Töne im abgezählten Register zu spielen sind.

Flöte: 54 Töne (d.h.T. (19) - (26 teilweise)

1 (T)	2 (mT)	3 (mH)	4 (H)
			8
		11	
		8	
			5
		3	
			5
			8
		11	

als uninteressant verworfen

besser:

1 T	2 mT	3 mH	4 H	1 T	2 mT	3 mH	4 H	1 T	2 mT	3 mH	4 H
			8								
			11								
				8							
						5					
						3					
								5			
									8		
									11		

also: 8 Töne hoch
11 " " hoch
8 " " tief
5 " " mittelhoch
3 " " mittelhoch
5 " " tief
8 " " mitteltief
6 (v.11) " " mitteltief

54

Klarinette: 56 Töne (d.h. T. (29) - (21)

T 1	mT 2	M 3	mH 4	H 5	T 1	mT 2	M 3	mH 4	H 5	T 1	mT 2	M 3	mH 4	H 5
												3		
											5			
								8						
								11						
										8				
									5					
						3								
					5									
		8												

also: 3 Töne Mittellage
5 - " - - mitteltief
8 - " - - mittelhoch
11 - " - - mittelhoch
8 - " - - tief
5 - " - - hoch
3 - " - - mitteltief
5 - " - - tief
8 - " - - Mittellage

56

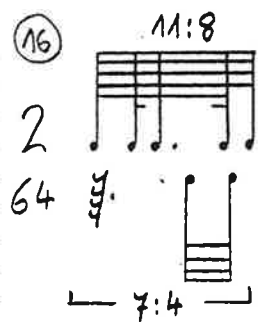
Register

= 134

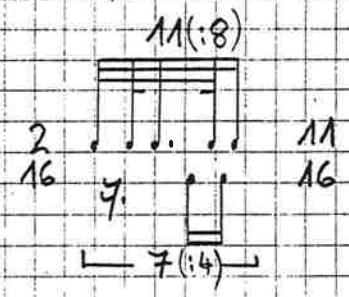
hoch (c⁴ - fis⁴)

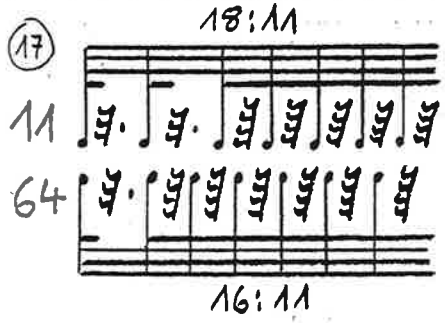
hoch

(16)

