De grundlæggende satsmæssige problemfelter for melodisats udgøres af *parallel- og ligebevægelse* samt behandling af *gennemgangstoner* i de tilfælde, hvor melodien udspiller sig på et veldefineret harmonisk grundlag. I melodisats med tre eller flere stemmer resulterer føringen af understemmerne endvidere i en *harmonisering af melodiens toner*, hvor der i forbindelse med gennemgangtoner i melodien kan optræde *gennemgangsakkorder*.

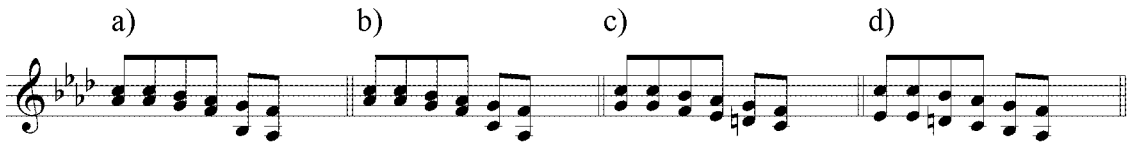
3. Lullaby of Birdland – et eksempel

I Fig. 25 - Fig. 29 ses den første strofe af George Shearings "Lullaby of Birdland" i forskellige former for melodisats – fra to stemmer til bigband. Den primære akkord i alle eksemplerne er Fm, derudover forekommer der gennemgangsakkorder af forskellig typer.
Her skal kort nævnes de vigtigste træk af de anvendte satsteknikker, en mere tilbundsgående redegørelse for udarbejdelsen af satstyper med det specifikke antal stemmer skal søges i de pågældende kapitler.

3.1 To stemmer

Tostemmig melodisats omtales nærmere s.68 ff.

Fig. 25 Lullaby of Birdland - tostemmig melodisats

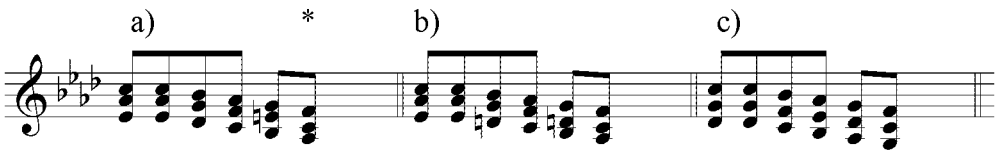


a) – 2. stemmen går fra undertertser til undersekster
b) – hornkvinter i mol
c) – rene underkvarter
d) – undersekster gennem dorisk skala

3.2 Tre stemmer

Trestemmig melodisats omtales nærmere s. 91 ff.

Fig. 26 Lullaby of Birdland - trestemmig melodisats

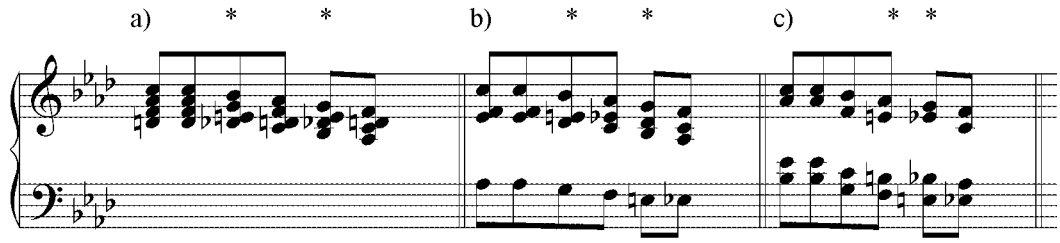


a) – $\frac{6}{4}$ treklange parallelført gennem harmonisk molskala – o-gennemgangsakkorder ved * - sidste akkord 6-akkord.
b) – første fire toner: diatonisk parallelbevægelse gennem F dorisk skala; de sidste fire toner: hexaton parallelbevægelse – i dorisk -7.
c) – parallelbevægelse gennem æolisk skala med kvartakkorder – bemærk forekomsten af forstørrede kvarter.

3.3 Fire stemmer

Firestemmig melodisats omtales nærmere s.**Fejl! Bogmærke er ikke defineret.** ff.

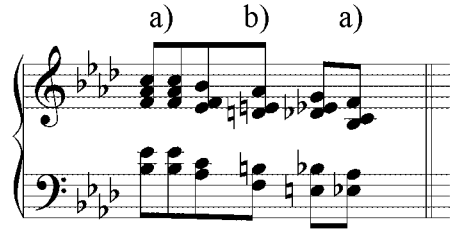
Fig. 27 Lullaby of Birdland - firestemmig melodisats



a) – Fm^{6} i tæt beliggenhed - o7-gennemgangsakkorder ved *
b) – Fm^{7} i spredt drop2 beliggenhed - o7-gennemgangsakkorder ved *
c) – Fm^{11} – gennemgangsakkorder m. kromatik/kvintkæde ved * : $G7^{13,b9}$ – $C7^{\#9}$

3.4 Fem stemmer

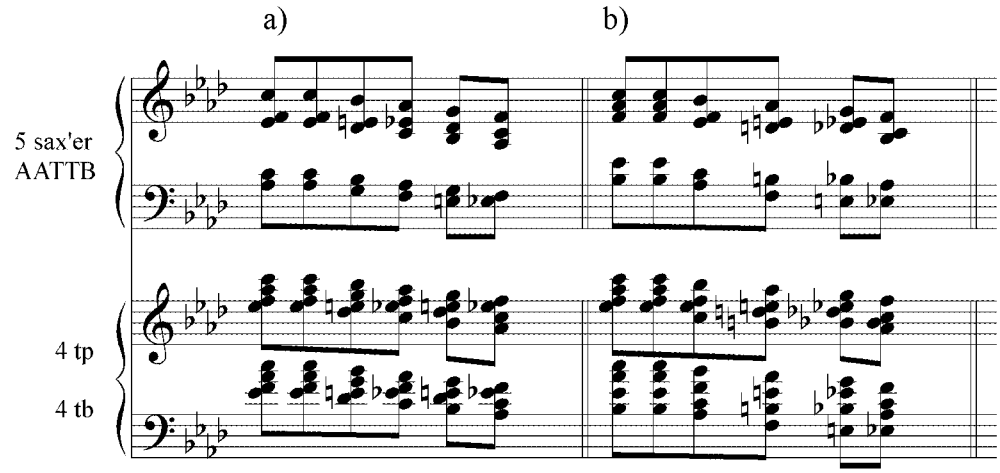
Fig. 28 Lullaby of Birdland - femstemmig melodisats



a) – Fm med tilføjelse af 7 og 11 – pentatonisk cluster-akkord i spredt drop2 beliggenhed
b) – gennemgangsakkorder m. kromatik/kvintkæde ved: $G7^{13,b9}$ – $C7^{b9,\#9}$

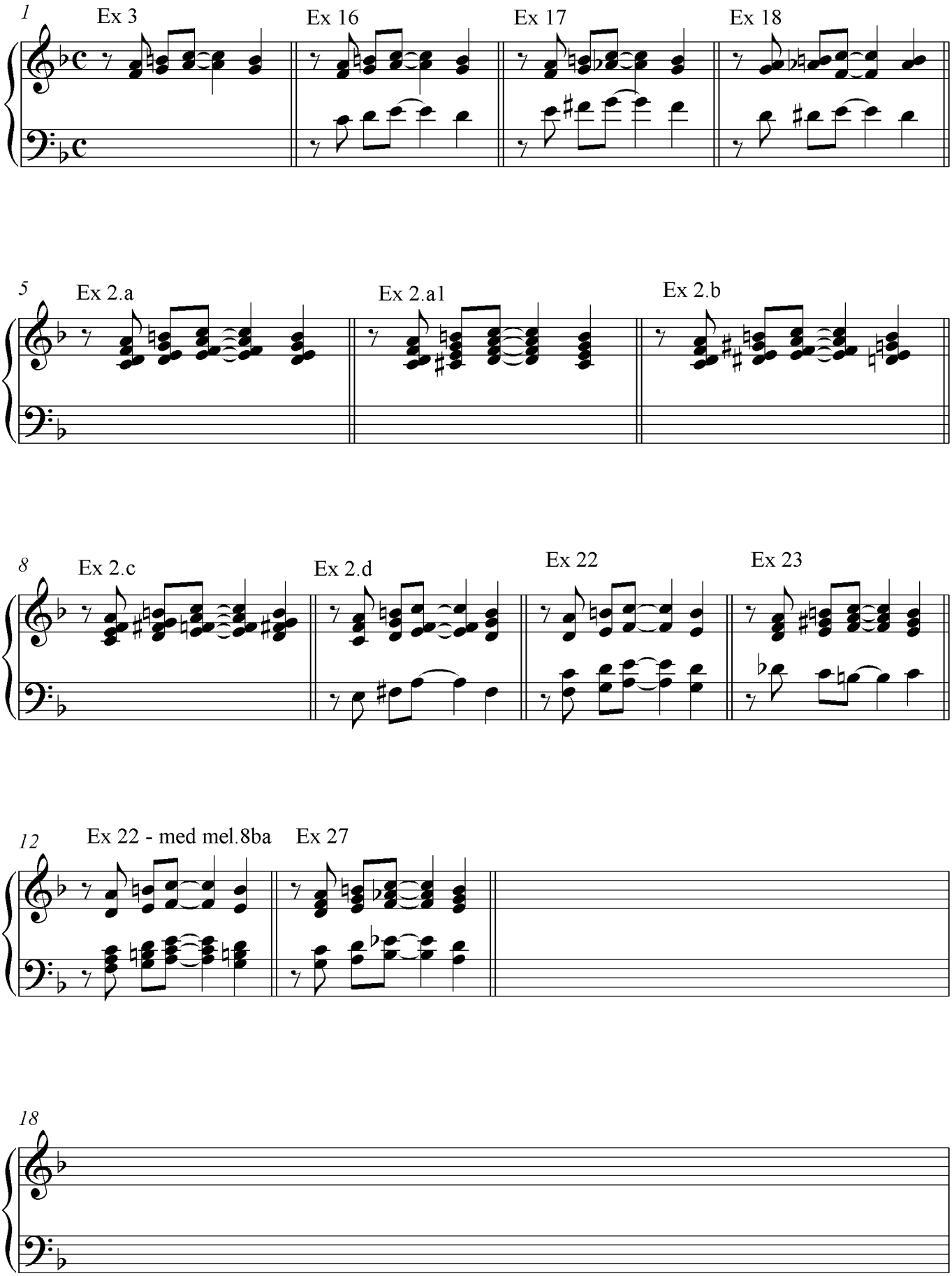
3.5 Anvendelse i bigband

Fig. 29 Lullaby of Birdland - firestemmig og femstemmig melodisats - anvendelse i bigband



