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Thomas Krakowczyk

FROM BOP TO NEW AGE

Ein Vierklangkonzept für Gitarre, Keyboard und Bläsersätze

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Sehr geehrter Herr Krakowczyk,

vielen Dank für die Übersendung des Probeexemplars

From Bop to New Age.

Leider können wir es nicht in das Lieferprogramm unseres Notenversands aufnehmen.

Freundliche Grüße

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Thomas Krakowczyk

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und Bläsersätze

Vergleiche zu dem Thema:

Mel Bay Ed McGuire
Guitar Harmony Studies
on the Fingerboard

oder so

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Dieses Buch ist für:

Maritta

die sich mein dämliches Gequatsche darüber durchaus geduldig und verständnisvoll reingetan hat,

Chris

der gerade nach seinem 5. Schaltkreis sucht,

Martin

der in einer gewissen Nacht unter der Eisenbahnbrücke mit seinen Hornzirkularwellen die Welt wieder ins Rollen brachte,

Alex

der meinen Sounds mit seinen abgedrehten Baßlines auf ihrem Trip durch den Kosmos den Treibstoff liefert,

Karin

meine Tantrapartnerin, die es hinterher immer wieder schafft, die Vögel einzufangen ...

und ganz besonders für die, denen es ein Kick für ihr eigenes Ding ist!

Thomas Krakowczyk

30. September '86

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Dieses Buch stellt ein Akkordkonzept vor, das einen fließenden Übergang ermöglicht zwischen traditionellen, grundtonbezogenen Akkorden und komplexen, obertonbezogeneren.
Dieses Konzept ergibt sich aus folgenden Tatsachen:

1) Ein Vierklang kann in vier Umkehrungen gespielt werden.
2) Diese Umkehrungen verändern den Akkord nicht, sondern sind Voicings, die verschiedene Klangfarben desselben darstellen.
3) Akkorde können aus der engen in eine weite Lage gesetzt werden durch Anwendung der Prinzipien Drop 2 oder Drop 3.
4) Sie werden dadurch auf der Gitarre spielbar.
5) Die Umkehrungen unterscheiden sich in dieser Form stärker voneinander.

Es gilt außerdem folgendes:

6) Terz und Septime stellen die Akkordessenz dar.
7) Grundton und Quinte können durch Optionen ersetzt werden. Dies sind Töne, die die Funktion des Akkordes nicht in Frage stellen.
8) Optionen liegen normalerweise über dem Basisvierklang.
9) Durch die Verwendung aller vier Umkehrungen wird diese Regel gebrochen.
1o) Dadurch können sich fremde, reizvolle Voicings ergeben.

Drop 2 und Drop 3

Auf dem Klavier kann ein Septakkord ohne weiteres in vier Umkehrungen gespielt werden. Dies ist auf der Gitarre grifftechnisch nicht möglich. Die Töne liegen zu eng beieinander. Es gibt zwei Wege die Akkorde in eine weite Lage zu setzen, sodaß sie spielbar werden:

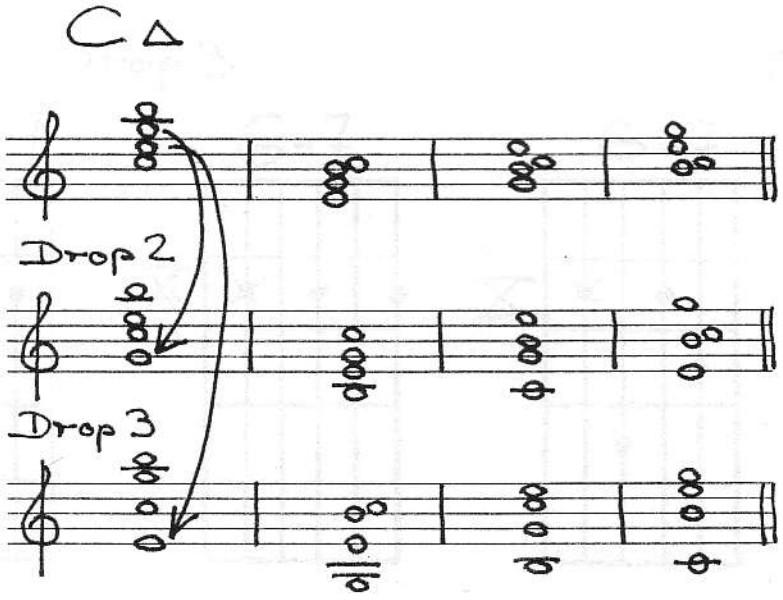
Drop 2

Von der betreffenden Umkehrung des Akkords wird der zweite Ton von oben eine Oktave tiefer gesetzt. Es ergeben sich Voicings, bei denen stets vier nebeneinander liegende Saiten gegriffen werden.

Drop 3

Von der betreffenden Umkehrung des Akkords wird der dritte Ton von oben eine Oktave tiefer gesetzt. Es ergeben sich Voicings, bei denen zwischen dem tiefsten Ton und den restlichen Akkordtönen eine Saite unbenutzt bleibt.

Drop 3 Voicings klingen deutlich anders als Drop 2 Voicings.



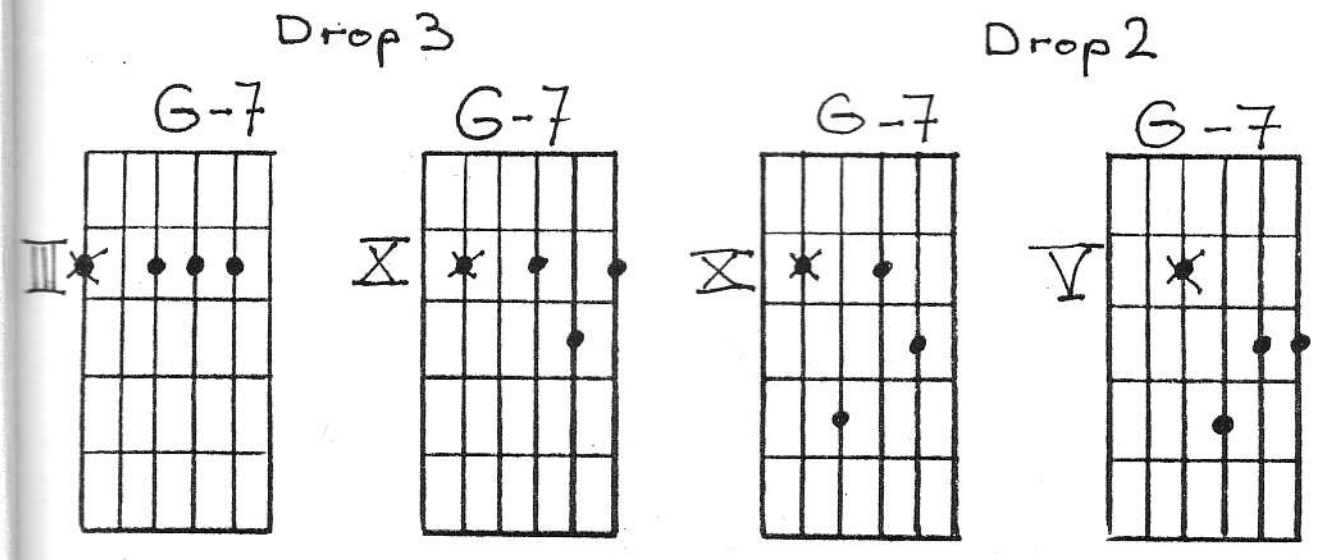
Wenn ein Drop 3 Voicing so gegriffen wird, daß sein tiefster Ton auf der E-Saite liegt, läßt sich ein Drop 2 Voicing aus ihm bilden, indem der tiefste Ton zwei Oktaven höher gesetzt wird, sodaß er auf der hohen e-Saite liegt. (siehe Griffdiagramme im Kapitel "Die Akkorde")

Prinzipiell können Drop 3 Voicings mit tiefstem Ton auf der E-Saite oder mit tiefstem Ton auf der A-Saite gegriffen werden.

Drop 2 Voicings können auf den obersten vier, den mittleren vier und den tiefsten vier Saiten gegriffen werden.

Es genügt jedoch zunächst, die Griffe für die Drop 3 Voicings mit tiefstem Ton auf der E-Saite und die Griffe für die Drop 2 Voicings mit Melodieton auf der hohen e-Saite zu üben. Später können sie bei Bedarf auf andere Saitengruppen übertragen werden.

Beispiel:



Optionen

Dem Basisvierklang, bestehend aus Grundton, Terz, Quinte und Septime, können weitere Töne hinzugefügt werden, die seine Klangfarbe ändern. Diese Töne heißen Optionen und treten bei vierstimmigen Voicings an die Stelle von Grundton und/oder Quinte, die vom Baß gespielt werden, und somit in den Akkorden weggelassen werden können. Anstelle des Grundtons kann eine (♭/♯)9 treten, anstelle der Quinte eine (♯)11 oder eine (♭)13.

Akkordsubstitution

Ein Akkord kann zu verschiedenen Grundtönen in Beziehung treten. Beispielsweise kann $E^{\varnothing}$ als G-6 aufgefaßt oder als Voicing für C9, F♯7♭9♭13 oder $B^{\flat}_{\Delta}$6/♯11 verwendet werden.

Die folgenden Akkorde stellen eine Auswahl grundsätzlich verschiedener Vierklänge dar. Fehlende Akkorde ergeben sich durch Substitution.

Tips zum Üben

- Da bei den hier verwendeten Voicings nur selten der Grundton unten liegt und oft sogar weggelassen wird, muß beachtet werden, daß sich ihre volle Klangdimension erst im Zusammenspiel mit einem Baß, der die Grundtöne spielt, richtig entfaltet.

- Dem Ohr hilft es oft, wenn zu den Übungen die Grundtöne gesungen werden.

- Alle Akkorde sollten zuerst in ihren Umkehrungen geübt werden. Dadurch lernt man, die verschiedenen Griffe und Klänge zueinander in Beziehung zu setzen.

- Die Akkordverbindungen können chromatisch geübt werden, z.B.: D-/G7/CΔ/C6, E$^{\flat}$-/A$^{\flat}$7/D$^{\flat}\Delta$/D$^{\flat}$6 etc. und wieder zurück.

- Die Akkorde und Akkordverbindungen können auf verschiedenste Weise als Arpeggios gespielt werden.

ergänzen:

Die Akkorde

×	C△7	S. 9
	C△♯11	S.1o
	C△+	S.11
—	Cadd9	S.12
×	C-7	S.13
—	C-△	S.14
	C-9/13	S.15
	C-add9	S.16
	C-11	S.17
×	Cø	S.18
×	C°	S.19
×	C7	S.2o
—	C7♯11	S.21
—	C7♭13	S.22
—	Csus	S.23
	C7♯9	S.24
	C13	S.25
	C7add11	S.26

C-△ 11

C 7♭9 13

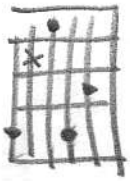
C sus 13

Cø add ♭9 c d es ges

C-△ 13 = Aø add ♭9

C♯11 add 9

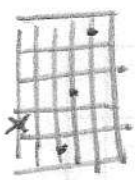
C add♯9 13



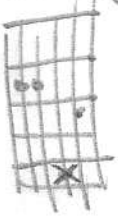
= A-♯11

Bei den Griffdiagrammen ist links die tiefe und rechts die hohe e-Saite. Das Kreuz kennzeichnet den Grundton des Akkordes.

