

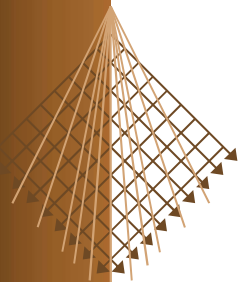


# Die Bedeutung der Intervalle

Harmonik-Symposion  
Nürnberg, den 21. April 2018  
©Uta Hügerich

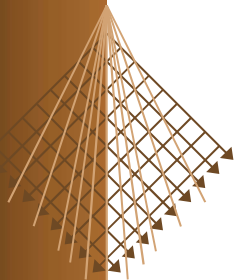
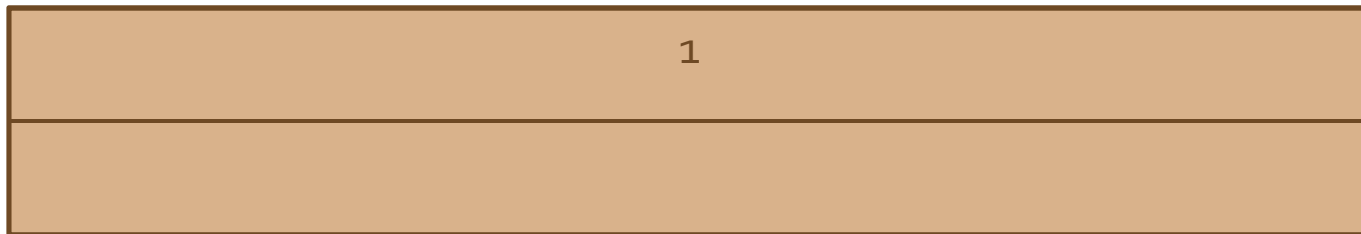
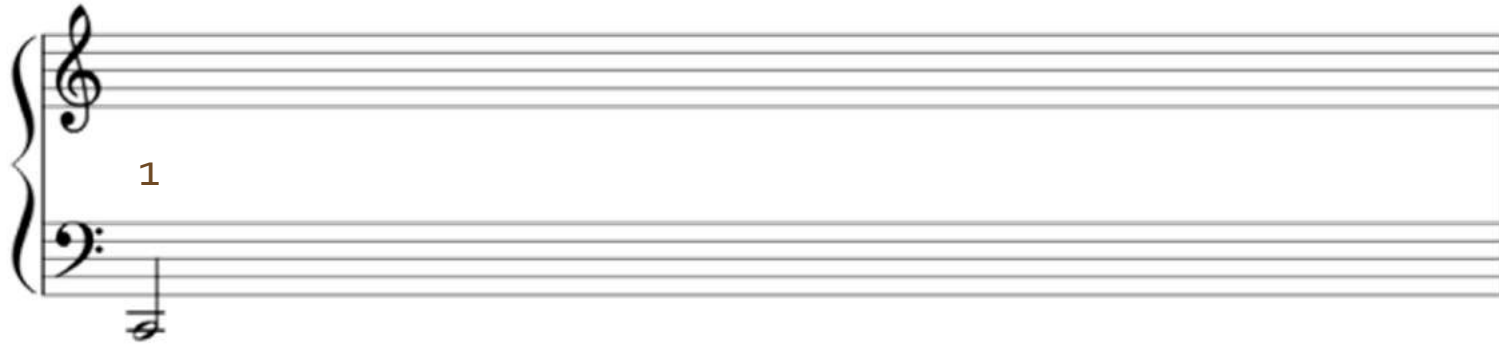
Einführung

