

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 melodians toner*, hvor der i forbindelse med gennemgangstoner 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 tilbunds-gående 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

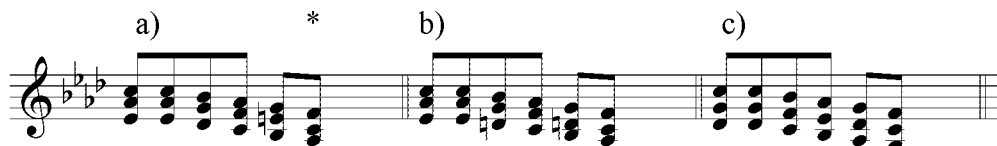


- a) – 2. stemmen går fra undertertser til undersekster
- b) – hornkvinter i mol
- c) – rene underkvarter
- d) – undersekster gennem dorisk skala

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) – Fm⁶ i tæt beliggenhed - o7-gennemgangsakkorder ved *
- b) – Fm⁷ i spredt drop2 beliggenhed - o7-gennemgangsakkorder ved *
- c) – Fm¹¹ – 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

1 Ex 3 Ex 16 Ex 17 Ex 18

Musical notation for measures 1-4. Measure 1: Ex 3, treble clef, quarter notes G4, A4, Bb4, C5. Measure 2: Ex 16, bass clef, quarter notes G3, A3, Bb3, C4. Measure 3: Ex 17, bass clef, quarter notes G3, A3, Bb3, C4. Measure 4: Ex 18, treble clef, quarter notes G4, A4, Bb4, C5.

5 Ex 2.a Ex 2.a1 Ex 2.b

Musical notation for measures 5-7. Measure 5: Ex 2.a, treble clef, quarter notes G4, A4, Bb4, C5. Measure 6: Ex 2.a1, treble clef, quarter notes G4, A4, Bb4, C5. Measure 7: Ex 2.b, treble clef, quarter notes G4, A4, Bb4, C5.

8 Ex 2.c Ex 2.d Ex 22 Ex 23

Musical notation for measures 8-11. Measure 8: Ex 2.c, treble clef, quarter notes G4, A4, Bb4, C5. Measure 9: Ex 2.d, bass clef, quarter notes G3, A3, Bb3, C4. Measure 10: Ex 22, bass clef, quarter notes G3, A3, Bb3, C4. Measure 11: Ex 23, bass clef, quarter notes G3, A3, Bb3, C4.

12 Ex 22 - med mel.8ba Ex 27

Musical notation for measures 12-13. Measure 12: Ex 22 - med mel.8ba, treble clef, quarter notes G4, A4, Bb4, C5. Measure 13: Ex 27, bass clef, quarter notes G3, A3, Bb3, C4.

18

Empty musical notation for measures 18-19.

Blokharterisering - brug af 4-st. sats

- fra Basie *Straight Ahead*

G

Melodi

4-st. tæt

77

A^b6 A^bm⁶ A^b6 A^bm⁶

Big band - 4-st. tæt

as
as
ts
bs

4 tp

4trb

Melodi

80

G^bdim⁷ Fm⁷ B^b7 B^bm⁷

4-st. tæt

4-st. tæt + mel. 8vb

4-st. tæt + mel. 8vb

4-st. tæt + mel. 8vb

Manha de Carnaval

Black Orpheus

Luis Bonfá

4-st. parallelsats
- spredte beliggigheder

A

Musical score for the first system of 'Manha de Carnaval'. It consists of five staves. The top staff is labeled '4st. - tæt' and has a box 'A' above it. The second staff is '4st. drop2', the third is '4st. spredt - muligheder', and the fourth and fifth are grouped as '4st. drop2&4'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The chord progression is: Cm, Dm7(b5), G7, Cm, Dm7(b5), G7. The notation includes triplets and slurs.

Musical score for the second system of 'Manha de Carnaval', starting at measure 5. It consists of five staves. The top staff is labeled '4st. - tæt', the second is '4st. drop2', the third is '4st. spr. - muligh.', and the fourth and fifth are grouped as '4st. drop2&4'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The chord progression is: Cm, Fm7, Bb7, EbΔ, C7(b9), Fm7. The notation includes triplets and slurs.