A♭△9 = B♭(sus) = C aeol. Gphryg



(A♭△ / B♭)



Major 7 [C△]

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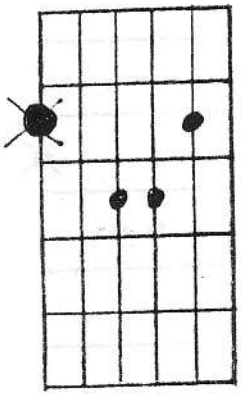

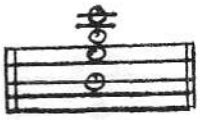

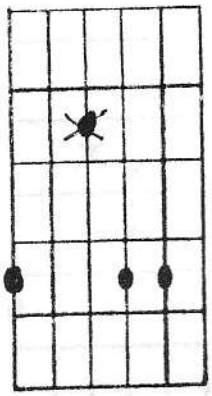

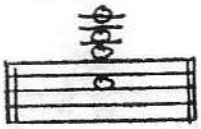

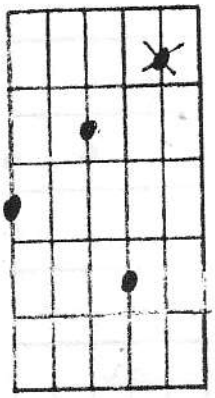

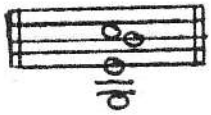

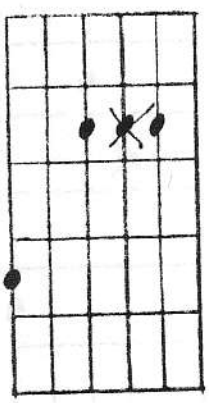

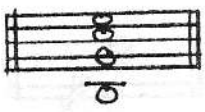

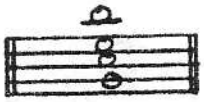

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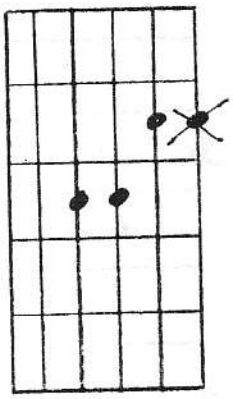
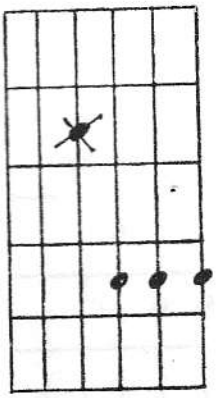
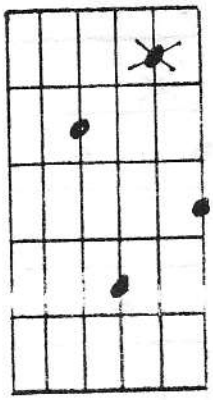
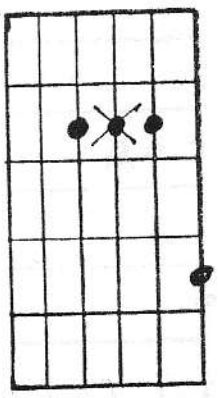
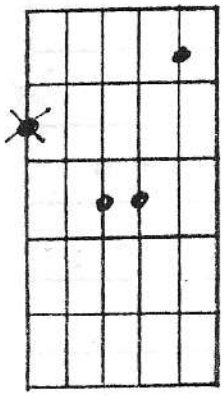


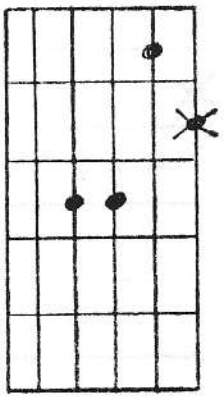
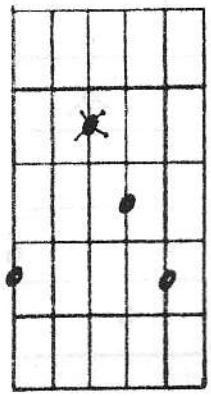
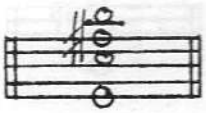
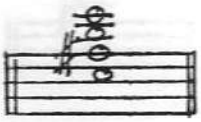
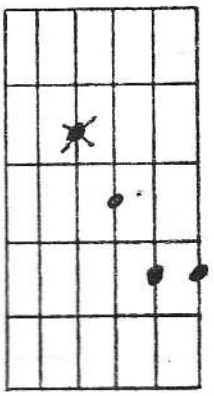
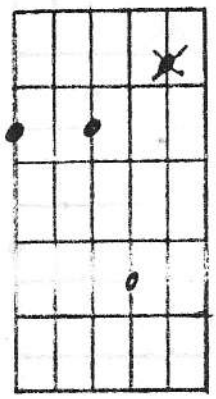


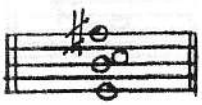
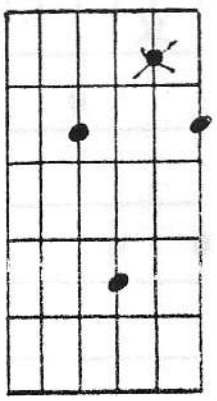
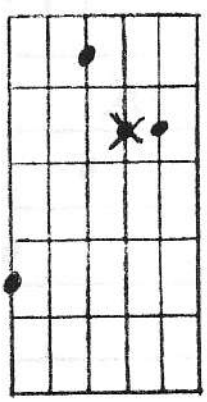
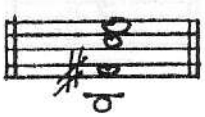


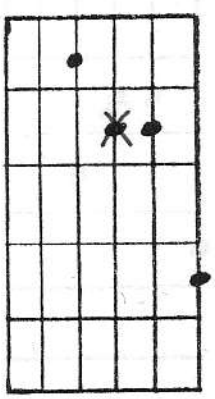


Major 7 #11 [C△#11]





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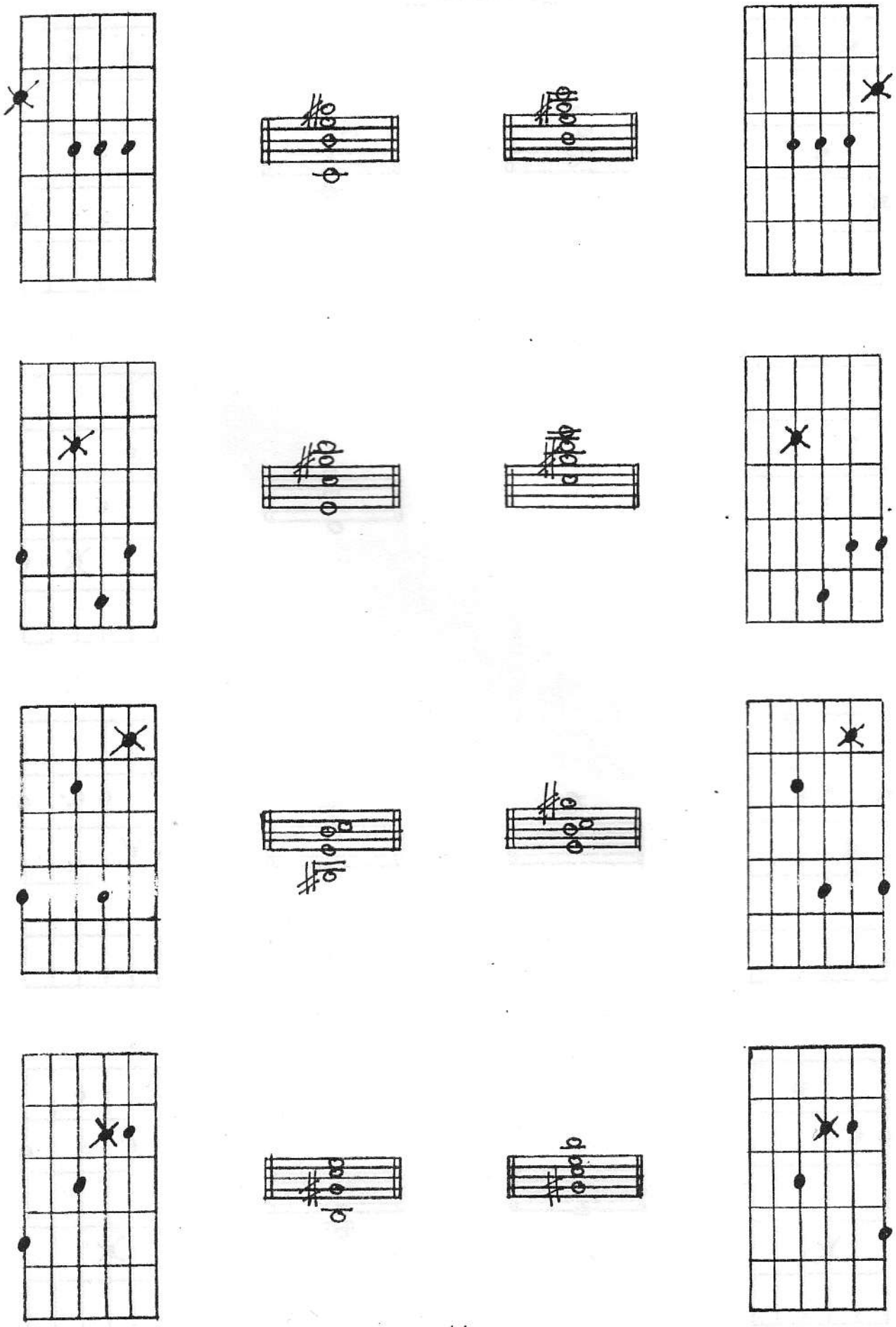