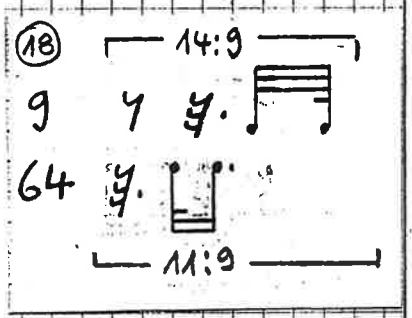


(♩ = 84
♩ = 107

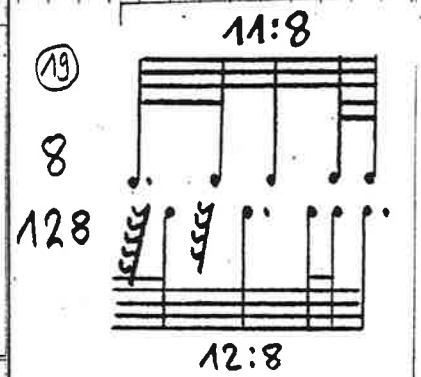




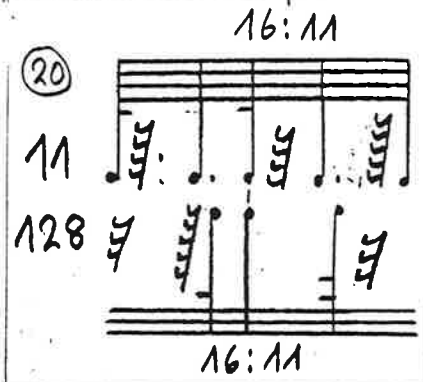
(♩ = 100
♩ = 89



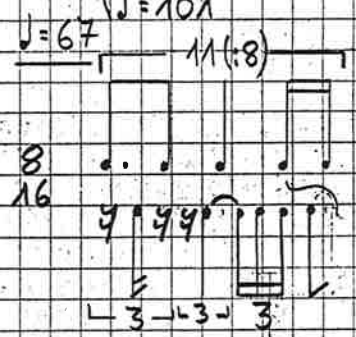
(♩ = 95
♩ = 75



(♩ = 92
♩ = 101



(♩ = 97
♩ = 97



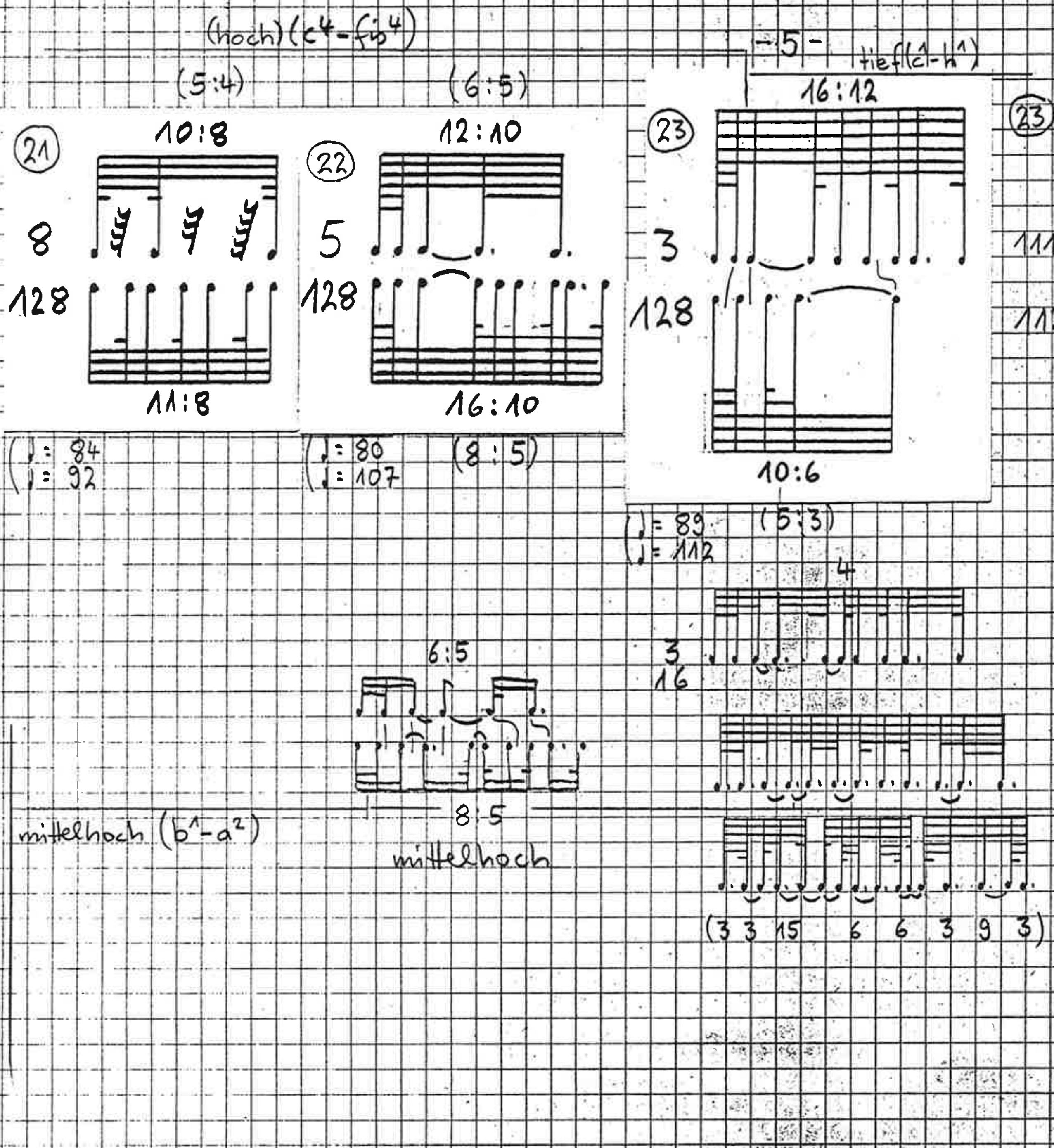
Mittellage (b - a¹)

mitteltief (B - a)