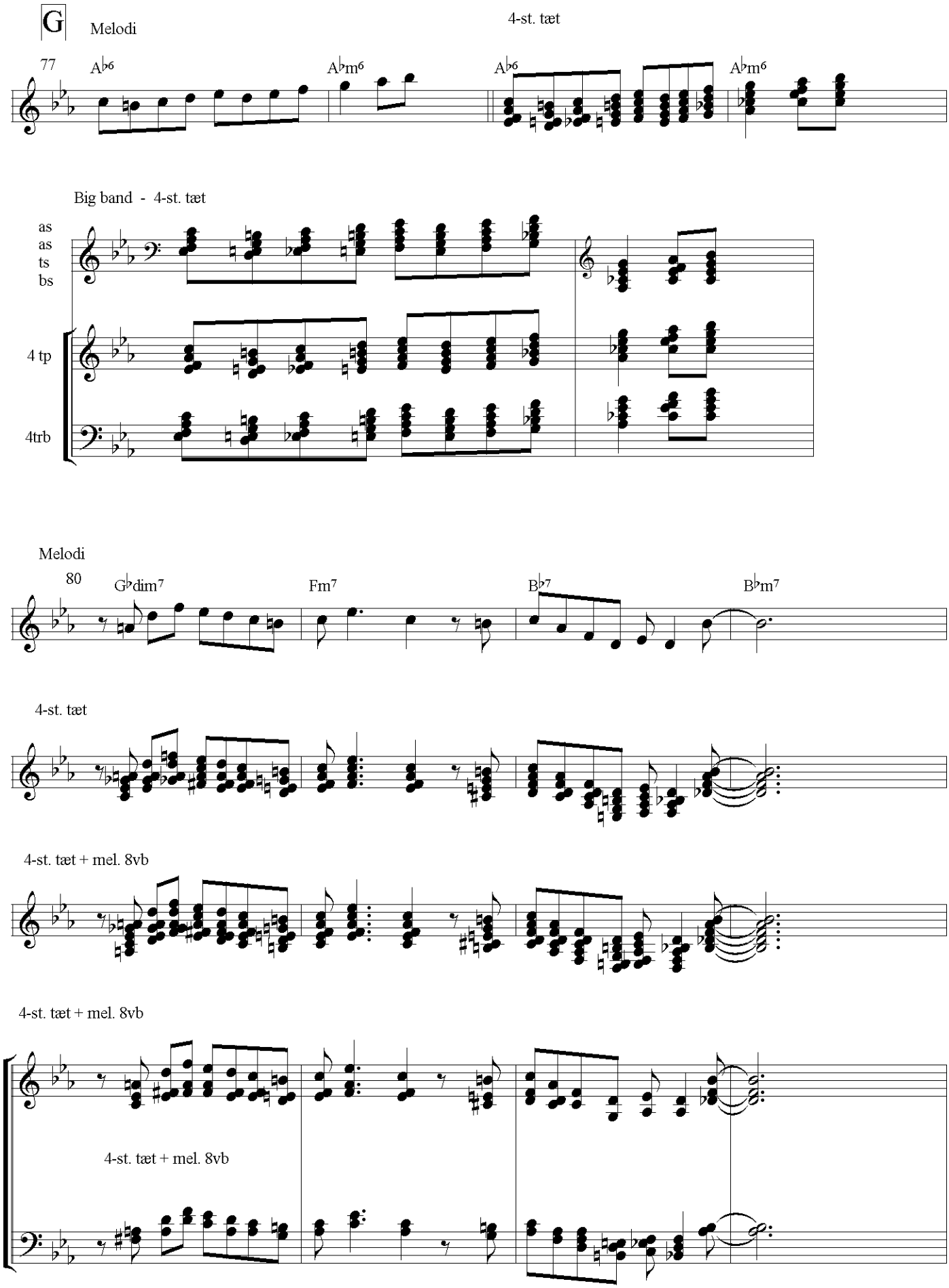
a) – firestemmig sats med fordobling: Tp og tb i indbyrdes oktavafstand, hver sektion i tæt beliggenhed. Sax'er samt gennemgangsakkorder som i Fig. 27.b.
b) – Tp + tb sat som ottestemmig Fm med tilføjelse af 7 og 11 – pentatonisk cluster-akkord. Sax'er femstemmig beliggenhed som Fig. 28.

Minor D - muligheder



Blokharmonisering - brug af 4-st. sats

- fra Basie Straight Ahead



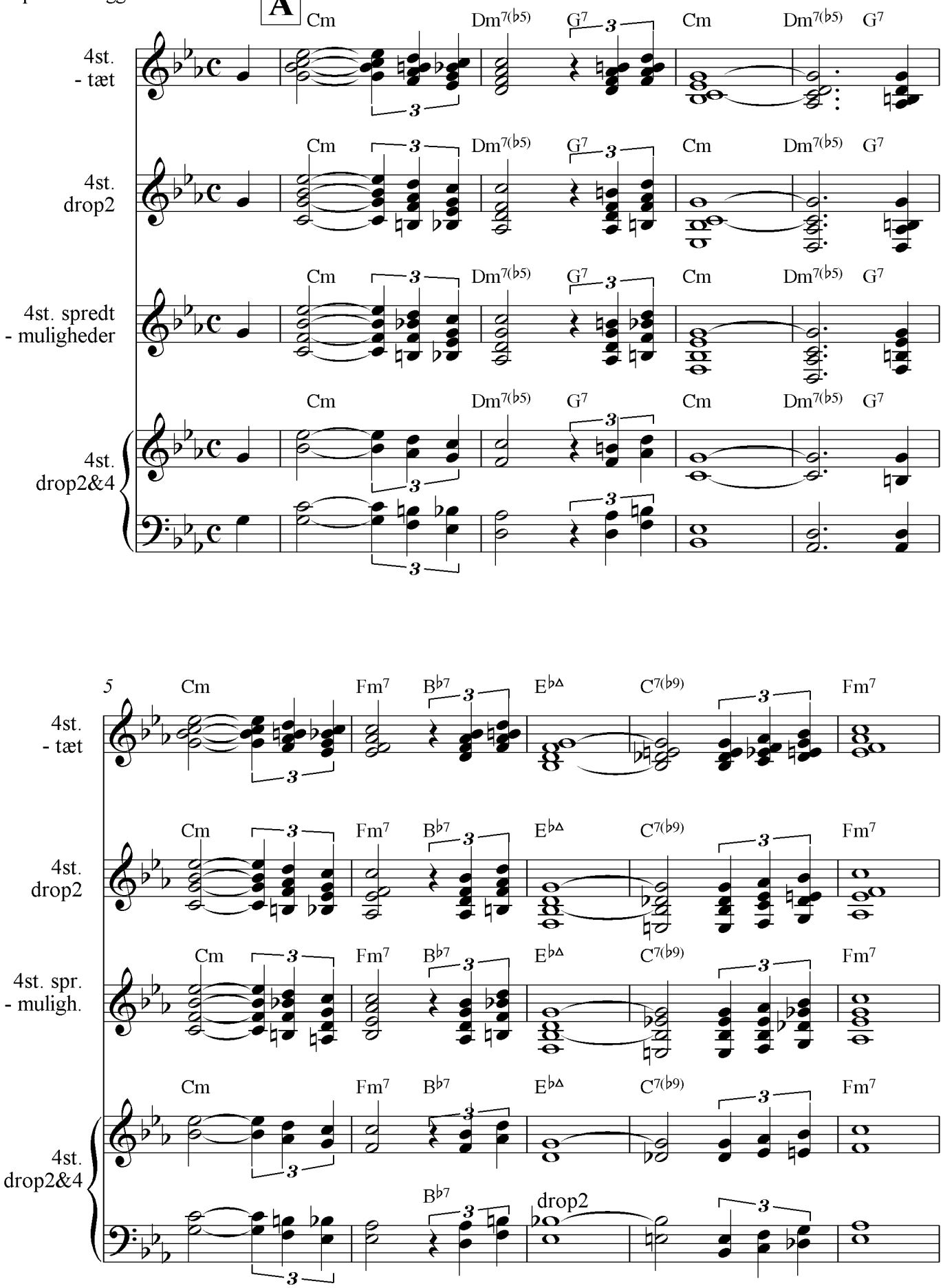
Manha de Carneval

Black Orpheus

Luis Bonfa

4-st. parallelsats
- spredte beliggenheder

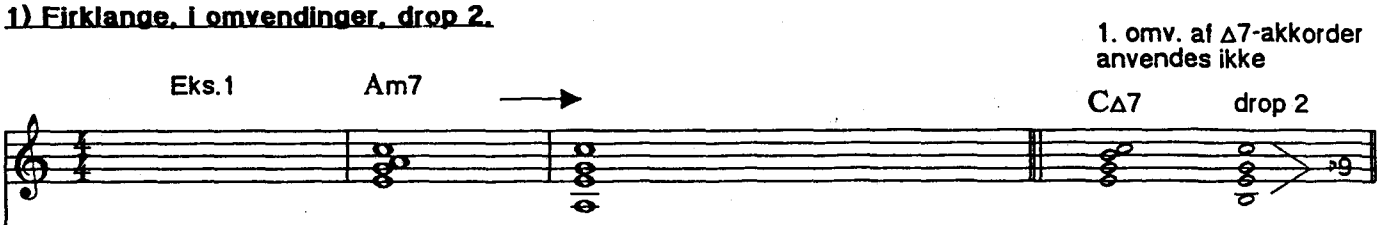
A



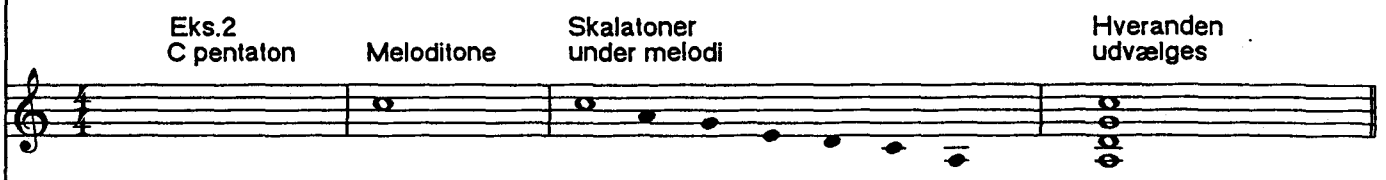
4-stemmig blokharmonisering, spredt.

Opbygning af akkorder

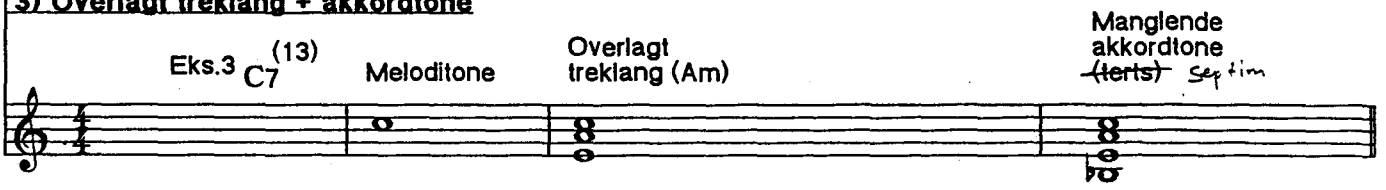
1) Firklange, i omvendinger, drop 2.