Major add 9

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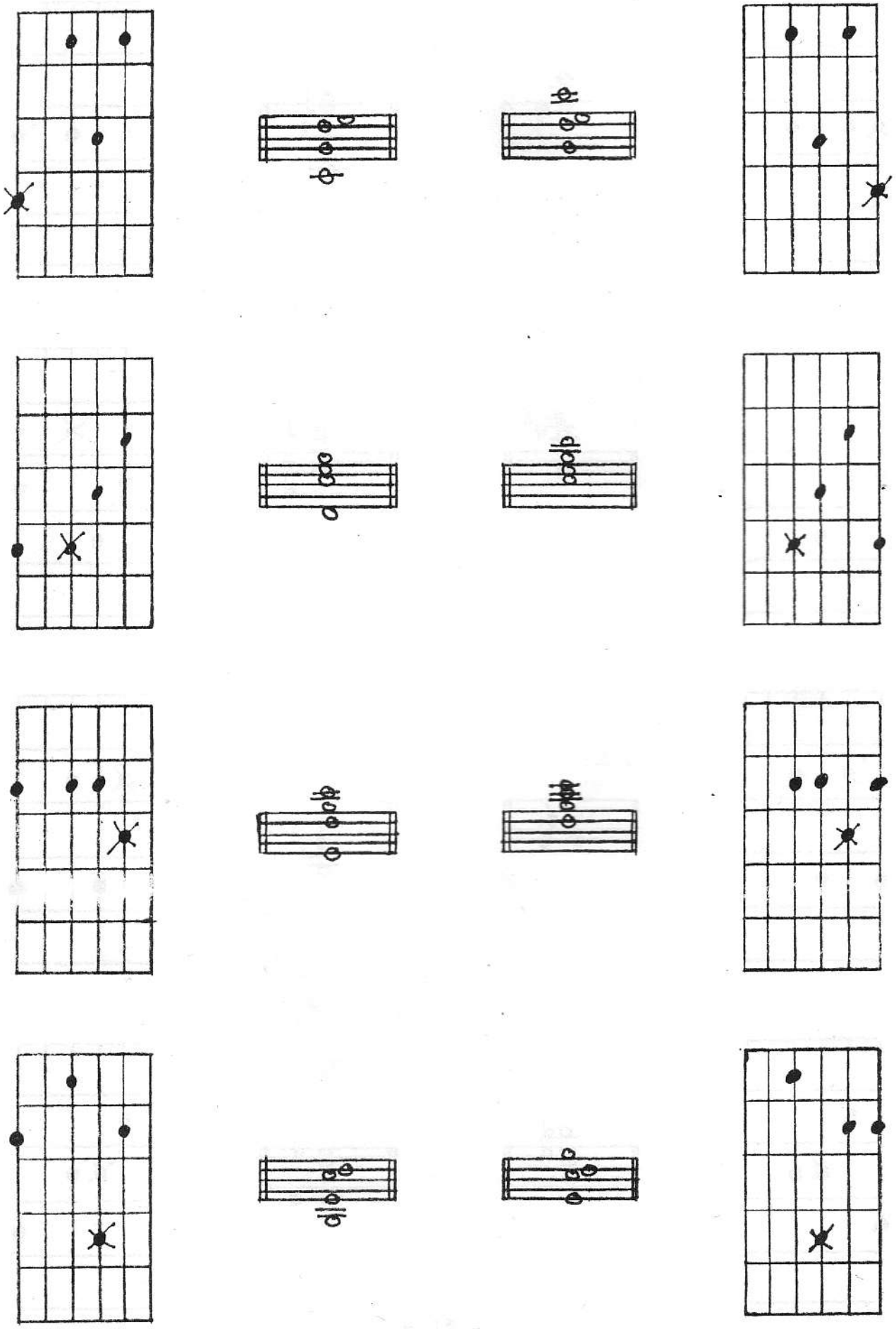

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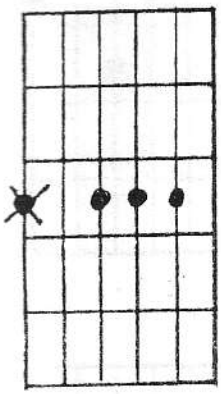

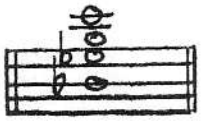
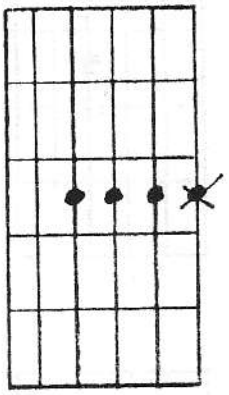
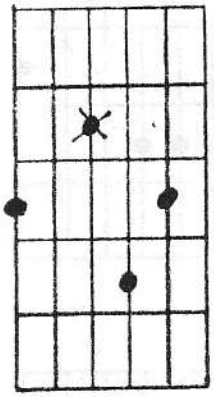
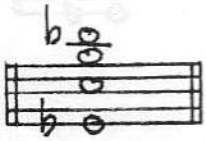
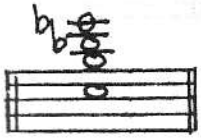
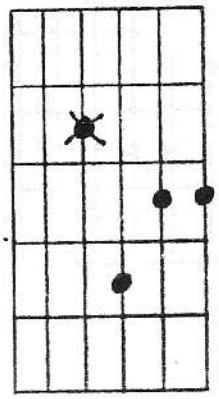
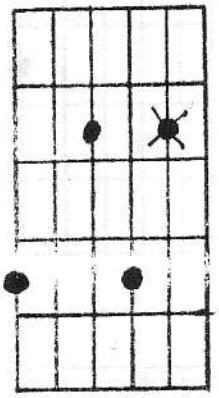
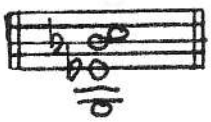
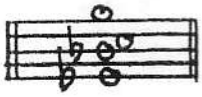
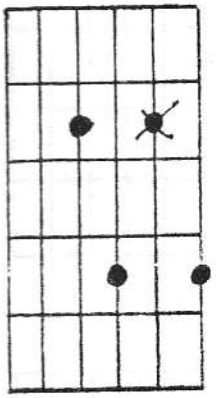
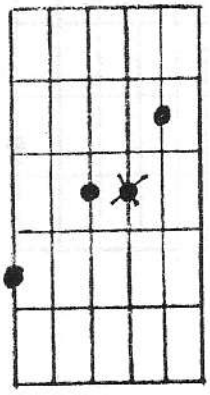
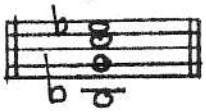
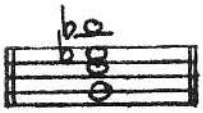
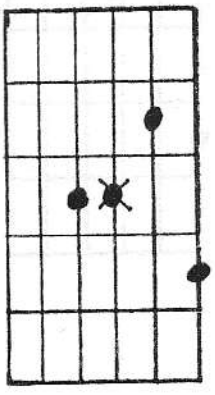

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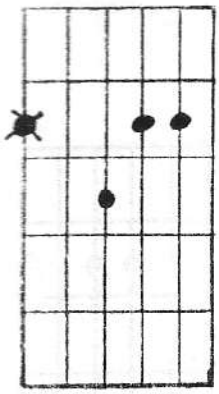
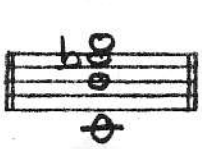
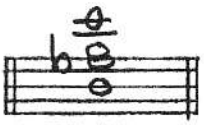
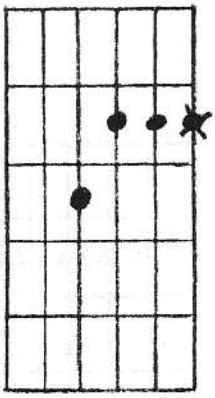
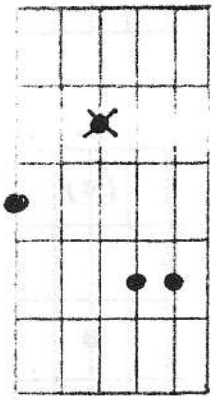
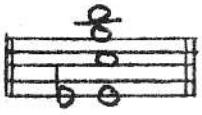

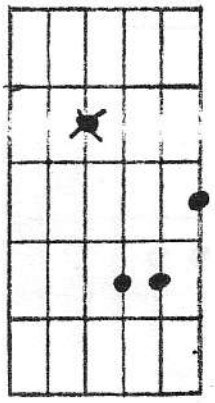
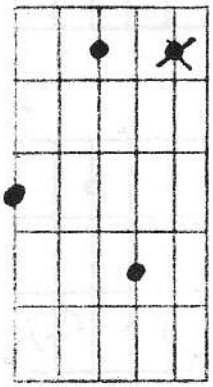
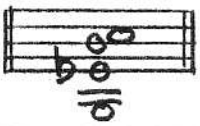
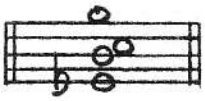
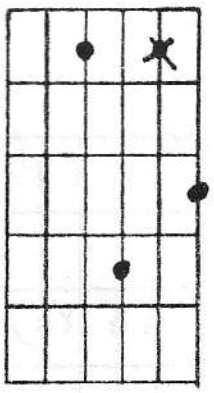
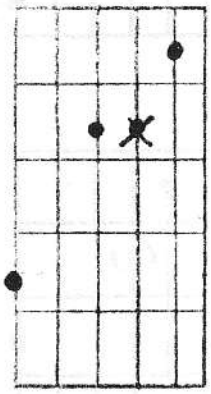
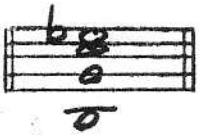

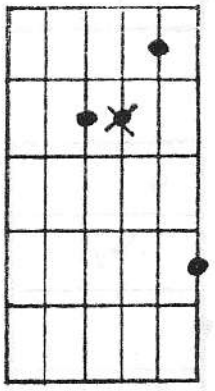

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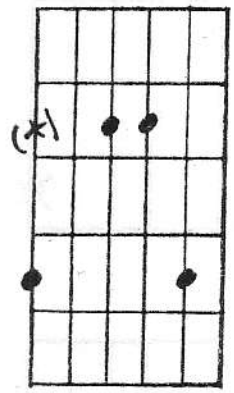