4-stemmig blokharmonisering, spredt.

Opbygning af akkorder

1) Firklange, i omvendinger, drop 2.

Eks.1 Am7 → 1. omv. af Δ7-akkorder anvendes ikke
CΔ7 drop 2

2) Pentaton akkord, hveranden tone (fædt spredt)

Eks.2 C pentaton Meloditone Skalatoner under melodi Hveranden udvælges

3) Overlagt treklang + akkordtone

Eks.3 C7⁽¹³⁾ Meloditone Overlagt treklang (Am) Manglende akkordtone (terts) Septim

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

Opbygning af akkorder - skala: E^bm melodisk

1) Firklange, i omvendinger, drop 2.

^{#5} Cm7 drop 2 E^bmΔ7 drop 2 G^bΔ7^{#5} ~~E^bΔ7~~ G^bΔ7 b5

2) Pentaton mulighed

A^b pentaton akkord-muligheder Bemærk, at #13 kommer med, samt at #5 mangler

3) Andre akkorder, der dækkes af disse beliggenheder:

G^bΔ7^{#5} E^bmΔ7 D7^(alt) A^b7^(9,+11)

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

Opbygning af akkorder

1) Firklange, i omvendinger, drop 2.

1. omv. af Δ7-akkorder anvendes ikke

Musical notation showing four chords in first inversion with a drop 2 interval: CΔ7, drop 2, Am7, drop 2, Em7, CΔ7, drop 2. The notes are written on a single staff in treble clef.

2) Pentaton akkord, hveranden tone (født spredt)

Musical notation showing pentatonic chord placements for Cmaj7. It includes: C pentaton, akkord-muligheder (chord possibilities), G pentaton - analog med C pentaton, akkord-eks. (chord examples), D pentaton - analog med C pentaton, and akkord-eks. (chord examples). The notes are written on a single staff in treble clef.

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

Opbygning af akkorder

1) Firklange, i omvendinger, drop 2.

1. omv. af Δ7-akkorde anvendes ikke

Musical notation showing four chords in first inversion with a drop 2 interval: E♭Δ7, drop 2, Cm7, drop 2, Gm7, E♭Δ7, drop 2. The notes are written on a single staff in treble clef.

2) Pentaton akkord, hveranden tone (født spredt)

Musical notation showing pentatonic chord placements for Cm7. It includes: E♭ pentaton, akkord-muligheder (chord possibilities), B♭ pentaton - analog med E♭ pentaton, and F pentaton - analog med E♭ pentaton. The notes are written on a single staff in treble clef.

3) Overlagt treklang + akkordtone

Musical notation showing Cm7 chord with overlying triad and missing chord tone. It includes: Cm7, Overlagt treklang (B♭), and Manglende akkordtone (terts). The notes are written on a single staff in treble clef.

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 firklange stone

1) 3 firklange stone + melodi

2) 2 firklange stone, 1 udv. tone + melodi

omvendinger (lille tert) (parallelt) omvendinger (lille tert) (parallelt)

C $B\sharp o7$ drop 2 $C o7$ ($\Delta 7$) drop 2

b) Melodi på udvidelse stone

1) 3 firklange stone + melodi

2) 2 firklange stone, 1 udv. tone + melodi

omvendinger (lille tert) (parallelt) omvendinger (lille tert) (parallelt)

$C o7$ drop 2 $C o7$ ($\Delta 7$) drop 2

II.

Dim-skalaen indeholder 7-akk.

m7-akk., der kan parallelføres i små tertser.

Nedenstående omvendinger foretrækkes (andre kan anvendes).

overbygningssakk: $C o7$ b) $A\flat 7$ $B 7$ $D 7$ $F 7$ $A\flat m 7$ $B m 7$ $D m 7$ $F m 7$

$A\flat 7$ drop 2 $A\flat m 7$ drop 2

III.

Dim-skalaen indeholder 6/7-akk.

$A\flat 13$ $B 13$ $D 13$ $F 13$

Example 22

Minor D

Bill Dobbins

Medium Jazz Tempo

Dm7 **D7 alt.**

Gm7 **Dm7**

Gm6 **Dm6**

Bb7 #11 **A7 alt.** **Dm7** **Eø7 A7+** **Dm7**

Dm6 **E7 alt.** **Dm (add 9)** **D.C. al Coda**

Dm7 **Eø7 A7+** **Dm7** **Ab13 G7,13**

E7 alt. **Dm (add 9)**

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

SAX-KOR / TRB. KOMP.