# Von Zahl und Intervall



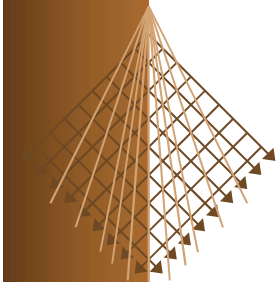
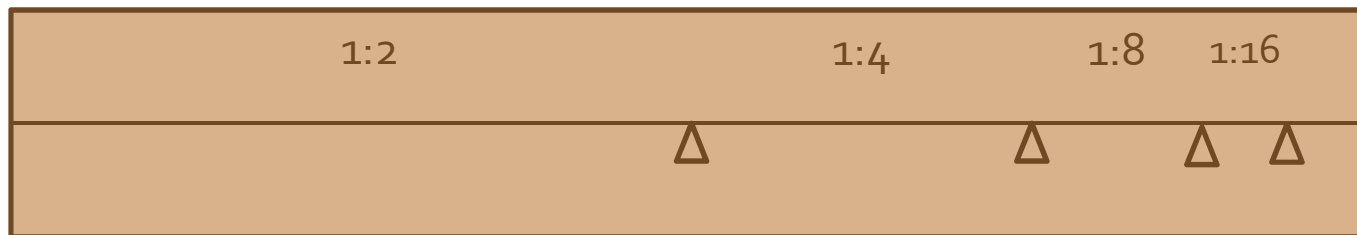
Einleitung

# Die Teilung der Saite



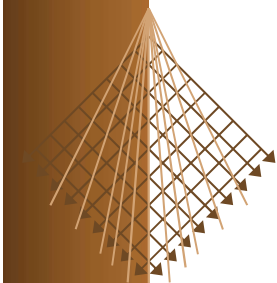
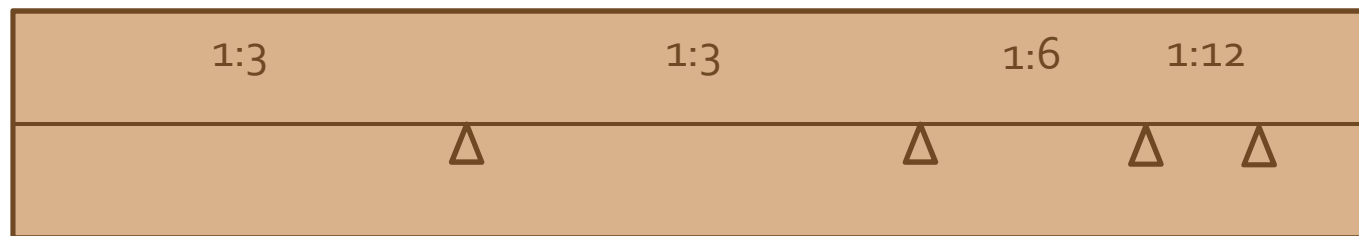
Einleitung

# Die Teilung der Saite



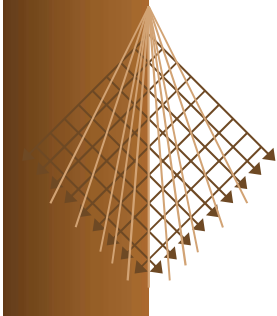
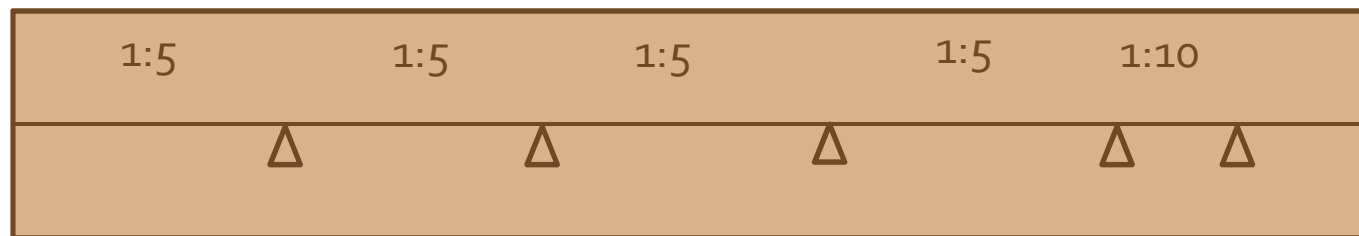
Einleitung