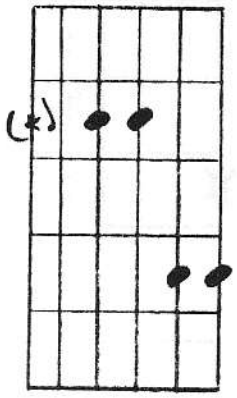
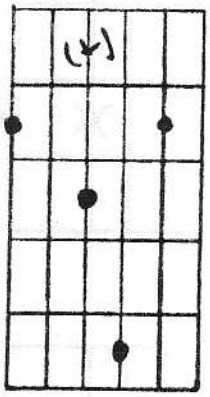
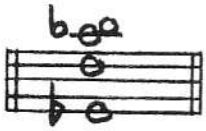
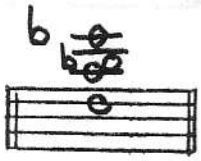
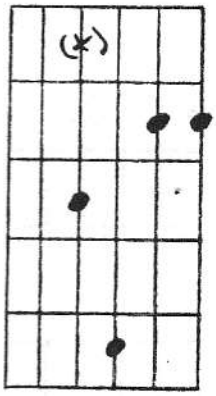
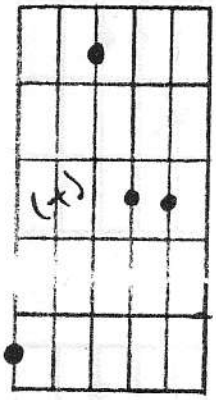
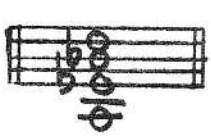
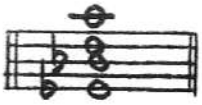
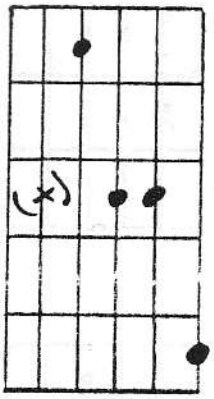
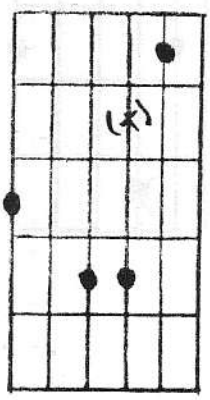
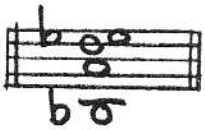
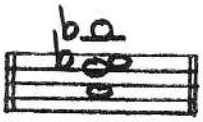
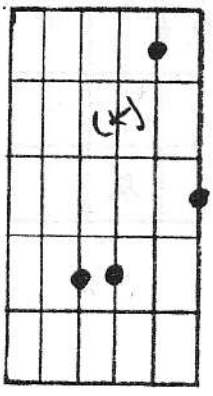

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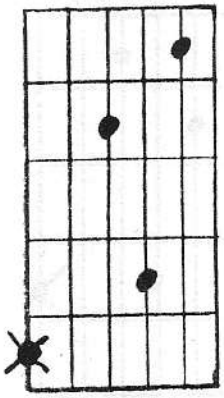
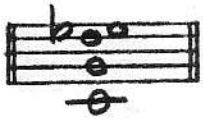

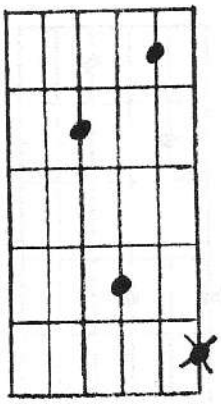
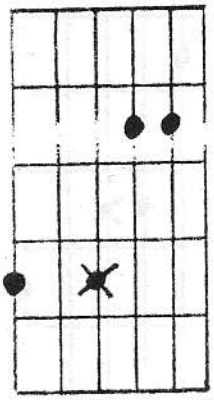
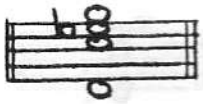
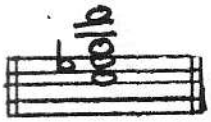
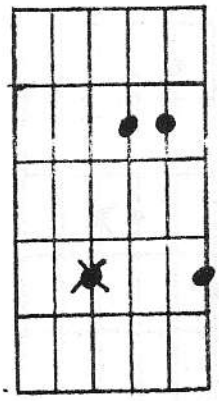
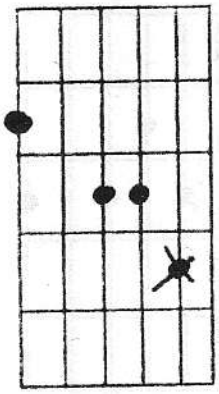
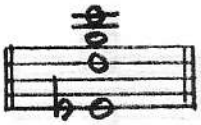
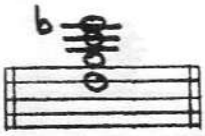
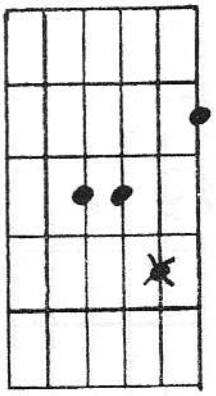
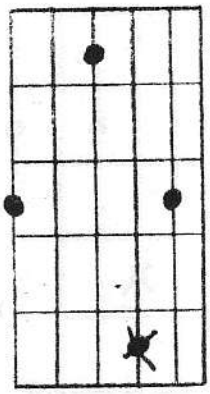

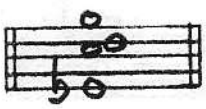
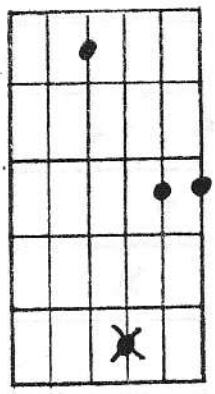

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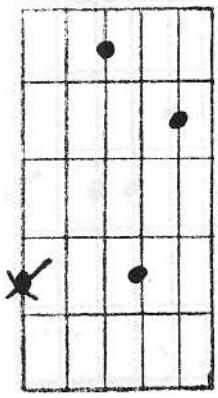
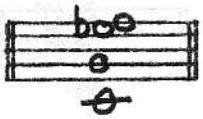
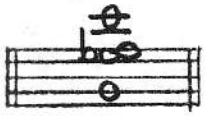
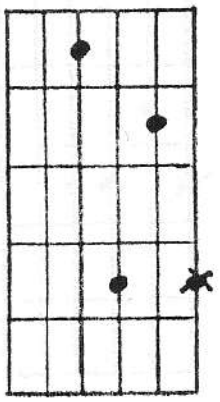
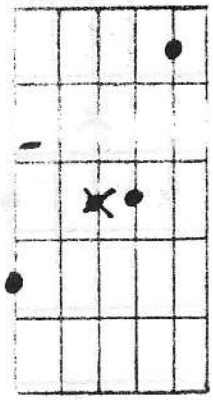
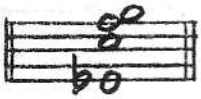
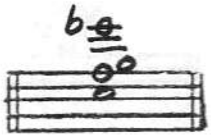
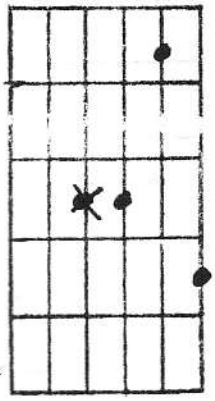
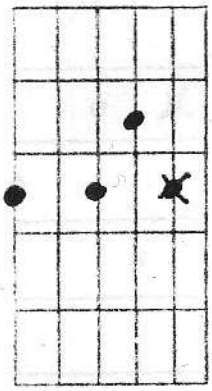

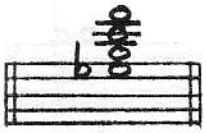
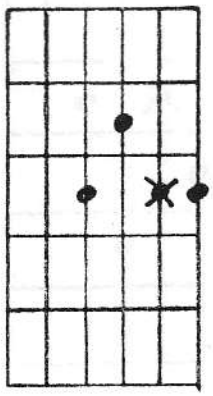
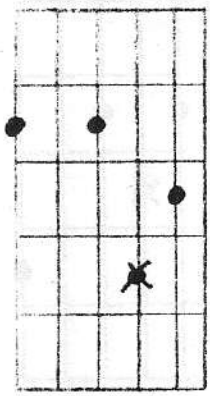

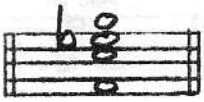
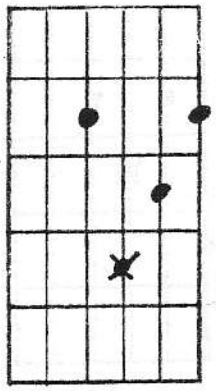

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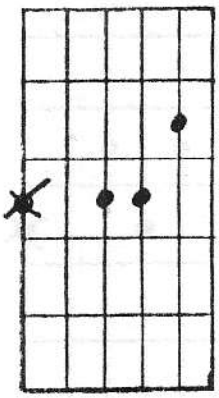
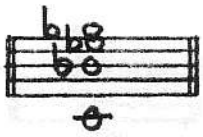
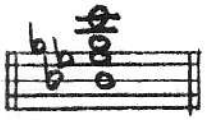
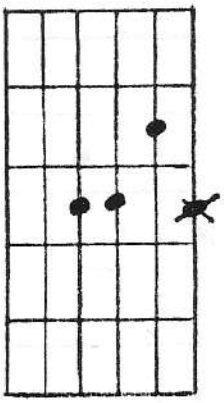
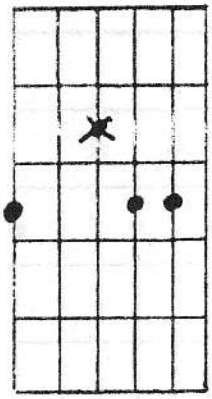
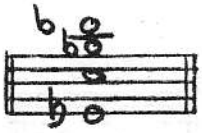
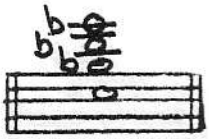
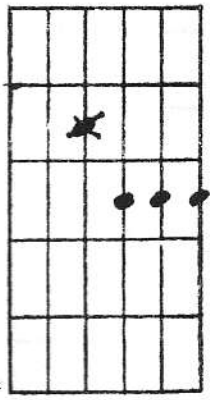
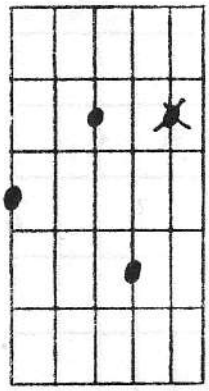
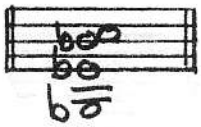
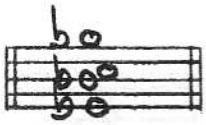
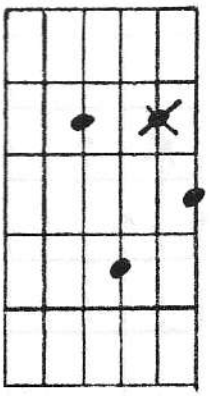
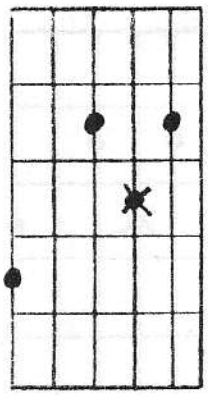
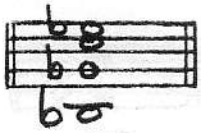
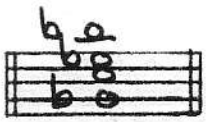
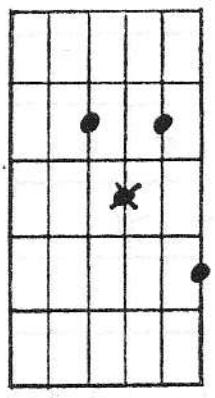