2) Pentaton akkord, hveranden tone (født spredt)



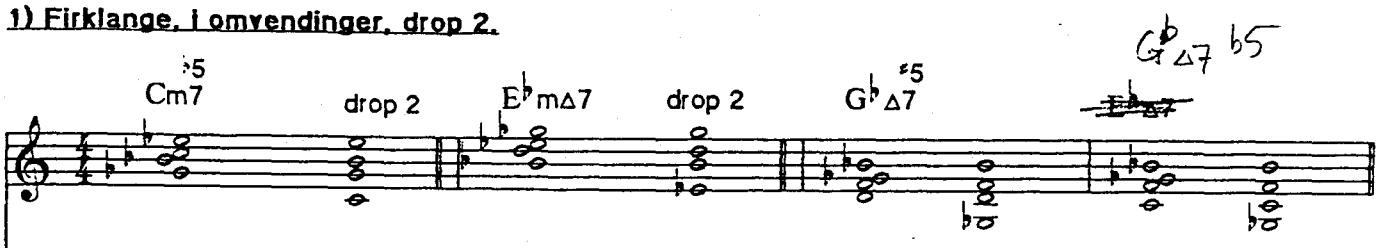
3) Overlagt treklang + akkordtone



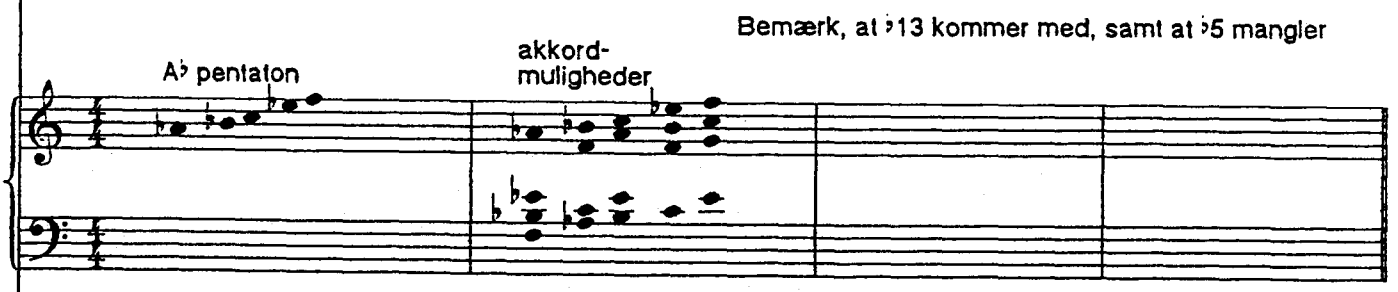
Cm7b5 akkord-placeringer ved 4-stemmig blokharmonisering, spredt.

Opbygning af akkorder - skala: E♭m melodisk

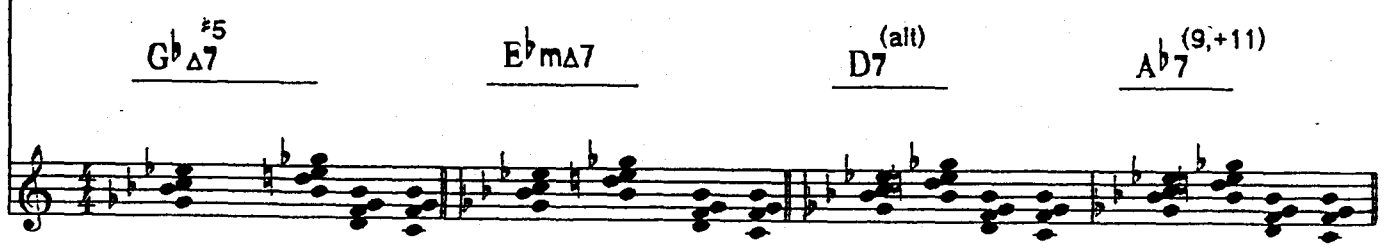
1) Firklange, i omvendinger, drop 2.



2) Pentaton mulighed



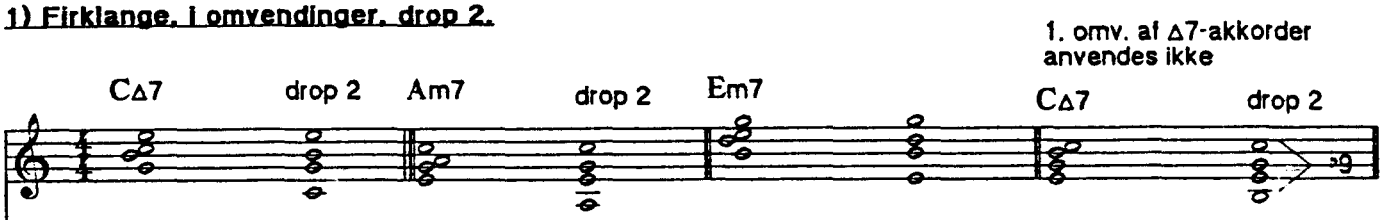
3) Andre akkorder, der dækkes af disse beliggenheder:



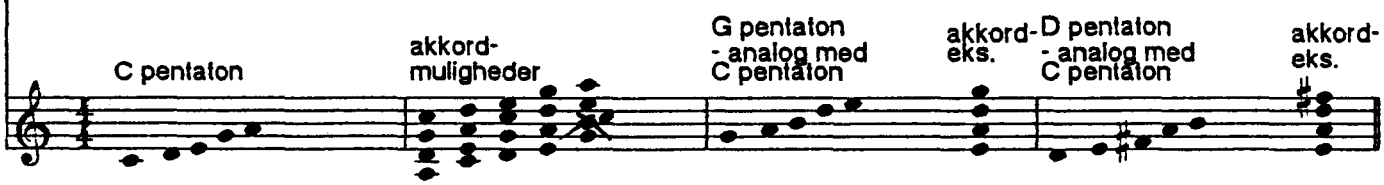
Cmaj7 akkord-placeringer ved 4-stemmig blokharmonisering, spredt.

Opbygning af akkorder

1) Firklange, i omvendinger, drop 2.



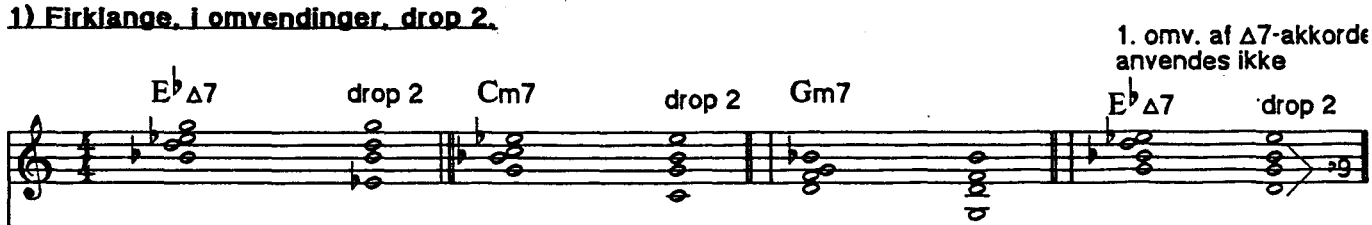
2) Pentaton akkord, hveranden tone (født spredt)



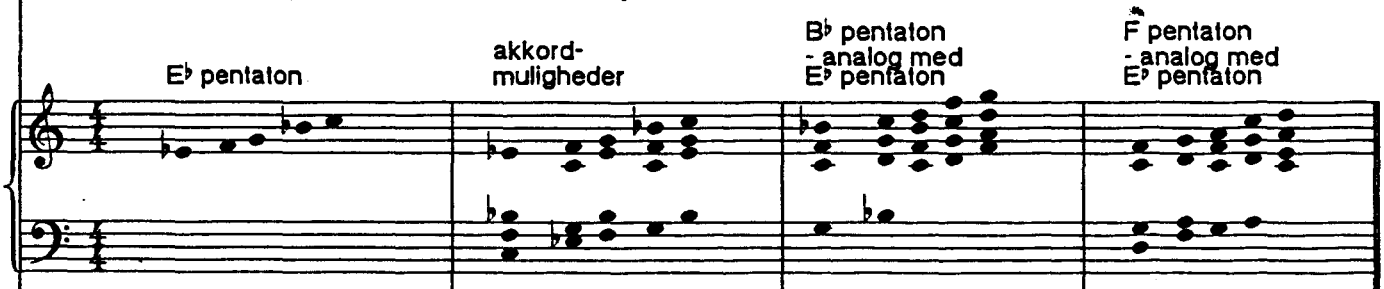
Cm7 akkord-placeringer ved 4-stemmig blokharmonisering, spredt.

Opbygning af akkorder

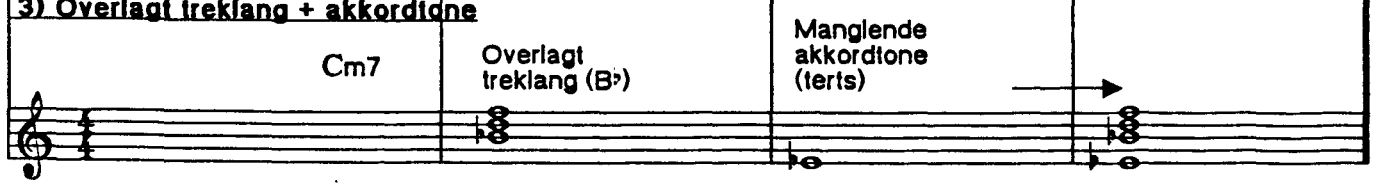
1) Firklange, i omvendinger, drop 2.



2) Pentaton akkord, hveranden tone (født spredt)



3) Overlagt treklang + akkordtone



o7-akkordplaceringer ved 4-stemmig blokharmonisering,spredt

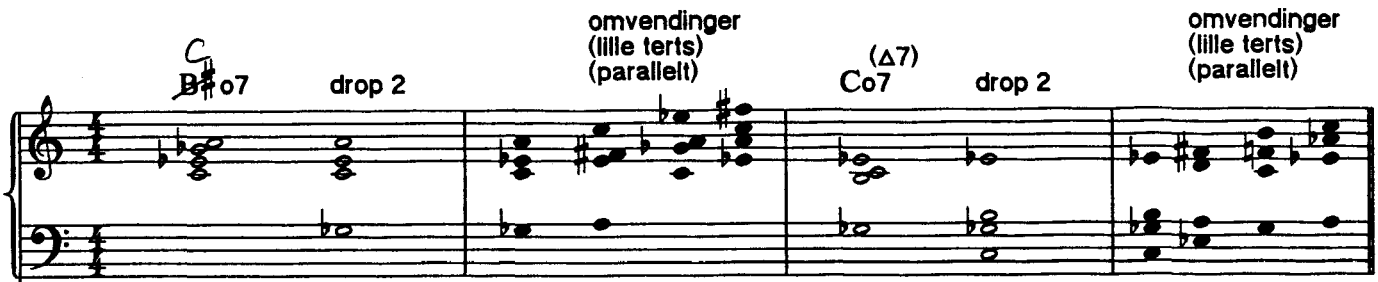
Bygget over dim-(8-tone) skala. Kan også anvendes, hvor denne skala ligger til grund for 7-akkorder

I.