# Die Teilung der Saite



Einleitung

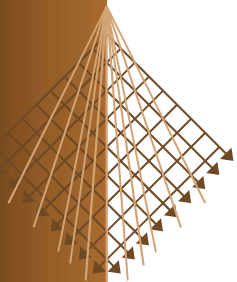
# Die Teilung der Saite



Überleitung

# Die Entsprechungen

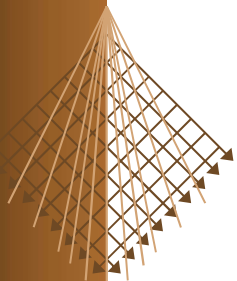
- 1 – Prime / Gleichton
- 2 – Oktave
- 3 – Quinte
- 5 – Terz



Überleitung

# Einschränkung

Keine Zahl, kein Intervall hat eine  
Bedeutung „per se“

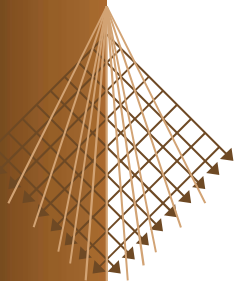




Überleitung

# Quellen

- Hans Kayser (1891 – 1964)
- Johann Philipp Kirnberger (1721 – 1783)
- Archimandrit Johannes

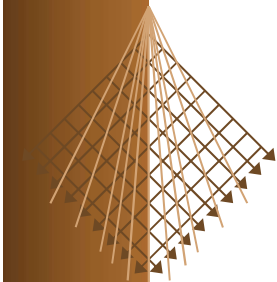


Beispiele aus der Musik

# Die Oktave



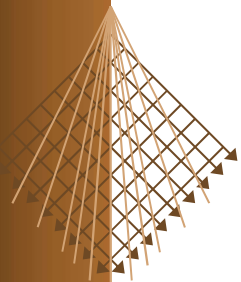
Some - where o - ver the rain - bow way up high



Beispiele aus der Musik

# Die Quinte

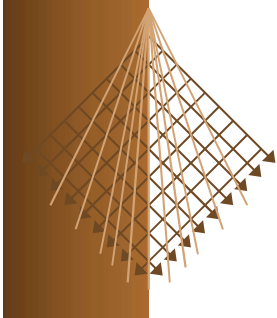
- Die Bordun-Quinte, z.B. bei der Drehleier



Beispiele aus der Musik

# Die Quinte

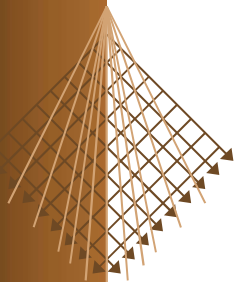
- „Serenade for the Doll“ (Claude Debussy)



Beispiele aus der Musik

# Die Terzen

- Übergang
- „Geschlechterintervall“



# Die Terzen

- „Der Lindenbaum“



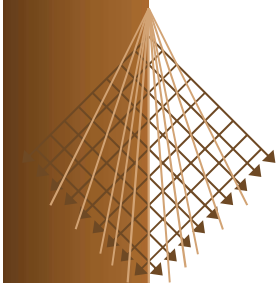
8 Am Brun - nen vor dem To-re da steht ein Lin - den - baum;

The image shows the first line of musical notation for 'Der Lindenbaum'. It is in G major (three sharps) and 3/4 time. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The following measure has a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure consists of a quarter note C4, a quarter note B3, and a quarter note A3. A triplet of three eighth notes (G4, A4, B4) is marked with a '3' above it. The lyrics 'Am Brun - nen vor dem To-re da steht ein Lin - den - baum;' are written below the staff.



8 Ich muß' auch heu-te wan-dern vor - bei in tie - fer Nacht,

The image shows the second line of musical notation for 'Der Lindenbaum'. It is in G major (three sharps) and 3/4 time. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The following measure has a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure consists of a quarter note C4, a quarter note B3, and a quarter note A3. A triplet of three eighth notes (G4, A4, B4) is marked with a '3' above it. The lyrics 'Ich muß' auch heu-te wan-dern vor - bei in tie - fer Nacht,' are written below the staff.