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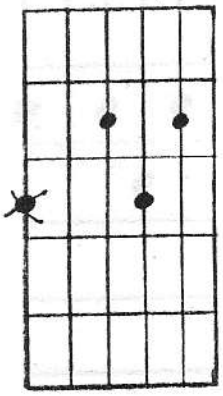
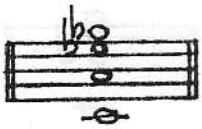

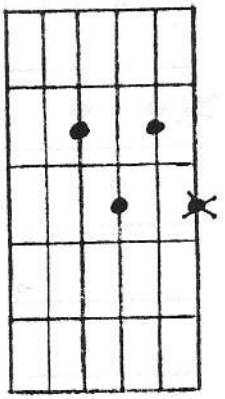
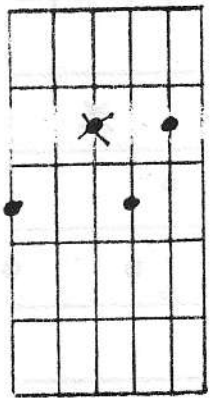

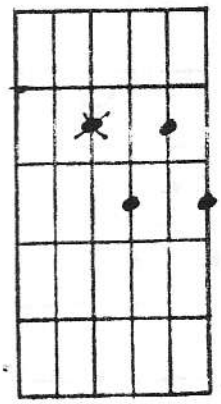
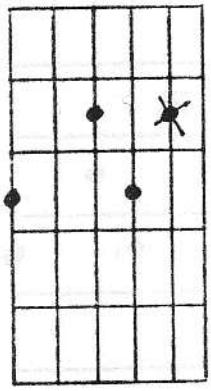
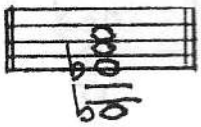
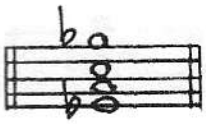
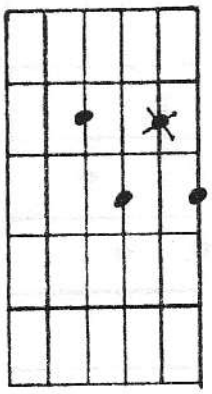
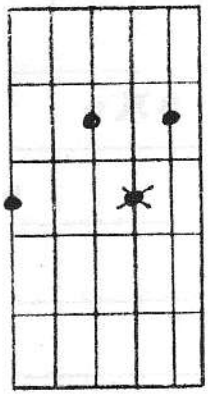
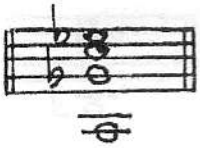
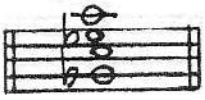
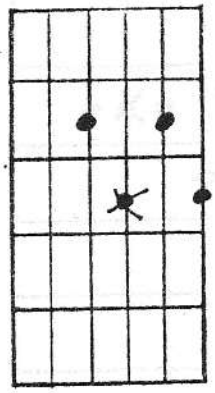

Dominant 7

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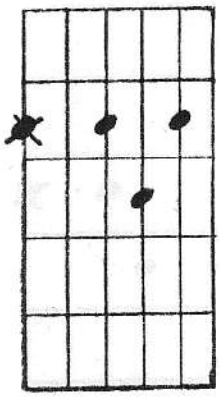
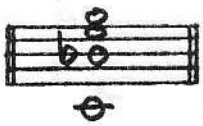
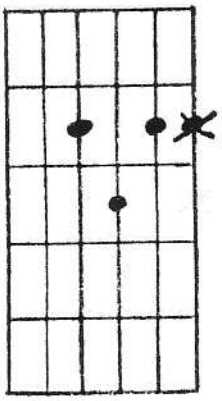
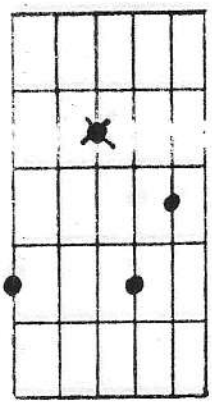
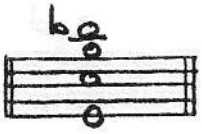
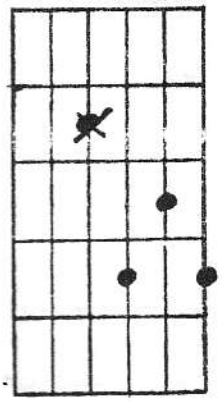
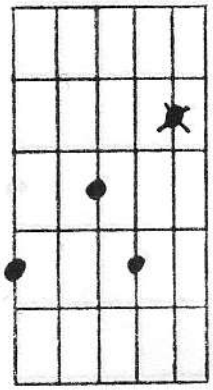
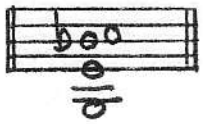
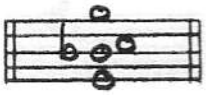
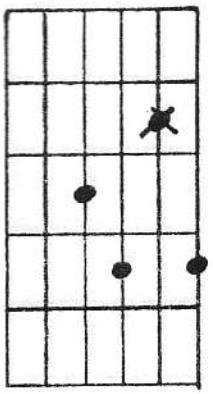
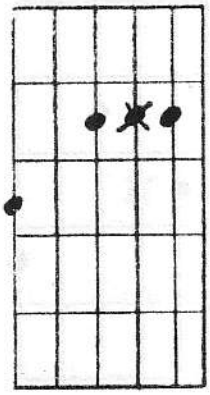
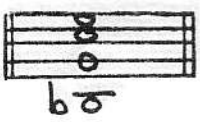
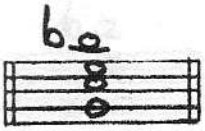
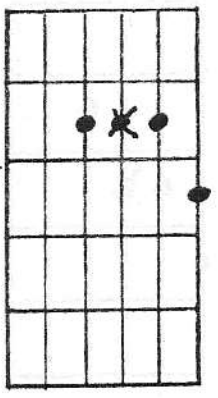
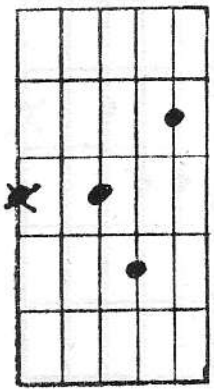
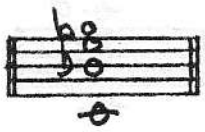



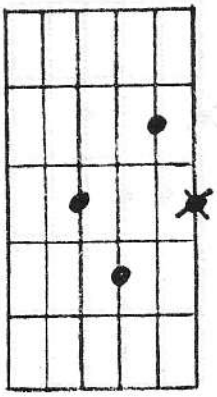
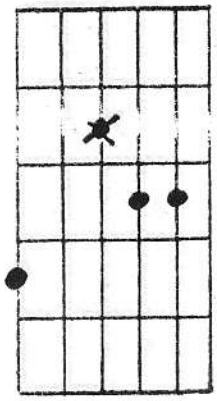
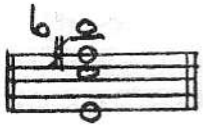
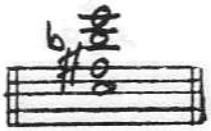
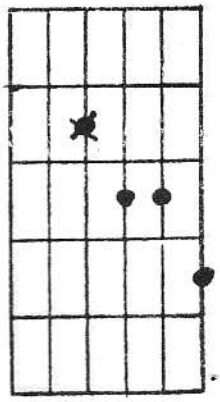
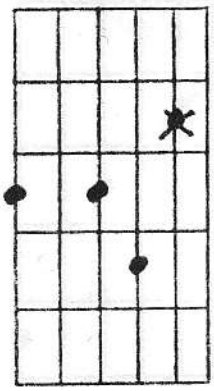
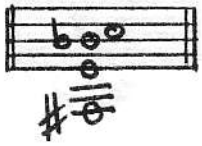
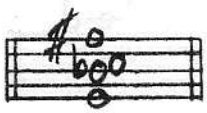
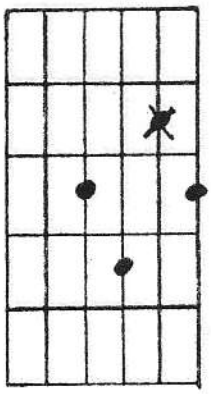
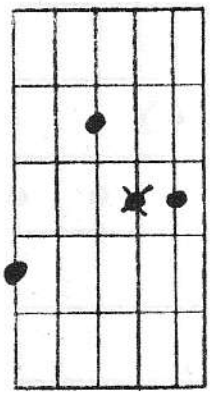
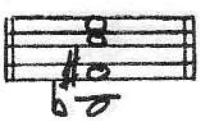
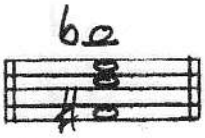
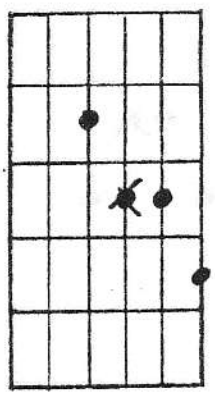




Dominant 7 #11

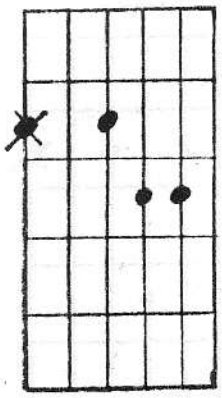
[C7 #11]

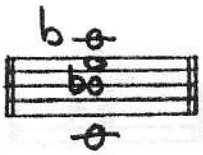



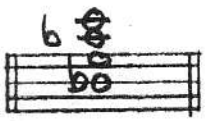














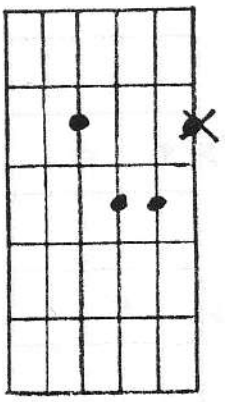
Dominant 7 $^{\flat}$13

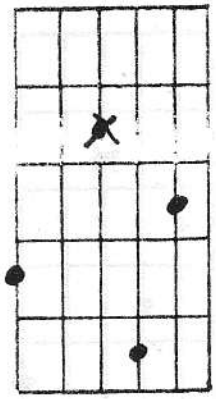
[C7$^{\flat}$13]