4-36

F # 7 3 F m7

E m7 E b m7

JAZZ - PERIOD 3

4 st spridd

Fyra stämmor plus komp

Tekniken för fyrstämighet 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)

INTERLUDE, SAXES + BRASS-BGR.

particel

②

$\flat 5$
C Δ / E

Musical score for Saxophones (SAXES), Trumpets/Cup (TPTS/CUP), and Trombones (S, unis.). The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The saxophone part has a melodic line with many accidentals. The trumpet and trombone parts provide harmonic support with chords and sustained notes.

Musical score for Saxophones (SAXES), Trumpets/Cup (TPTS/CUP), and Trombones (TRBS). The score continues from the previous system, showing more complex rhythmic patterns and triplets. The saxophone part has a melodic line with many accidentals. The trumpet and trombone parts provide harmonic support with chords and sustained notes. A $Fm7$ chord is indicated above the saxophone staff.

Miles Mode

John Coltrane

Musical score for Miles Mode in 4/4 time. The score is in 4/4 time and features a melodic line in the upper staff and a complex harmonic accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. A $Cm7$ chord is indicated above the first measure. The melody consists of eighth and sixteenth notes with various accidentals. The accompaniment consists of dense chords with many accidentals.

Generelt

5 stemmige vokaliss.

mel: $7^b 8$
 $3 \ 0$

akkord domus } samme akkord domus

$7^b 8$ } $1/2$ forhøjet drop²

$7^b 8$ } forhøjet drop²

C₅ tilknyttede pentatone skalaer

(I) (V)

I V V D I V V

C_{m7} til-berørte pentatone skala (bVII angl. 3)

bIII

9 13

(4.st.)

C_{m7}^{b5}

b5, 7, (3), 11

4.st.

C_{dim}

1) mel. på akkord domus + 1. udv.

3) mel: udvidelse

C₇ (mixolyd.)

5-stemmige voicings - fortsat.

1) C^7 C^9 $C^9,13$ $C^9,\#11$ $C^9,13$ $C^9,\#11$

drop 3 4 st.

drop 3 4 st. + 4 st.
ikke særlig brugbar

2) C^7 ($\#9$ $\#11$ $b9$ 13) \sim 8 tone \sim E^o

3) C^7 alt.

drop 3 bruges ikke p.g.a.

4st drop 3

Example 27

Minor D

Bill Dobbins

Dm7

D7 alt. **Gm7**

Dm7 **Bb7 #11**

A7 alt. **Dm7** **Eø7 A7+** **Dm7**

D.C. al Coda

Dm7 **Eø7** **A7+** **Dm7** **C7** **Bb7** **G 13**

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

© 1986 by advance music, Veronika Gruber GmbH

Blues for Barry

Bill Dobbins

Chord progression: Fmaj7, Eø7, A7+, Dm7, G7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Am7, D7, Abm7, Db7, Gm7, C7, Am7, Abo7, Gm7, Db7, C7, Gm7, Db7, C7, Fmaj7#11, D.C. al Coda

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

© 1986 by advance music, Veronika Gruber GmbH

Three and One - Sax kor

Handwritten musical notation for the first system. The key signature is B-flat major (two flats). The first measure contains a complex chord with notes B-flat, D, F, and A, labeled with "B7" and "13,9". The second measure has a "2" above it and a chord labeled "E7 (#9) (b9)". The third measure has a "7" above it and a chord labeled "E7 (Thad Jones #6)". The notation includes treble and bass staves with various notes and rests.

Handwritten musical notation for the second system. The first measure has a "4" above it and a chord labeled "E7". The second measure has a chord labeled "E7 A7 D7". The third measure has a "2" above it and a chord labeled "C7(b9)". The fourth measure has a chord labeled "G7(#11)". The fifth measure has a chord labeled "C7 (#9) (b13)". The notation includes treble and bass staves with various notes and rests.