a) Melodi på firklangstone

1) 3 firklangstoner + melodi

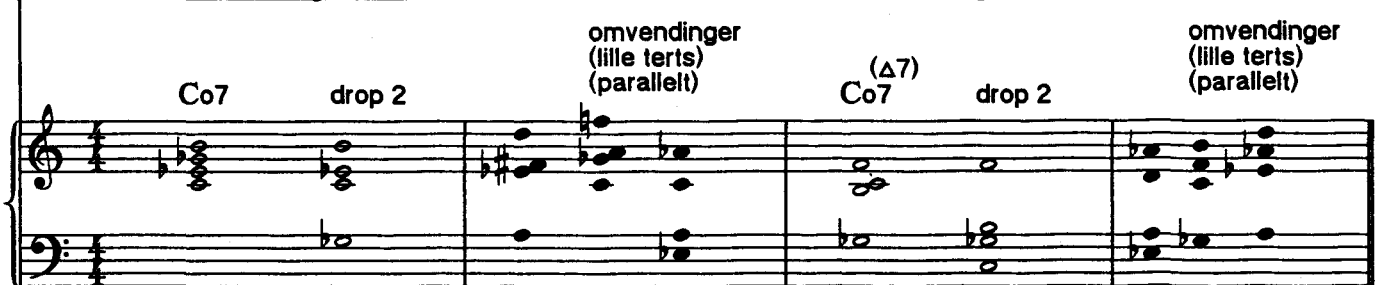
2) 2 firklangstoner,1 udv.tone + melodi



b) Melodi på udvidelsestone

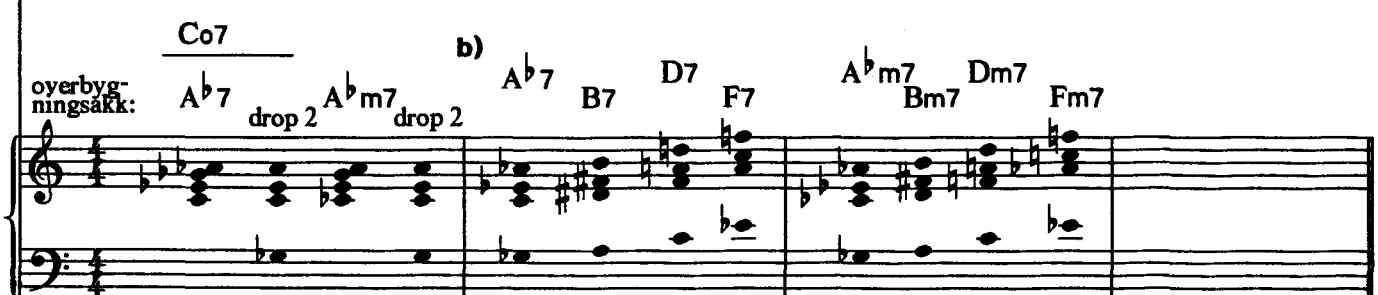
1) 3 firklangstoner + melodi

2) 2 firklangstoner,1 udv.tone + melodi



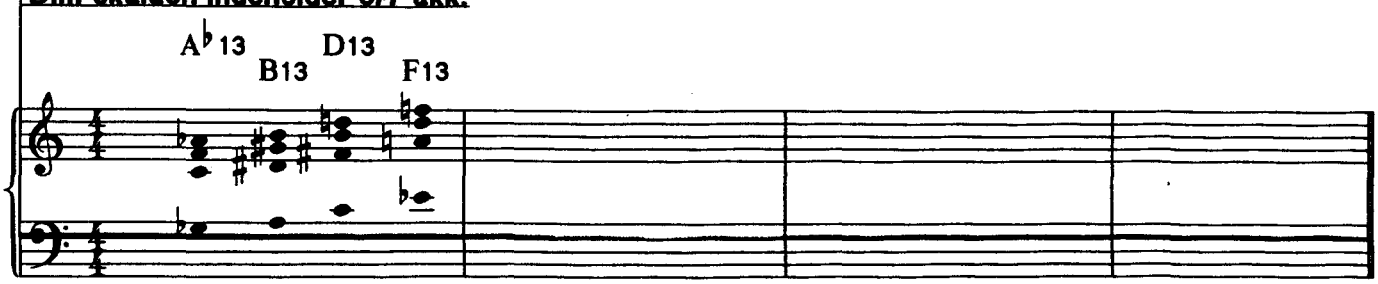
II.

Dim-skalaen indeholder 7-akk.
m7-akk. , der kan parallelføres i små tertser.
Nedenstående omvendinger foretrækkes(andre kan anvendes).



III.

Dim-skalaen indeholder 6/7-akk.

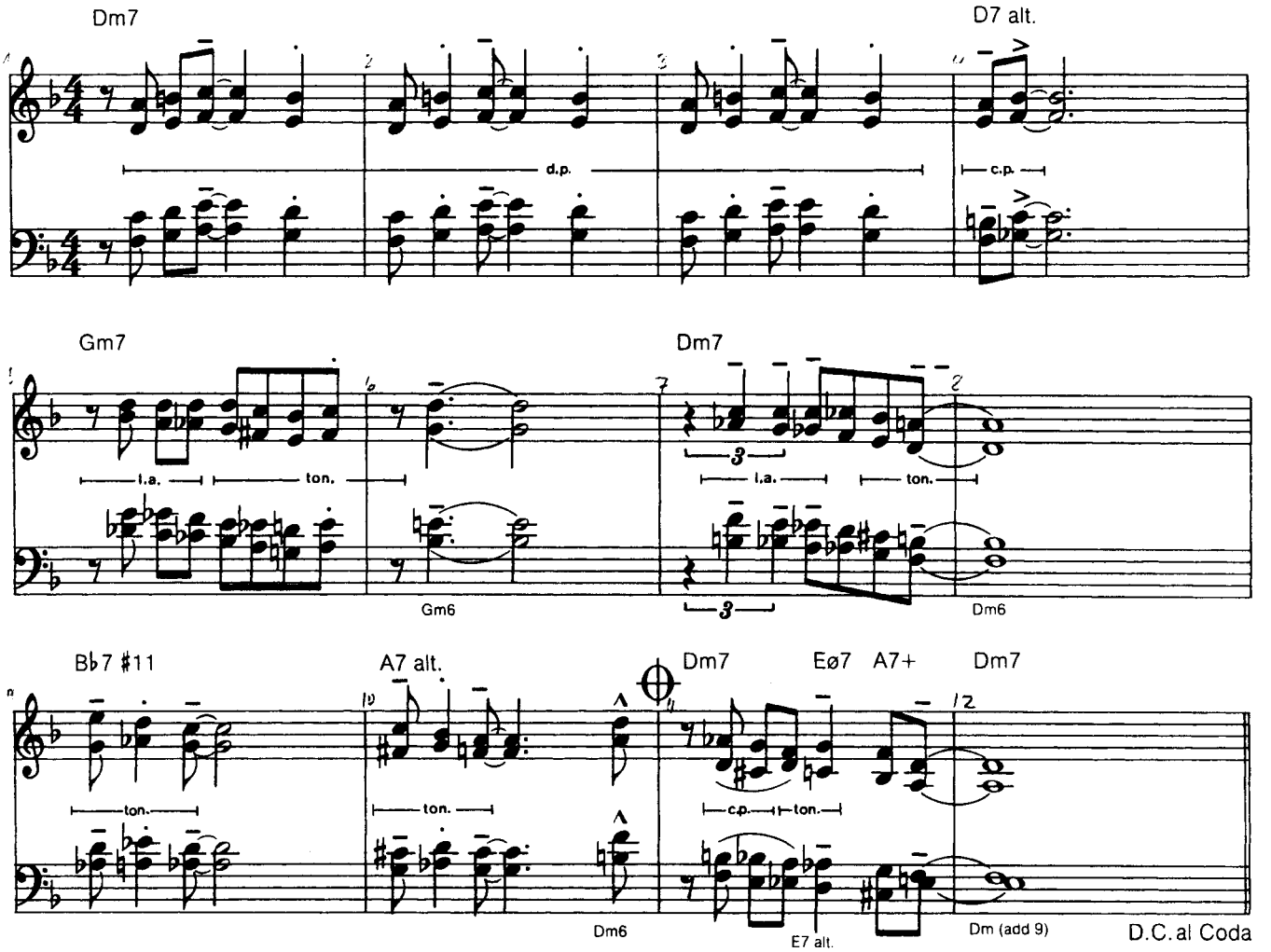


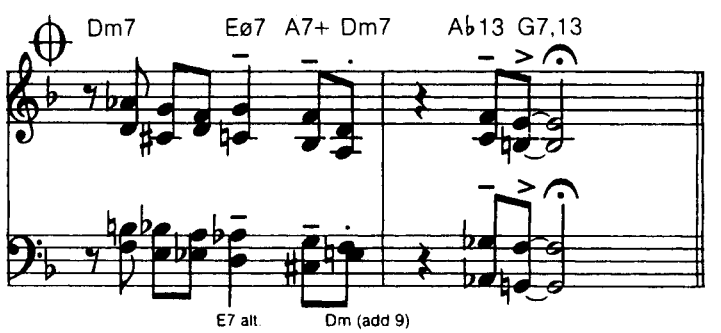
Example 22

Minor D

Bill Dobbins

Medium Jazz Tempo





Suggested orchestration:
1st voice: trumpet, flugelhorn or alto sax
2nd voice: tenor sax
3rd voice: trombone or tenor sax
4th voice: baritone sax

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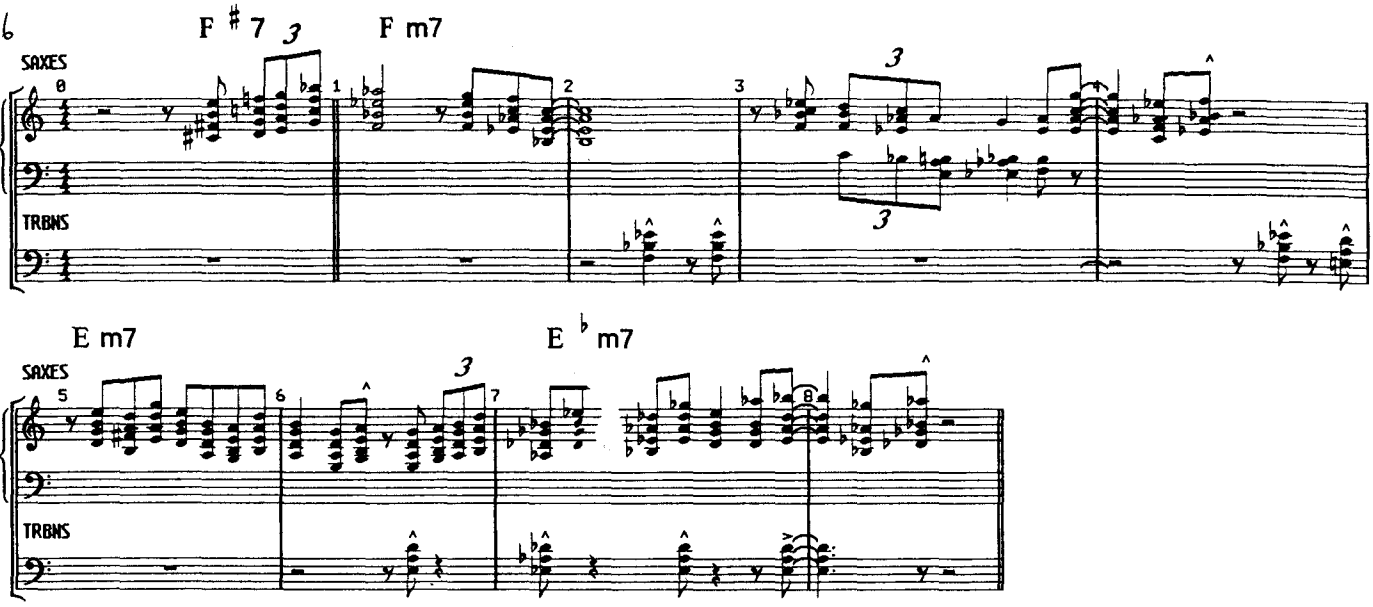
SAX-KOR / TRB. KOMP.