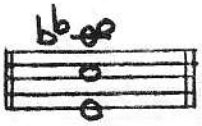


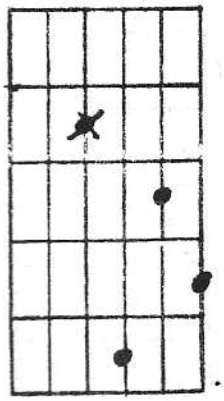


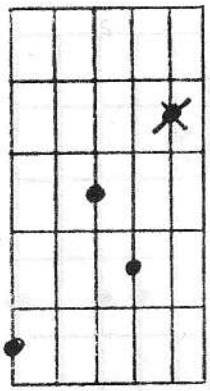


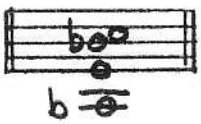


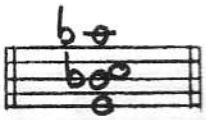


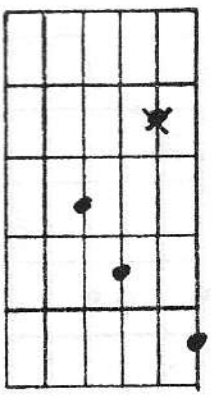


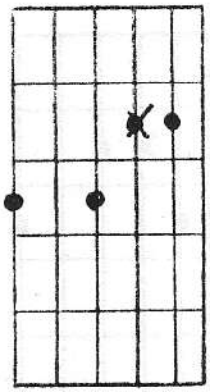


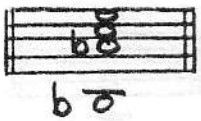


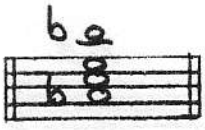


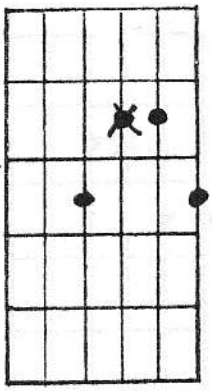






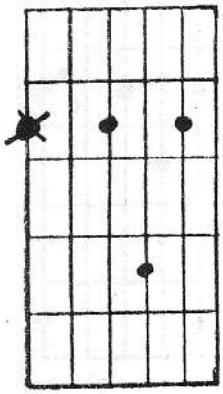
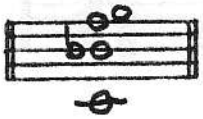
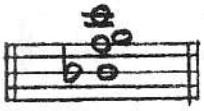
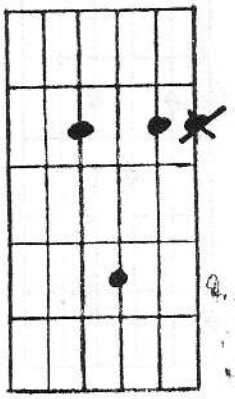
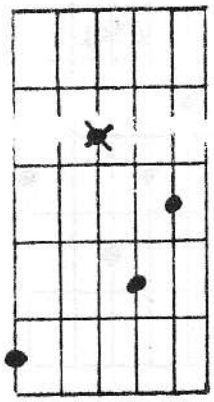
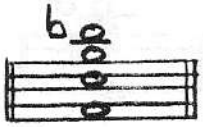
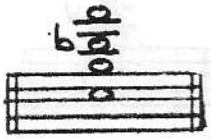
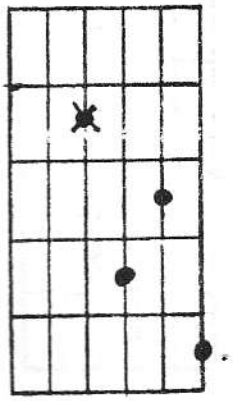
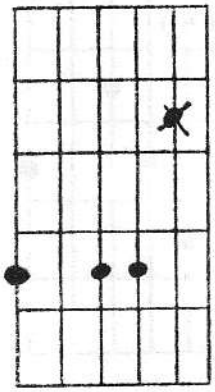


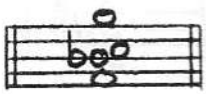
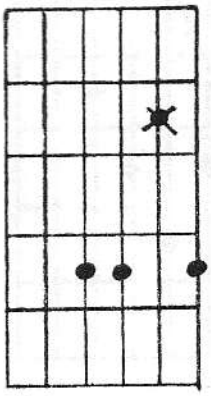
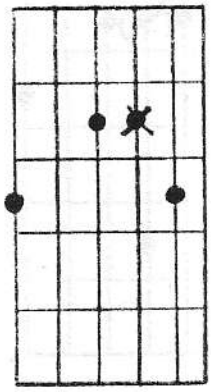
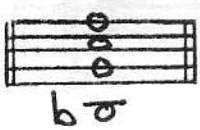
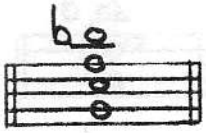
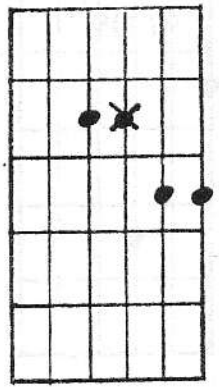




Sus 4

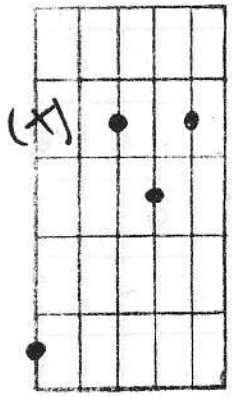
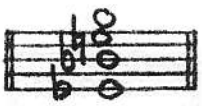
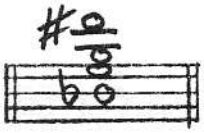
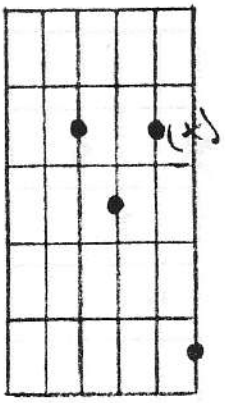
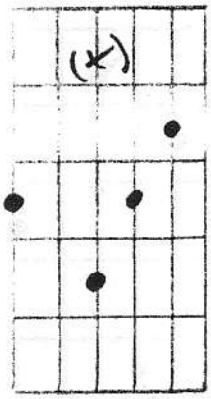
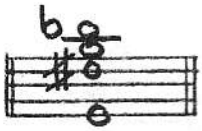
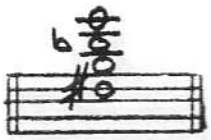
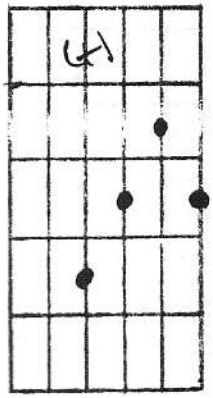
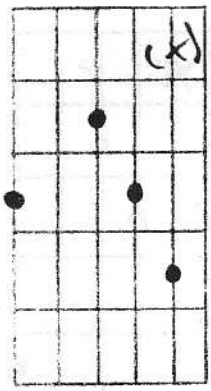
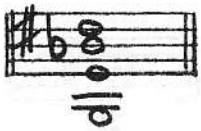
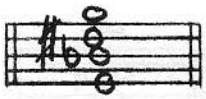
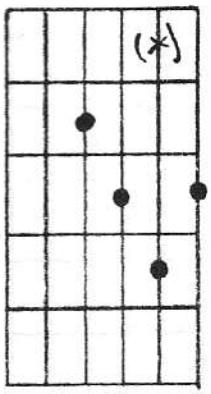
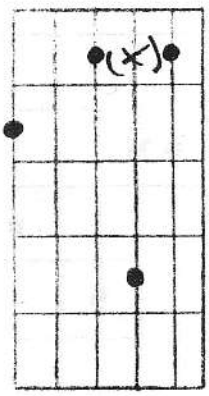
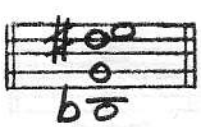
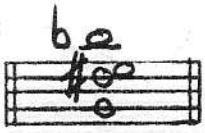
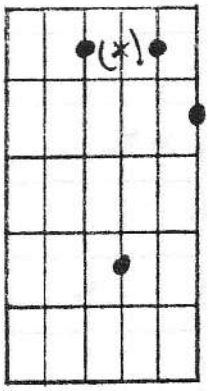
[C sus4]

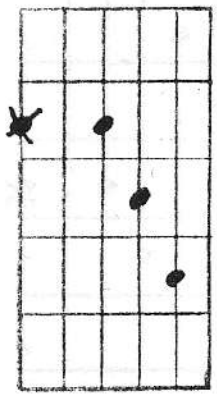
Dominant 7#9

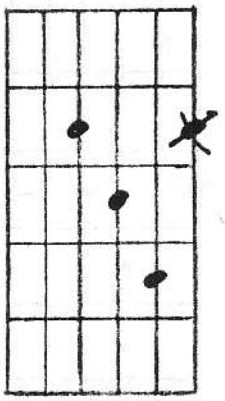
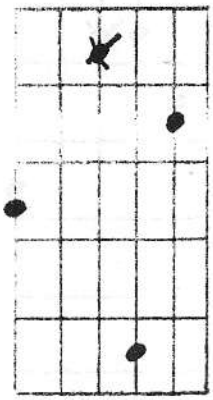
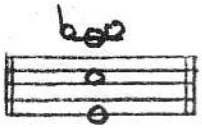
[C7#9]

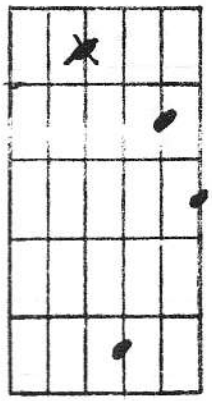
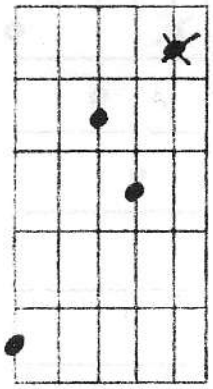
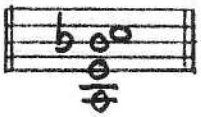

















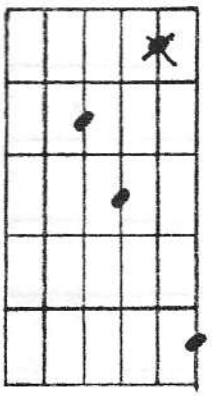
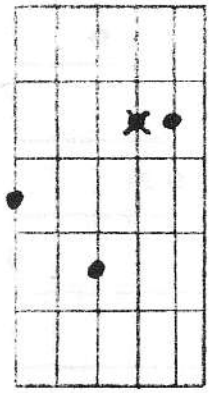
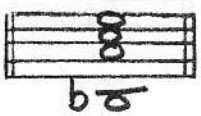
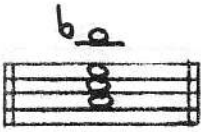
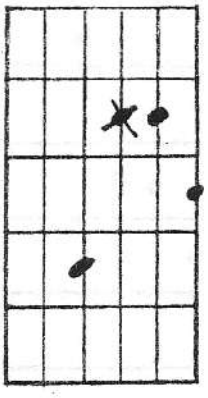
Dominant 7 13

[C13]