Beispiele aus der Musik

# Die Septimen (große Septime)

Schlusskadenz und –phrasen in schier endloser Zahl



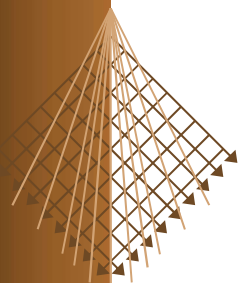
Handwritten musical score snippet. The lyrics are "c - wig wä - re fie dann mein." A red circle highlights a sharp sign (#) on a note in the upper staff.



Printed musical score snippet. The lyrics are "und Fröhlich\_keit an!". A red circle highlights a sharp sign (#) on a note in the upper staff.



Printed musical score snippet. The lyrics are "du hol-de Kunst, ich dan - -ke dir!". A red circle highlights a sharp sign (#) on a note in the upper staff.



Beispiele aus der Musik

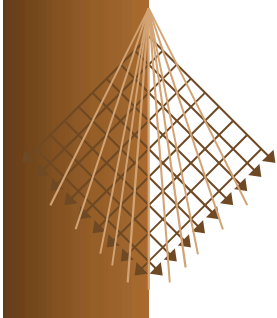
# Die Septimen (kleine Septime)

- Matthäus Passion

Jesus



Das ist mein Blut des neu - en Te-staments,





Beispiele aus der Musik

# Die Septimen (kleine Septime)

- Matthäus Passion

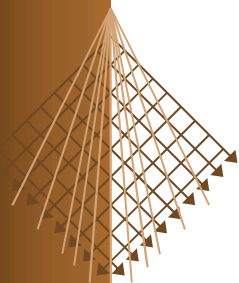


Wir se - tzen uns mit Trä - nen nie - der



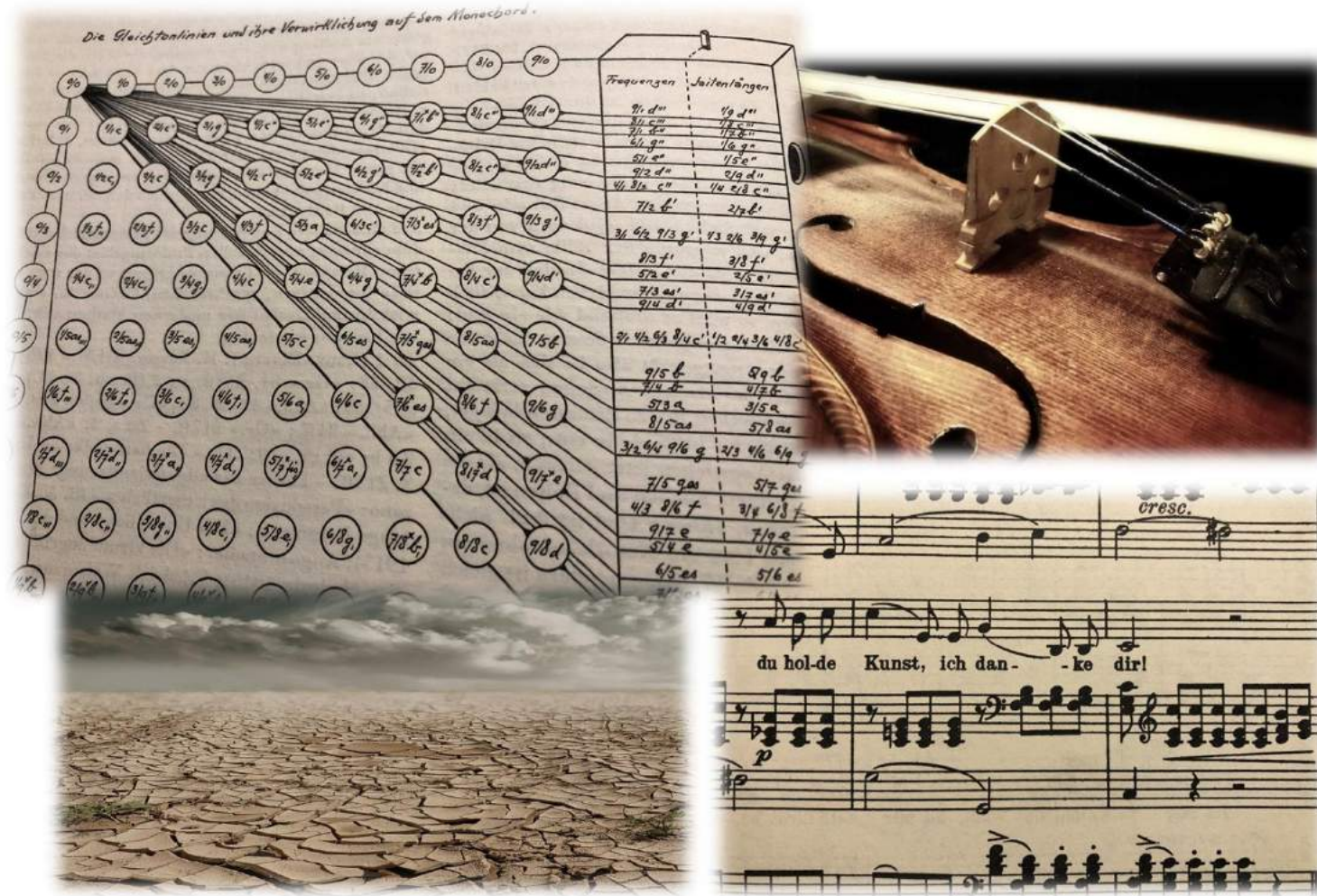
und ru - fen dir im Gra - be zu:

The image shows two staves of musical notation in G minor (one flat) and 3/4 time. The first staff contains the melody for the first line of the text, and the second staff contains the melody for the second line. The lyrics are written below the notes. The first staff ends with a fermata over the final note. The second staff begins with a blue note on the first line, indicating a specific pitch or interval.



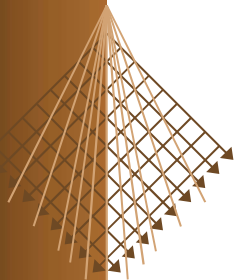
## Fazit

# Zu einem neuen Bewusstsein





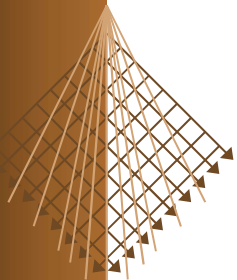
**Danke für's Zuhören!**



Quellen

# Texte

- Lehrbuch der Harmonik, Hans Kayser, Occident Verlag Zürich, 1950
- Die Kunst des reinen Satzes in der Musik (2. Teil), Johann Philipp Kirnberger, Berlin und Königsberg, G.J. Decker und G.L. Hartung, 1776
- [orthodox.de](http://orthodox.de)

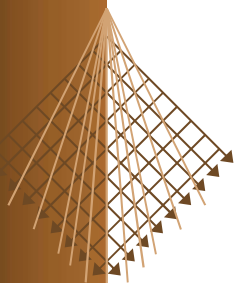




## Quellen

# Bilder

- <http://www.musicalion.com/de/scores/noten/23171/johann-philipp-kirnberger>
- <https://pixabay.com/de/musik-musikinstrument-geige-1283851/>
- <https://pixabay.com/de/composing-w%C3%BCstere-trockenheit-279862/>
- [orthodox.de](http://orthodox.de)
- <https://www.youtube.com/watch?v=PSZxmZmBfnU>
- <https://harmonik-zentrum-deutschland.de/was-ist-harmonik/geschichte/>
- <https://pixabay.com/de/kunst-schule-von-athen-rapha%C3%ABl-1143741/>



# Musik

- „Somewhere over the Rainbow“, Judy Garland, 1939, in The Wizard of Oz
- „Der Leiermann“ und „Der Lindenbaum“ (F. Schubert), Gerald Moore und Dietrich Fischer Dieskau, Deutsche Grammophon, 1972
- „Serenade for the Doll“ aus „Children’s Corner, C. Debussy, Wladimir Horowitz
- „Das ist mein Blut“ und „Wir setzen uns mit Tränen nieder“, Matthäus-Passion, J.S. Bach, Michael Georg (Jesus) und The Choir of King’s College, Cambridge mit The Brandenburg Consort unter Roy Goodman, Brilliant Classics, 1994