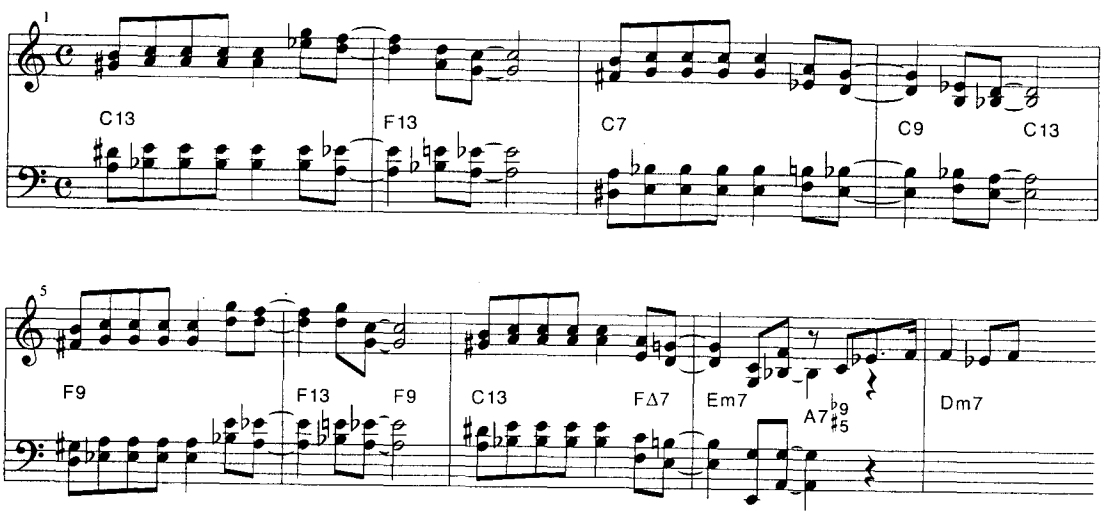


Fyra stämmor plus komp

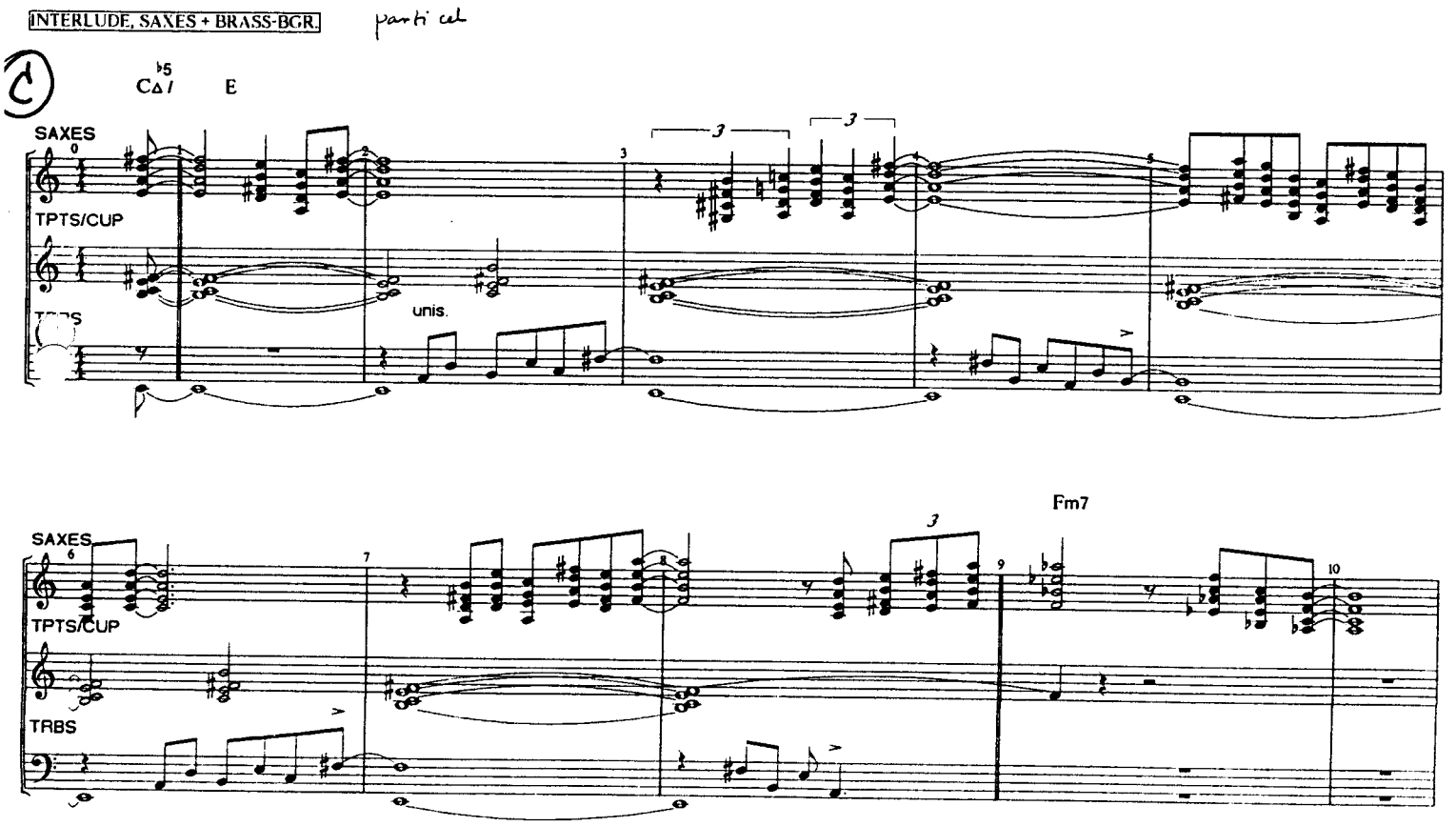
Tekniken för fyrstämmighet i Period 3 skiljer sig på många sätt från blockackordtekniken i Period 2. Den senare, med "en alltid närvarande klang av sexackord" (C6 i C-dur), ersätts nu med läggningar som innehåller fler färgningar. Intervall som stor septima, liten sekund och kvart mellan någon av stämmorna sätter sin prägel på de flesta klanger.

A- och B-former samt kvartstaplingar är de viktigaste sätten att lägga ackord. De förstnämnda används även i modifierade former för att anpassas till meloditonen.

Större delen av de läggningar som utnyttjas i följande exempel är A- och B-former i ursprunglig eller modifierad form.

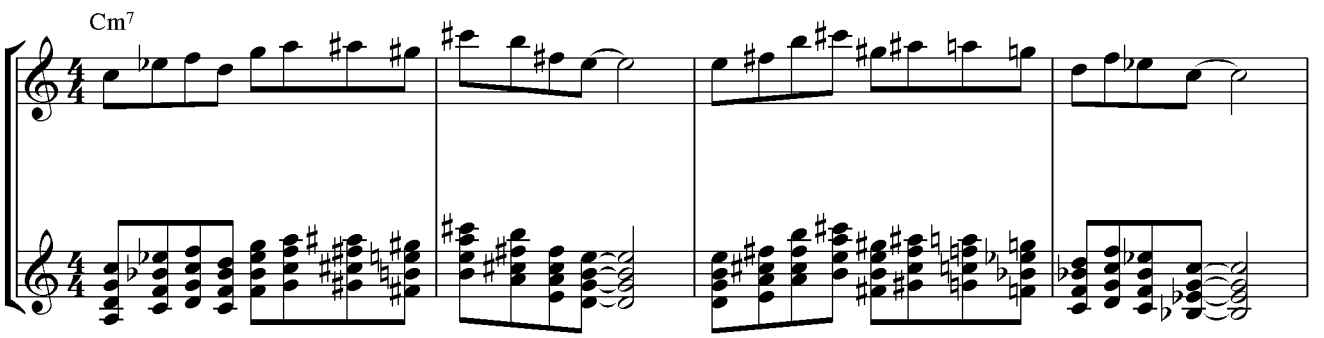


"Yearnin" (Oliver Nelson)



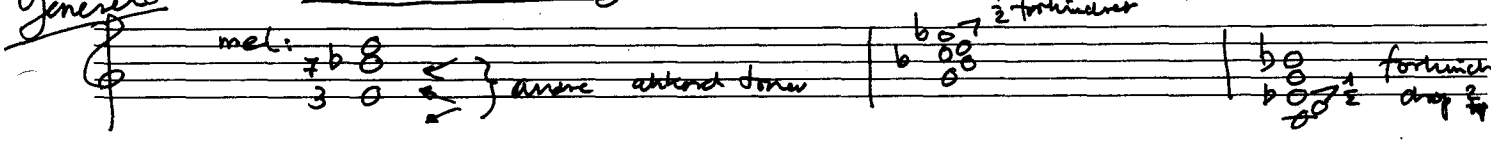
Miles Mode

John Coltrane

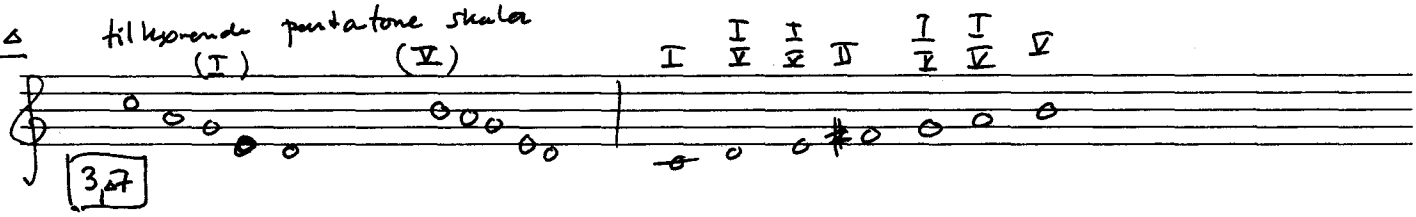


5 stemmig voicings

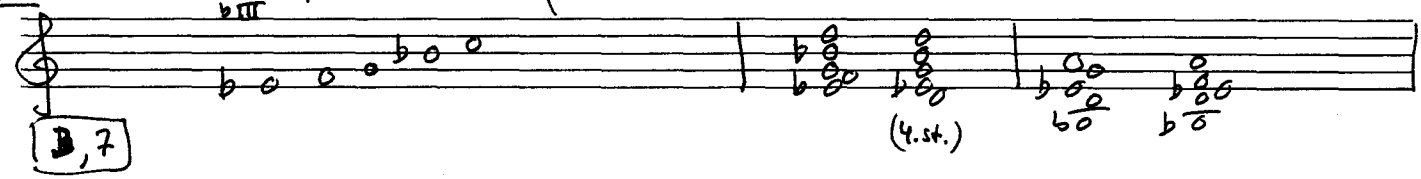
Generelt



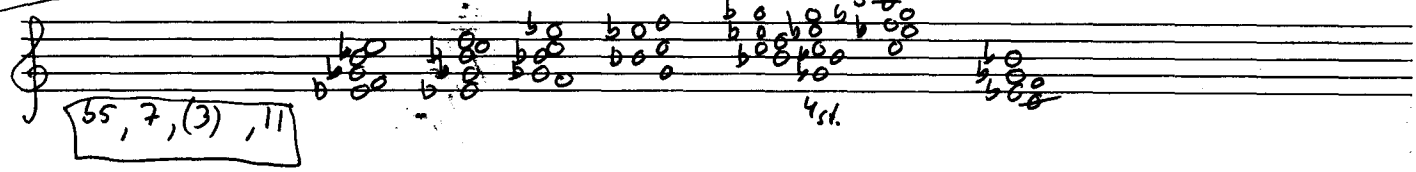
C△ tilhørende pentatone skala (I) (V)



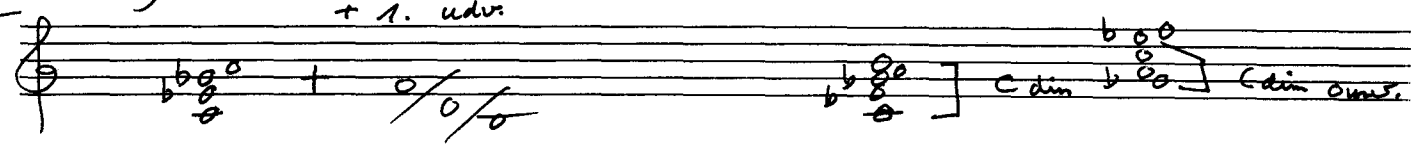
Cm7 til-hørende pentatone skala (♭VII begl. 3) 9 13



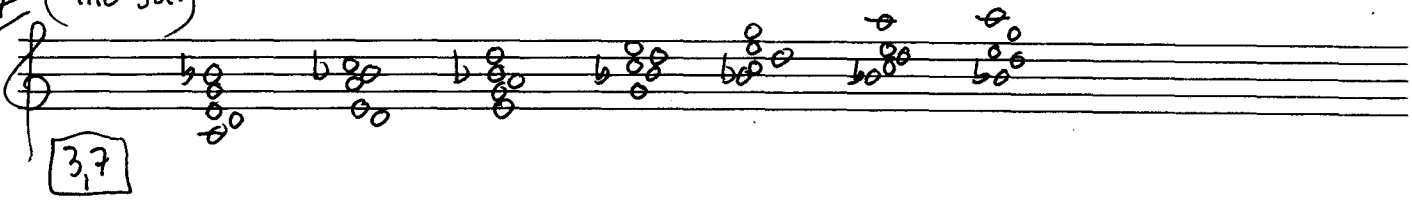
Cm7♭5



C dim 1) mel. på akkordtoner: + 1. udv. 3) mel: udvidelse



C7 (mixolyd.)