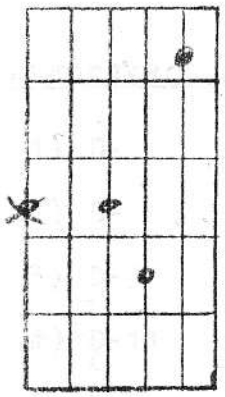
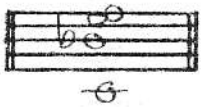
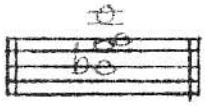
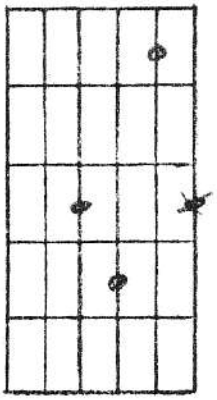




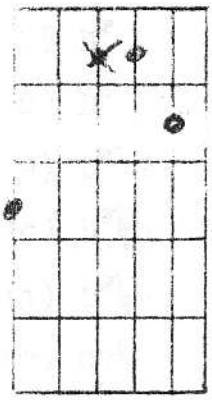
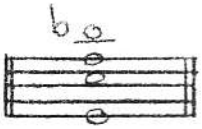
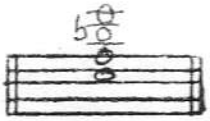
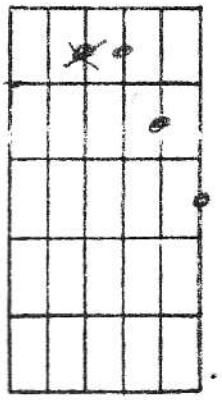




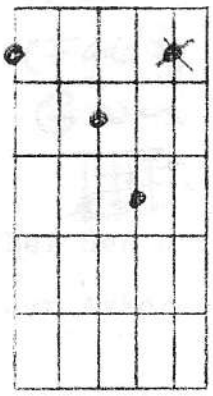






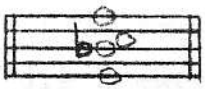
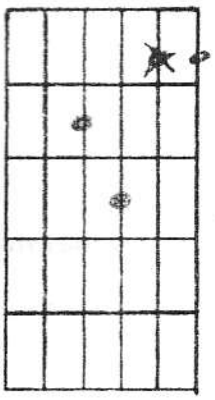
Dominant 7 add 11

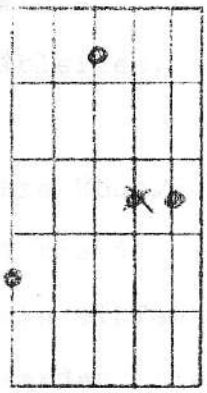
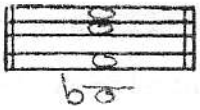
[C7 add 11]

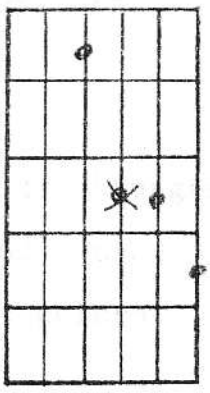









Akkordverbindungen

1)	D-	G7	CΔ	C6	S.28
2)	D-	G9	CΔ9	CΔ	S.3o
3)	D-9	G9/13	C6/9	CΔ9/13	S.32
4)	D-11	G7 11	CΔ	CΔ#11	S.34
5)	D-add9	G7/9/b13	CΔ9/13	Cadd9	S.36
6)	D-9/13	G7#9b13	CΔ9/13	C6/9	S.38
7)	D$^{\varnothing}$	G7b9	C-7	C-6	S.4o
8)	D$^{\varnothing}$	G7b9b13	C-Δ9	C-6	S.42
9)	D$^{\varnothing}$11	G7#9b13	C-Δ9	C-6/9	S.44
1o)	D$^{\varnothing}$b9/11	G#9b13	C-Δ9	C-Δ	S.46
11)	D$^{\varnothing}$b9	G7b13	C-9	C-6/9	S.48
12)	C7b9 b13	C7#9#11	FΔ13	FΔ	S.5o
13)	D-add9	D-Δ9	D-9	D-6/9	S.52
14)	BΔ D7	GΔ B^{b7}	E$^{b}\Delta$ (Giant Steps)		S.54

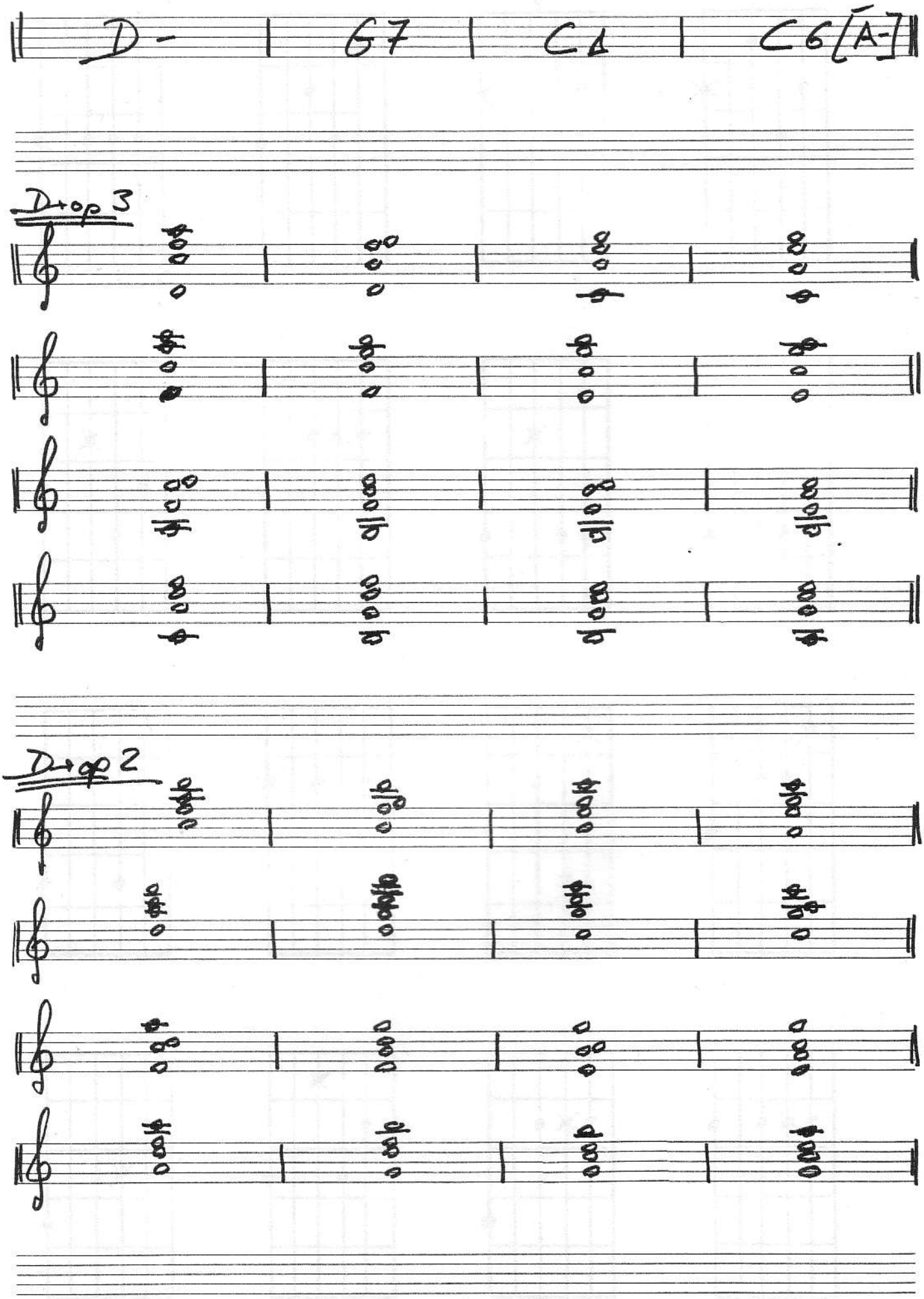
(F add 9) (F#11add9)

Gsus 9 G 9 C add 9

Bei den Griffdiagrammen kennzeichnen die Kreuze die Grundtöne der Akkorde.

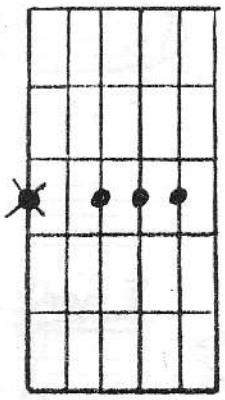
Die Griffe für die entsprechenden Drop 2 Voicings lassen sich, wie auf Seite 5 beschrieben, von den notierten Drop 3 Griffen ableiten.

Die Übungen 1 bis 6 sind II-V-I Verbindungen nach Dur, die Übungen 7 bis 11 sind II-V-I Verbindungen nach Moll. Übung 1 und 7 sind die einfachsten und traditionellsten und sollten zuerst gelernt werden. Die jeweils folgenden bauen auf sie auf.