Handwritten musical notation for the third system. The first measure has a "6" above it and a chord labeled "Fm7". The second measure has a chord labeled "Fm7". The notation includes treble and bass staves with various notes and rests.

Handwritten musical notation for the fourth system. The first measure has a chord labeled "Am7". The second measure has a chord labeled "D9". The third measure has a chord labeled "A9". The fourth measure has a chord labeled "D9". The fifth measure has a chord labeled "G7". The notation includes treble and bass staves with various notes and rests.

Handwritten musical notation for the fifth system. The first measure has a chord labeled "C9". The second measure has a chord labeled "G(b9) (b13) C9". The third measure has a chord labeled "F13". The fourth measure has a chord labeled "Bb9sus". The fifth measure has a chord labeled "Bb7". The notation includes treble and bass staves with various notes and rests.

Handwritten musical notation for the sixth system. The first measure has a chord labeled "E7". The second measure has a chord labeled "Bm7". The third measure has a chord labeled "E7(b9)". The fourth measure has a chord labeled "Ab". The fifth measure has a chord labeled "A0". The sixth measure has a chord labeled "D9". The seventh measure has a chord labeled "Gm7". The eighth measure has a chord labeled "C7(#9) (b13)". The ninth measure has a chord labeled "Fm7". The tenth measure has a chord labeled "Bb13". The notation includes treble and bass staves with various notes and rests.

Willow Weep - sax b.g.

Handwritten musical score for saxophone background. The score is written on four systems of staves. The first system includes parts for Clarinet (CL), Alto Saxophone (AS), Tenor Saxophone (TS), and Bass Saxophone (BS). The second system includes parts for Trumpet (Tp) and Trombone (Tb). The music is in G major and 4/4 time. Chord progressions are indicated above the staves: F, G, C7, G, C7, G, Am7, Bb. Performance instructions include "pentat.", "blues pent.", "D7alt", "pent. D G", and "Cup". A circled 'C' is present on the right side of the second system.

- Brodmeyer

Empty grand staff (treble and bass clefs).

Empty grand staff (treble and bass clefs).

Empty grand staff (treble and bass clefs).

Parallel-kobling

a)

b)

c)

Three examples of parallel chords in 4/4 time. Example a) shows a sequence of chords: C major, F major, C major, F major. Example b) shows a sequence: C major, F major, C major, F major, C major, F major. Example c) shows a sequence: C major, F major, C major, F major. The bass line consists of sustained octaves for each chord.

Interval-kobling

d)

e)

f)

Three examples of interval chords in 4/4 time. Example d) shows a sequence of chords: C major, F major, C major, F major. Example e) shows a sequence: C major, F major, C major, F major, C major, F major. Example f) shows a sequence: C major, F major, C major, F major. The bass line consists of sustained octaves for each chord.

g)

Example g) shows a sequence of chords: C major, F major, C major, F major. The bass line consists of sustained octaves for each chord.

Bob Brookmeyer: Willow Weep for me

Intro

The introductory piano piece for 'Willow Weep for me' by Bob Brookmeyer. It is in 4/4 time with a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand.

Las Vegas Tango

Gil Evans - Piano intro

Em

Am

The piano introduction for 'Las Vegas Tango' by Gil Evans. It is in 4/4 time with a key signature of one sharp (F#). The piece starts with a sequence of chords: Em, Am, Em, Am. The bass line consists of sustained octaves for each chord.

etc.

Example 23

Minor D

Bill Dobbins

Medium Jazz Tempo

A linear approach is used throughout, except as indicated.

Bbm7

Eb 6,9

(bass: G#)

D.C. al Coda

(bass: AbG)

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

Blues for Barry

Bill Dobbins

Fmaj7 Eø7 A7 Dm7 G7

A linear approach is used throughout, except as indicated.

d.p.

Cm7 F7 Bb maj7 Bb m7 Eb7

c.p. c.p. d.p.

Am7 D7 Abm7 Db7 Gm7

c.p. c.p. inv. c.p. d.p. ton. d.p.

C7 Am7 Ab o7 Gm7 Db7 C7

d.p. c.p. d.p.

Gm7 Db7 C7 Fmaj7#11

D.C. al Coda

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

© 1986 by advance music, Veronika Gruber GmbH