5 – stemmige voicings – fortsat.

(9, #11, 13)

1) C7 C9 C9,13 C9,#11 C9,13 C9,#11 3

drop 3 4 st.

drop 3 4 st. + 4. st.

inke særlig brugbar

2) C7 (#9 #11 / b9 13) ~ 8 tone ~ E o

3) C7 alt.

drop 3

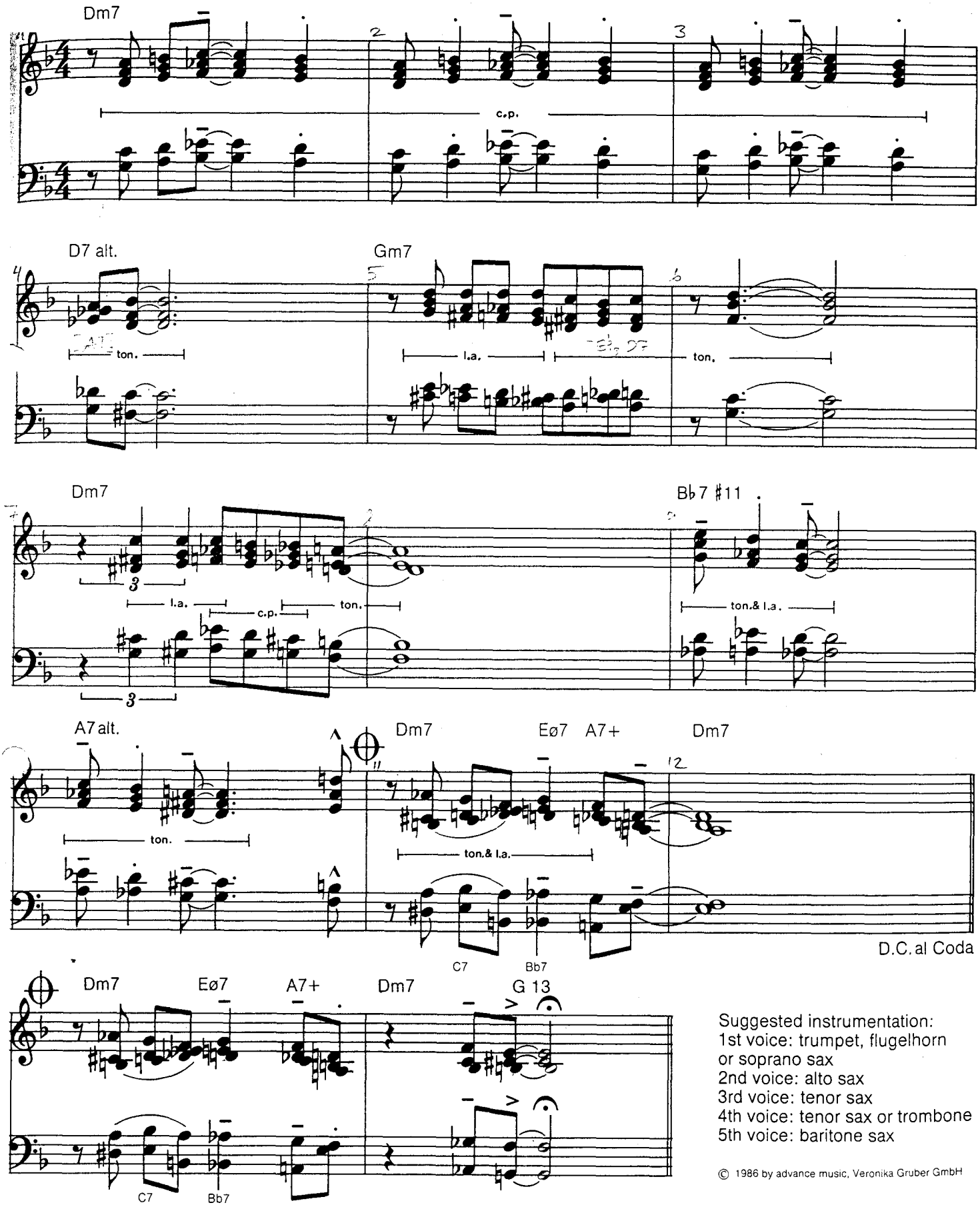
bruges ikke p. gr. a

4 st drop 3

Example 27

Minor D

Bill Dobbins



Suggested instrumentation:
1st voice: trumpet, flugelhorn or soprano sax
2nd voice: alto sax
3rd voice: tenor sax
4th voice: tenor sax or trombone
5th voice: baritone sax

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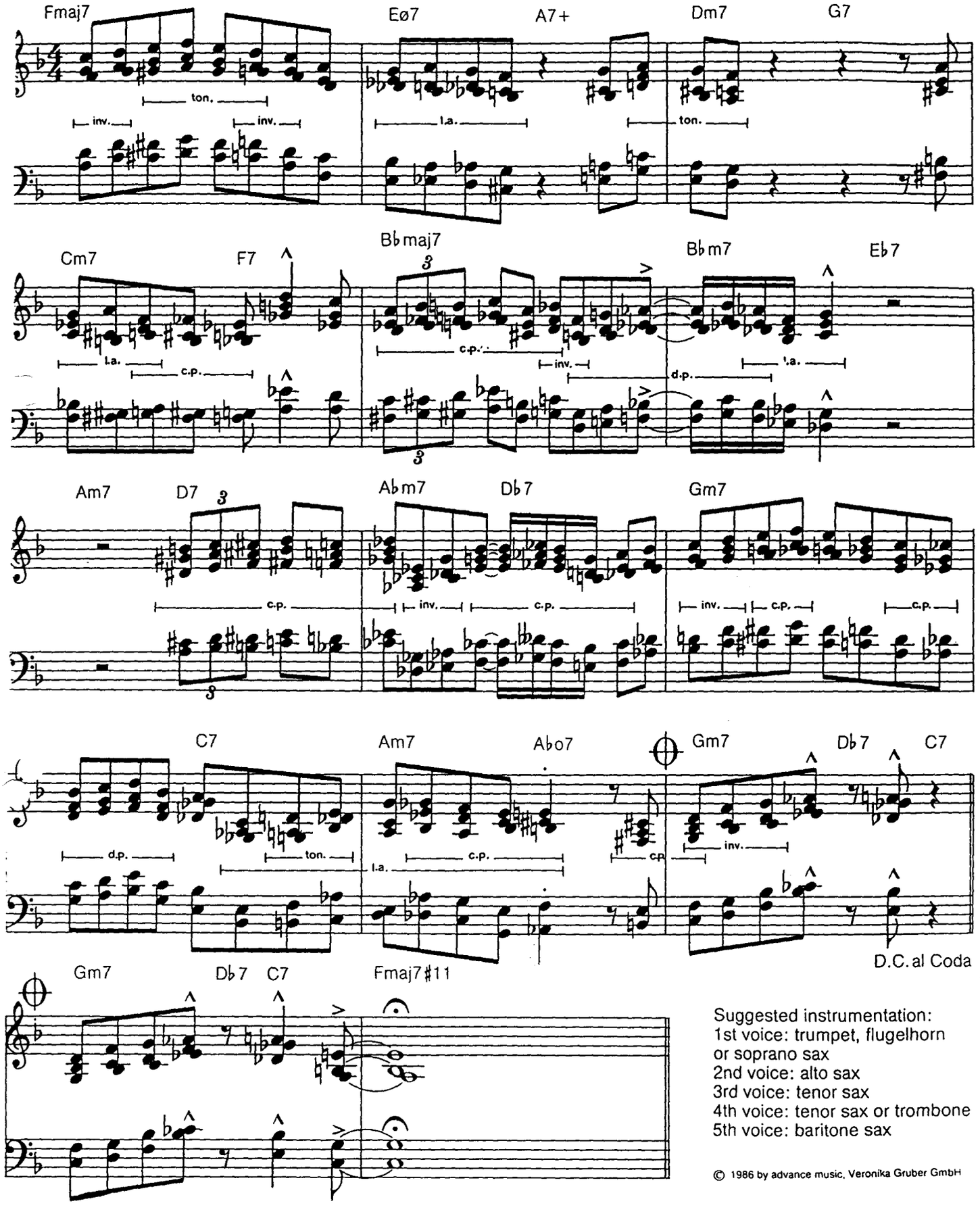
xample 29

Blues for Barry

Bill Dobbins



Suggested instrumentation:
1st voice: trumpet, flugelhorn or soprano sax
2nd voice: alto sax
3rd voice: tenor sax
4th voice: tenor sax or trombone
5th voice: baritone sax