(20)

⟨4⟩ - 77 - ⟩

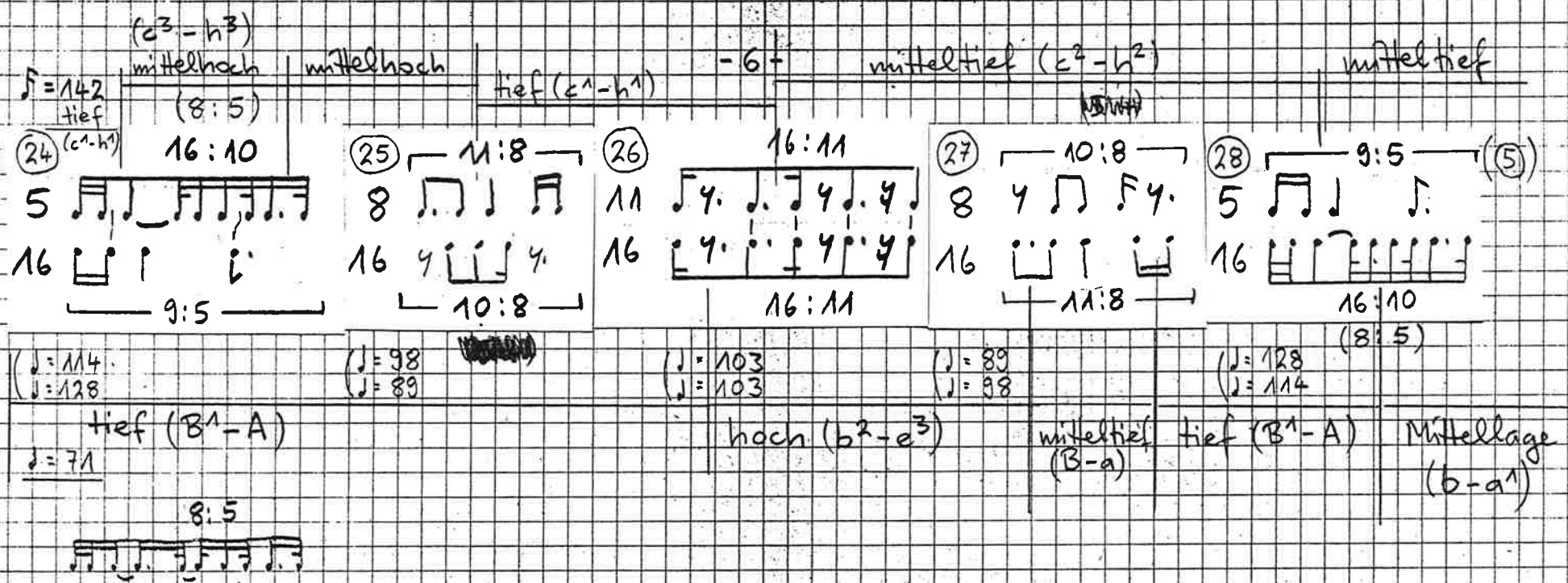
(-127-)



111 Impulse/Töne, aufgeteilt in 24/31/31/25

112 Impulse/Töne, aufgeteilt in 23/29/33/27

23 Takte


(c³-h³)
mittelhoch
mittelhoch
tief (c¹-h¹)
-6-
mitteltief (c²-h²)
mitteltief
♪=142
tief
(c¹-h¹)
(8:5)
24
16:10
9:5
25
11:8
10:8
26
16:11
16:11
27
10:8
11:8
28
9:5
(5)
16:10
(8:5)
♩=114
♩=128
♩=98
♩=89
♩=103
♩=103
♩=89
♩=98
♩=128
♩=114
tief (B¹-A)
♪=71
8:5
hoch (b²-e³)
mitteltief (B-a)
tief (B¹-A)
Mittellage (b-a¹)

mitteltief (c^2-h^2)