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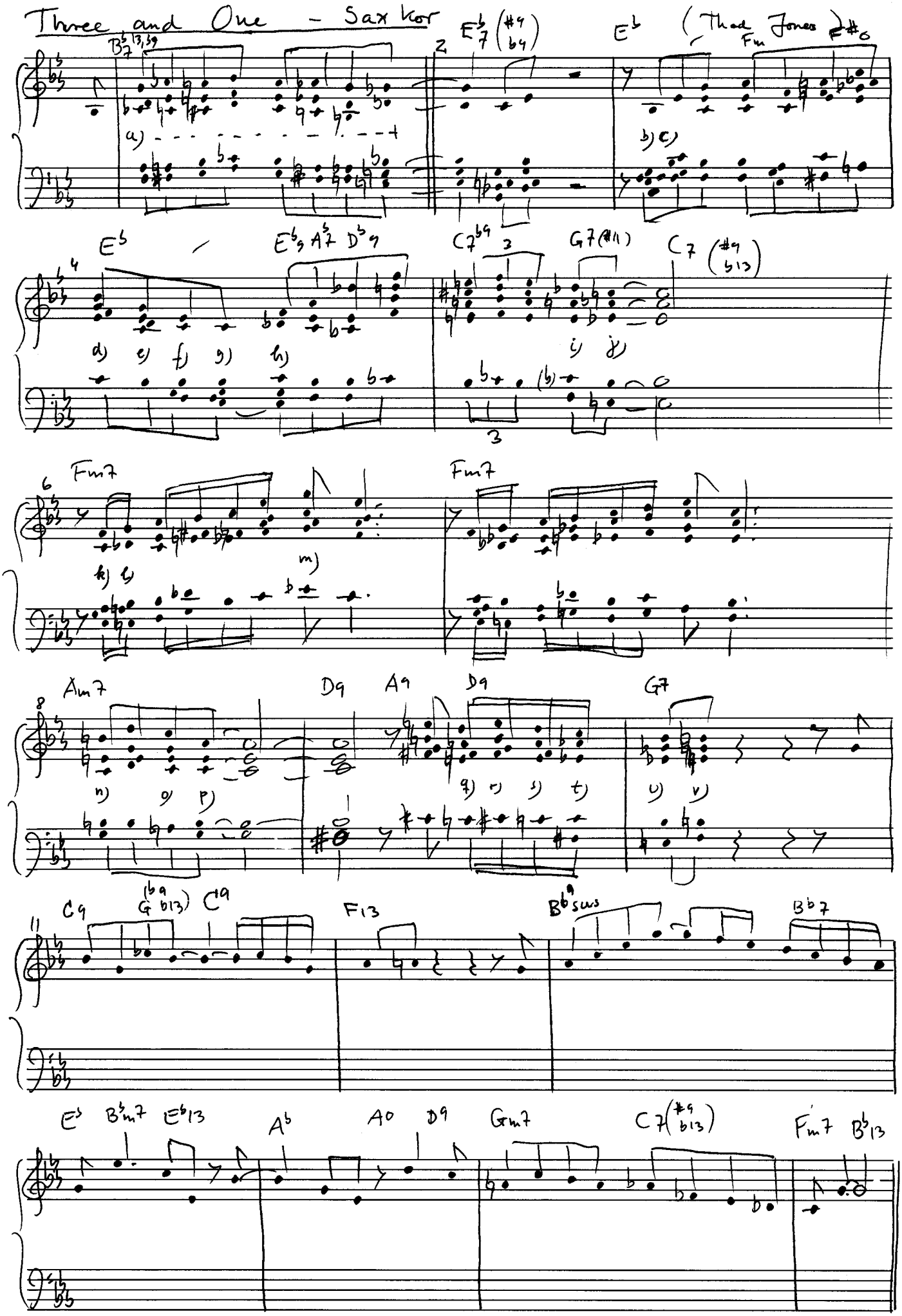
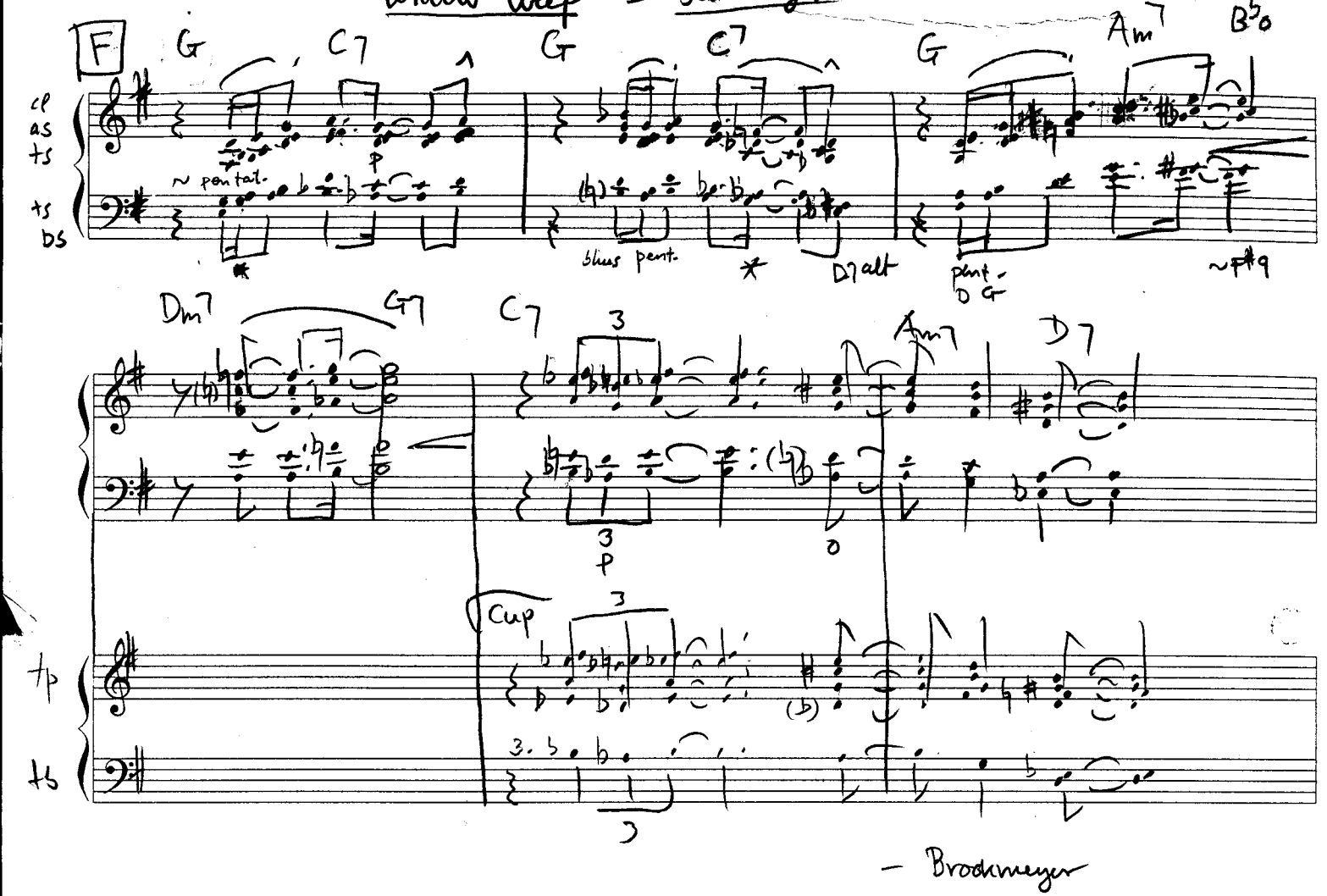
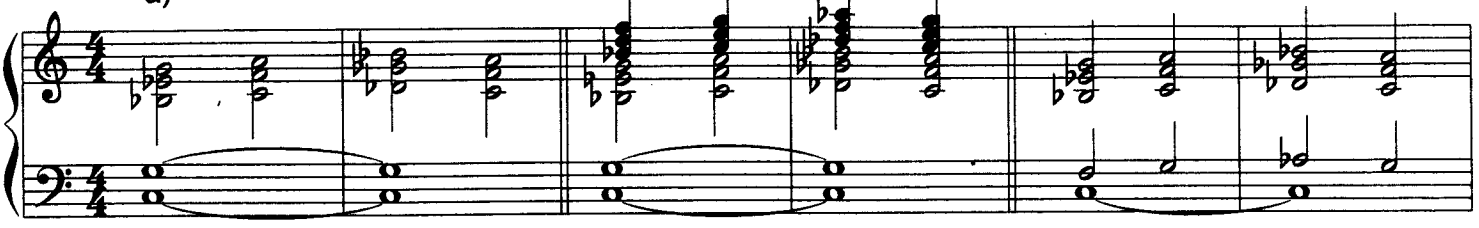

Three and One - Sax Kor
(Thad Jones)
a)
b) c)
d) e) f) g) h)
i) j)
k) l)
m)
n) o) p)
q) r) s) t)
u) v)

Willow Weep – sax b.gr.

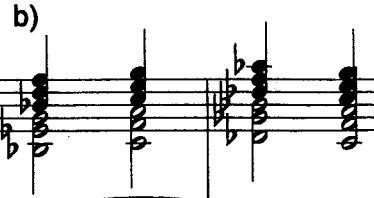


Parallel-kobling

a)



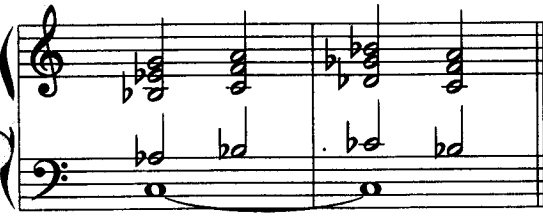
b)



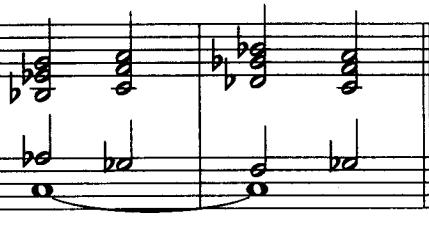
c)

Interval-kobling

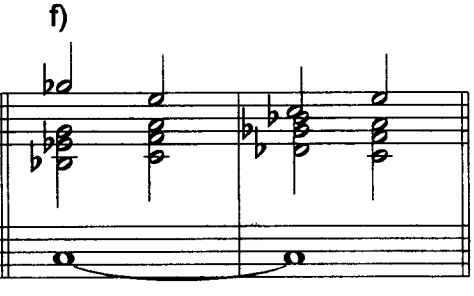
d)



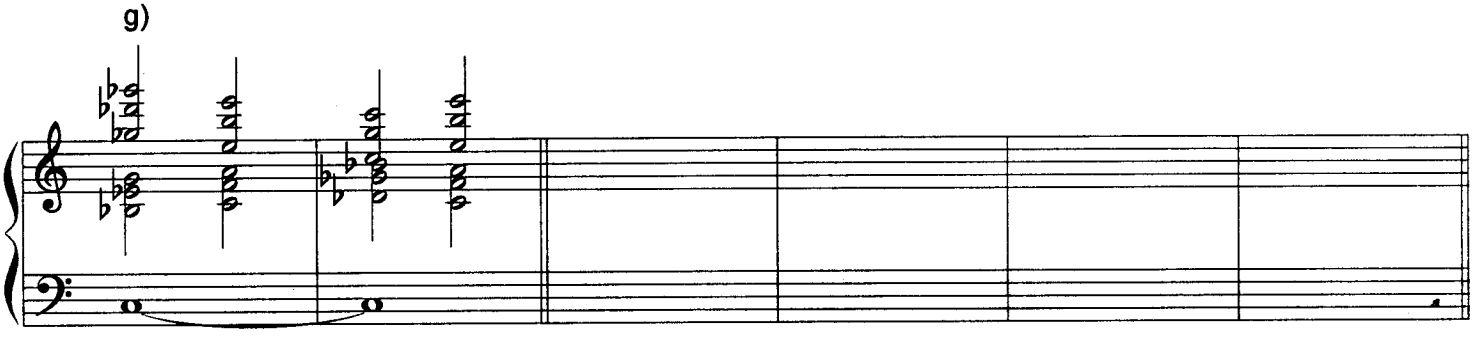
e)



f)

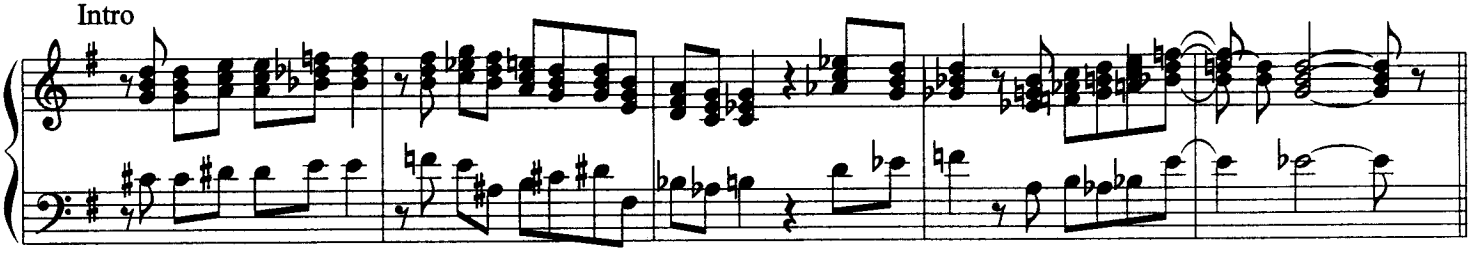


g)



Bob Brookmeyer: Willow Weep for me

Intro

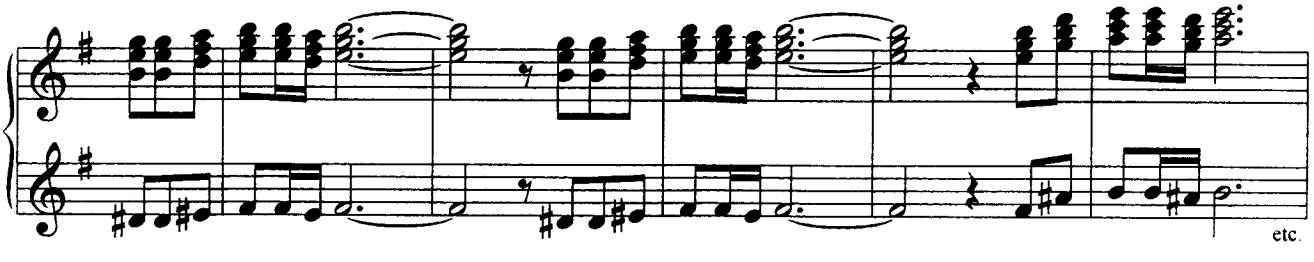


Las Vegas Tango

Gil Evans - Piano intro

Em

Am



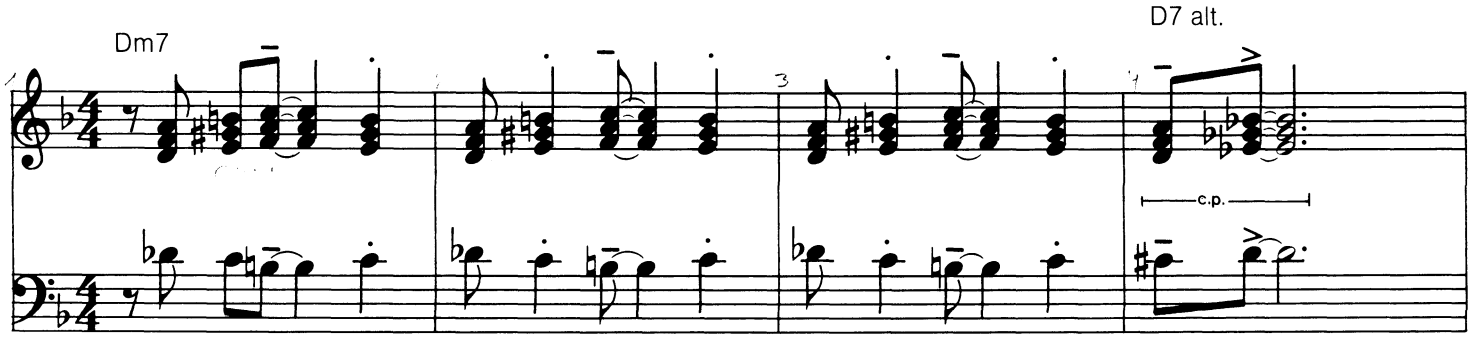
etc.

Example 23

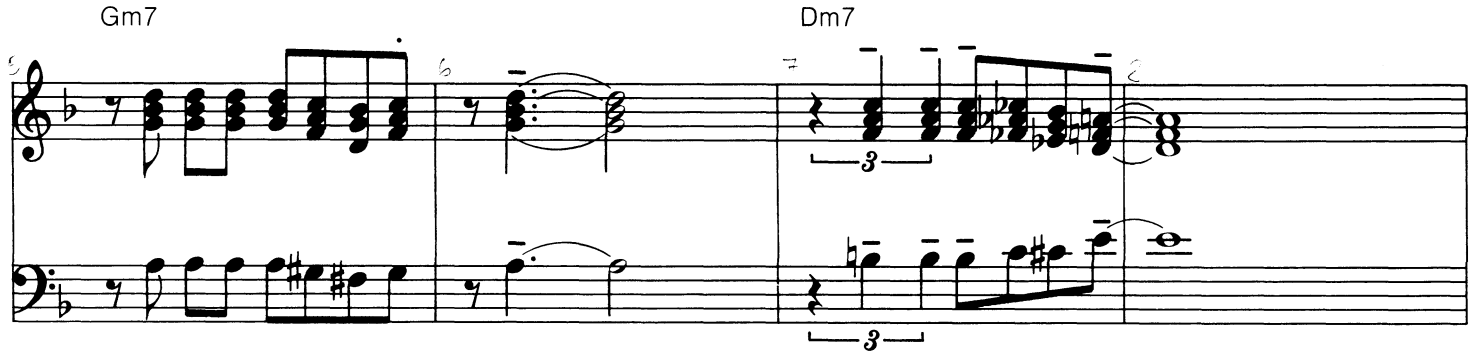
Minor D

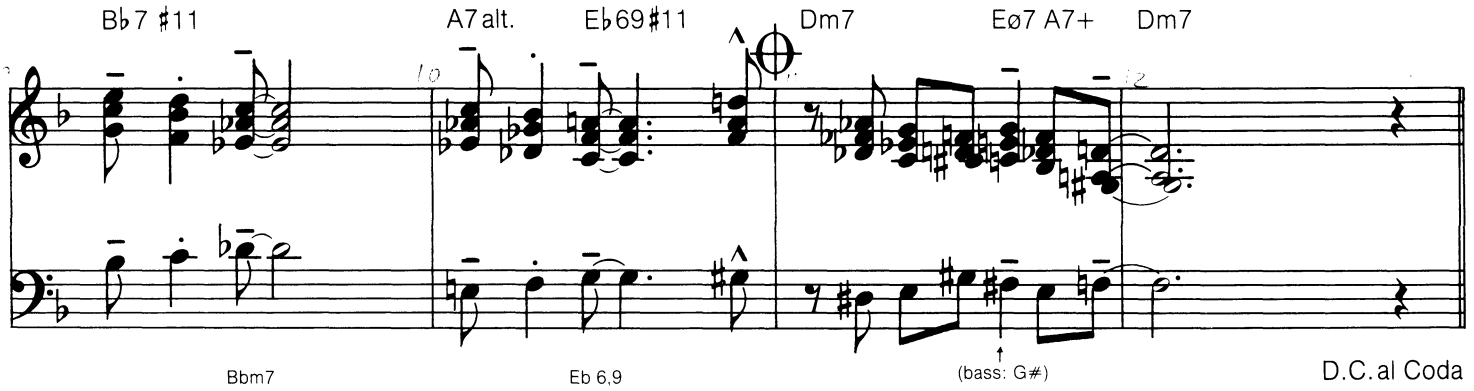
Bill Dobbins

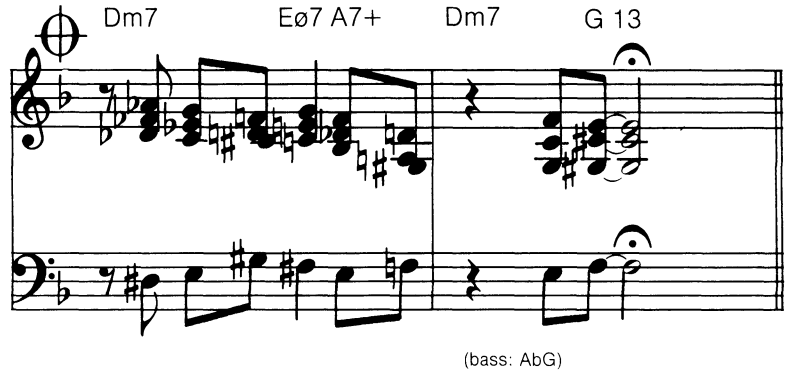
Medium Jazz Tempo



A linear approach is used throughout, except as indicated.







Suggested orchestration:
1st voice: trumpet or flugelhorn
2nd voice: trombone or alto sax
3rd voice: tenor sax
4th voice: baritone sax

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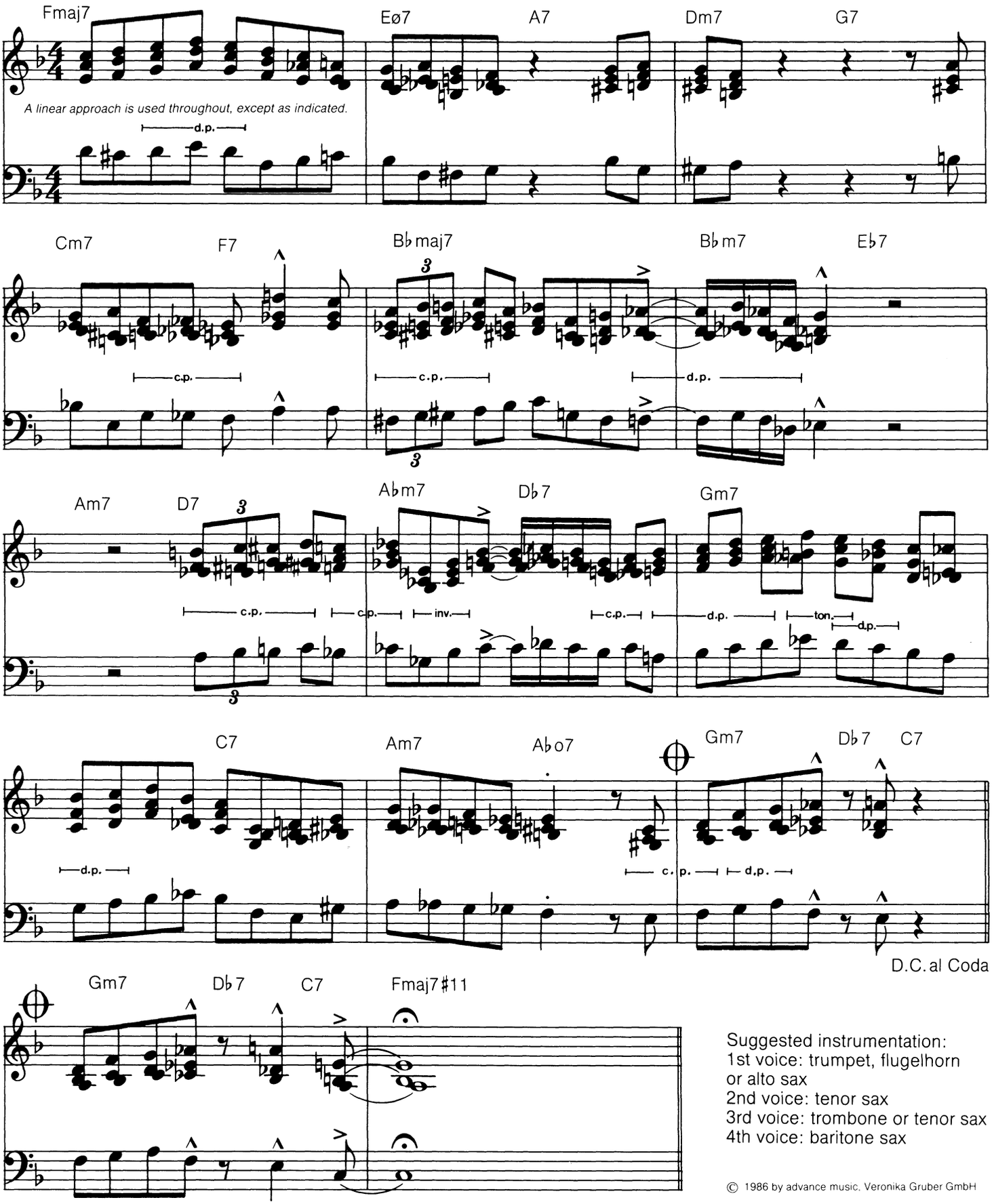
Example 26

Blues for Barry

Bill Dobbins



Suggested instrumentation:
1st voice: trumpet, flugelhorn or alto sax
2nd voice: tenor sax
3rd voice: trombone or tenor sax
4th voice: baritone sax

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