(5:3)

29 (29) 10:6 3 16 10:6

(5:3)

♩= 118
♩= 118

(Mittellage)
(b-a^1)

𝅘𝅥𝅯 = 146

(30) 8:5 5 32 9:5

♩= 117
♩= 131

♩= 73

(5:4)

(31) 10:8 4 32 15:8

♩= 91
♩= 137

5 5 5
3

(8:5)

(32) 16:10 5 32 8:5

♩= 117
♩= 117

(33) 13:8 4 32 10:8

(5:4)

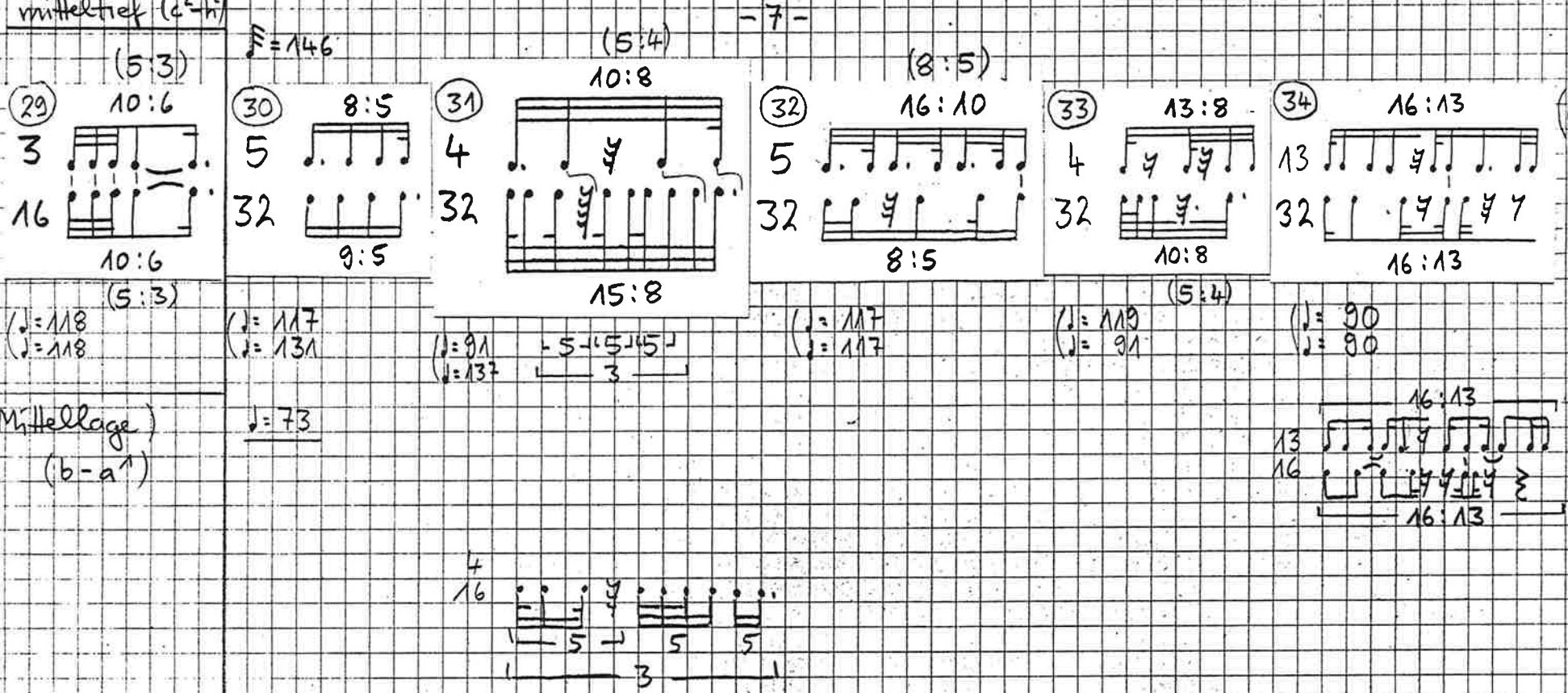
♩= 119
♩= 91

(34) 16:13 13 32 16:13

♩= 90
♩= 90

(11)

16:13
13
16
16:13



4
16
5 5 5
3