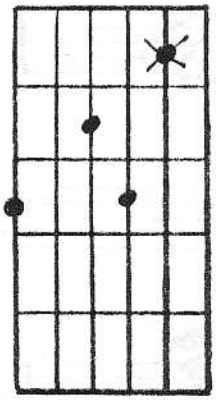


neuner nolenschreibpapiere, 12 systeme 1001

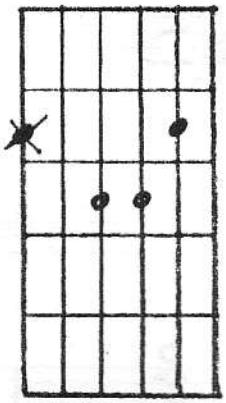
D-



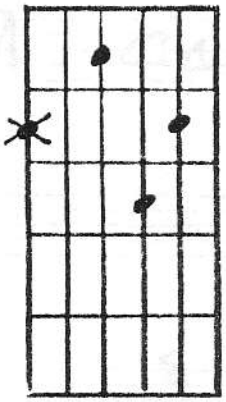
G7

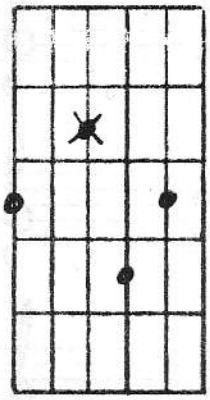


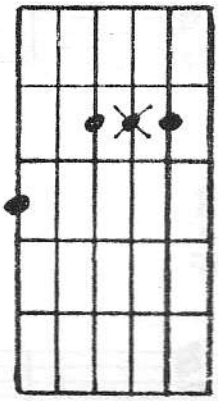
C△

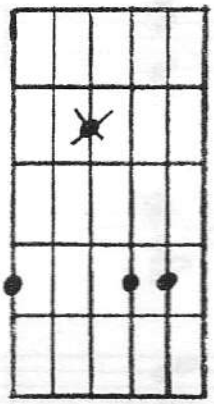


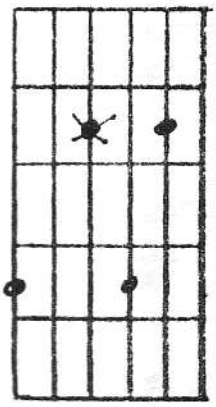
C6

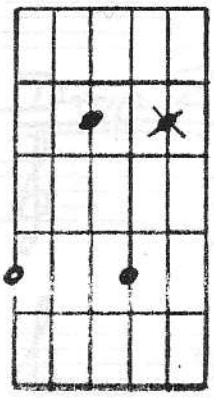


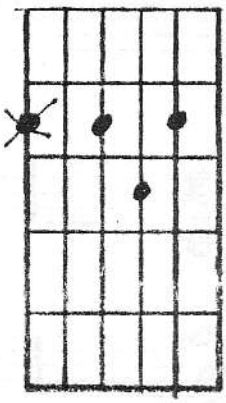


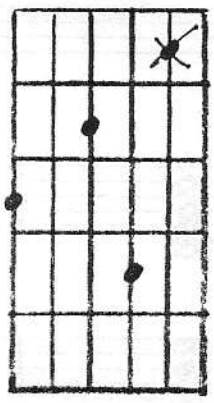


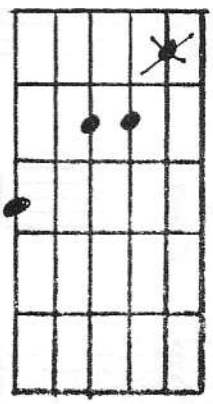


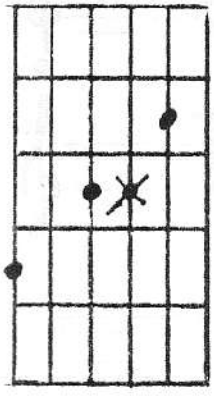


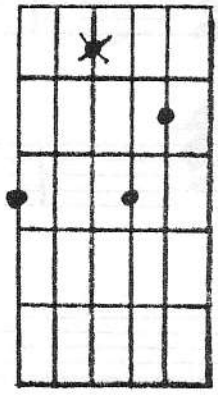


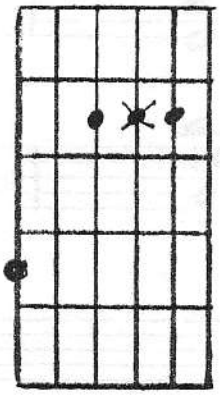


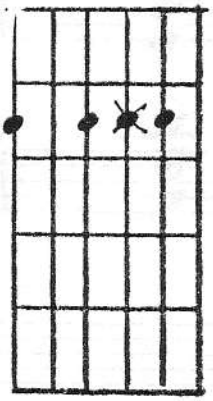












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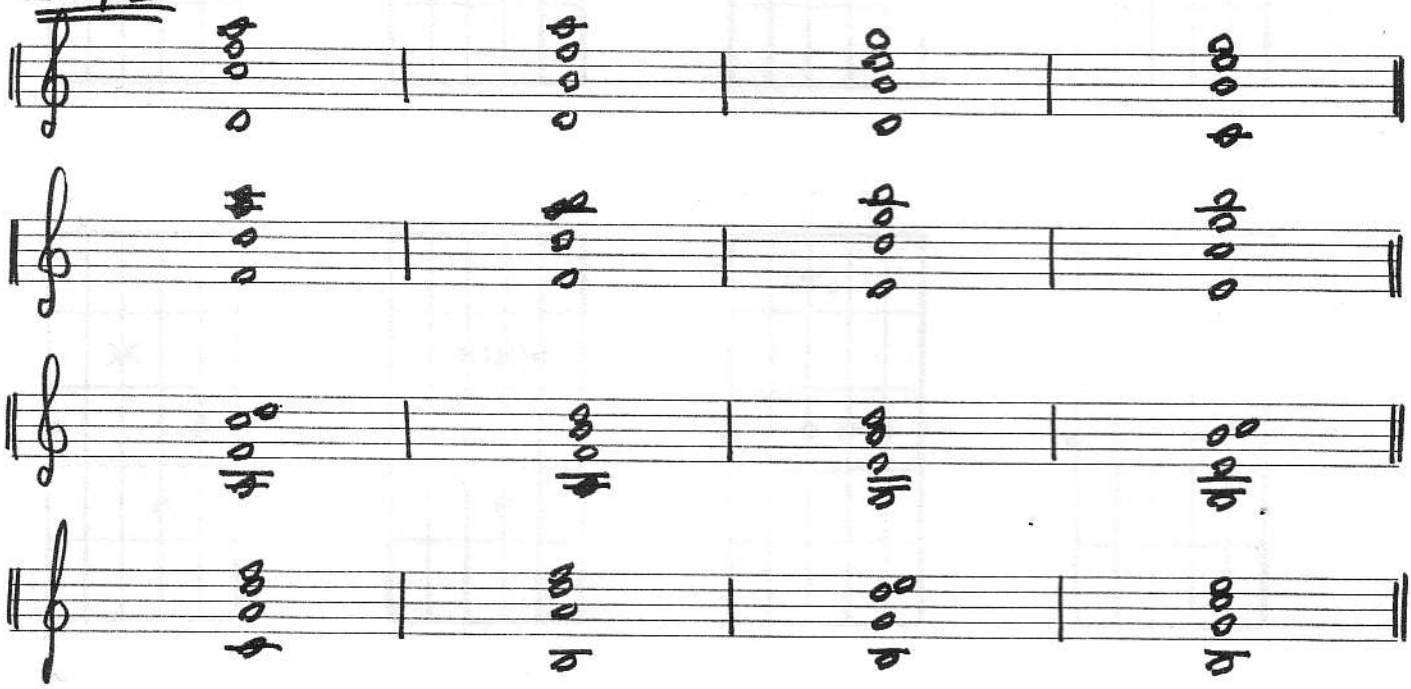

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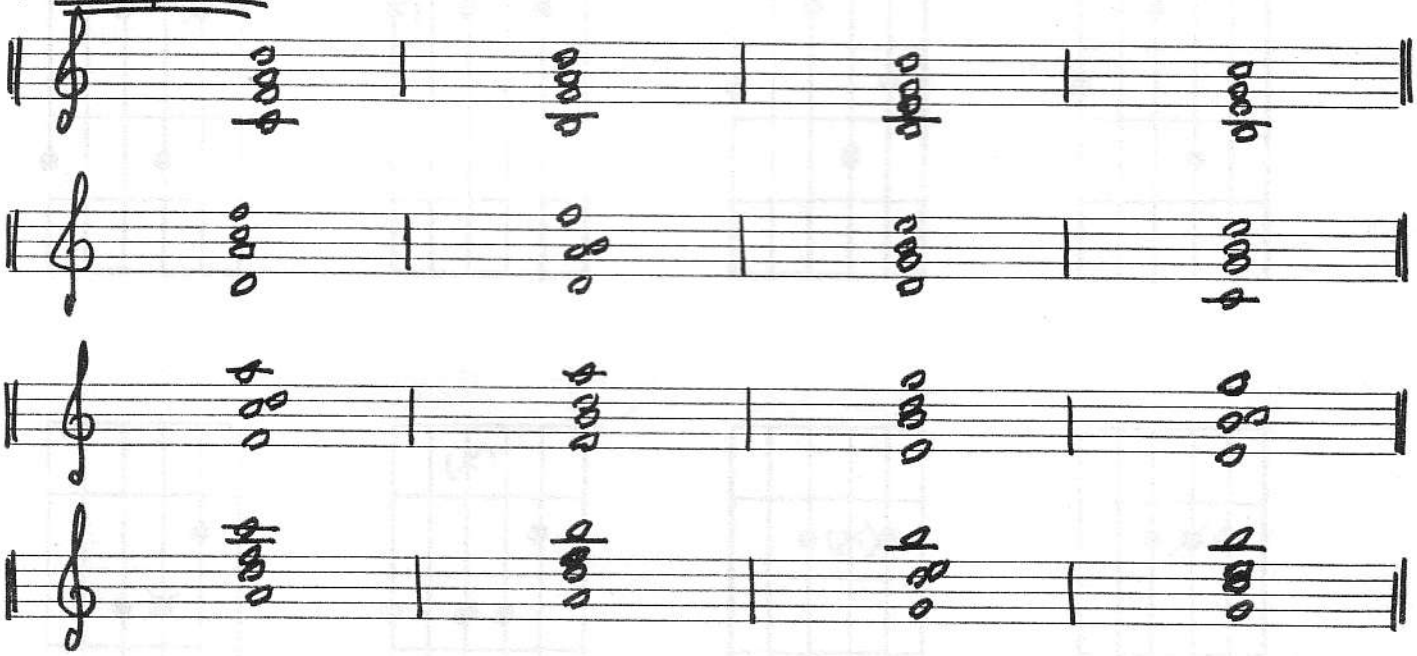

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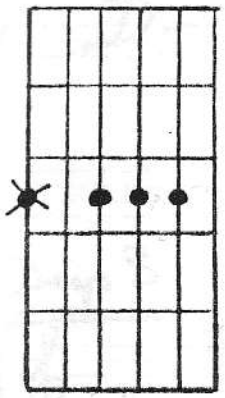
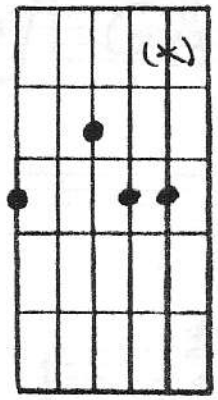
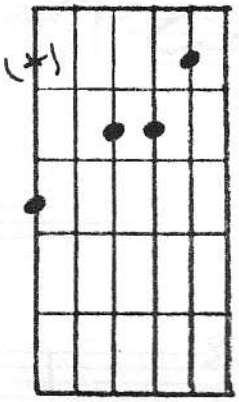


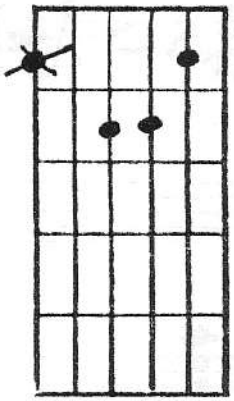
G9

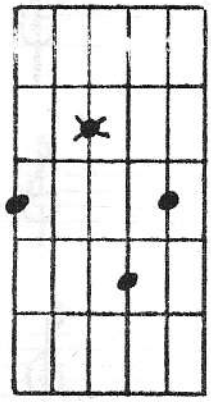


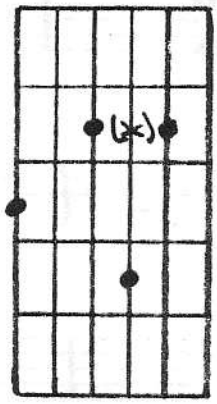
CΔ9

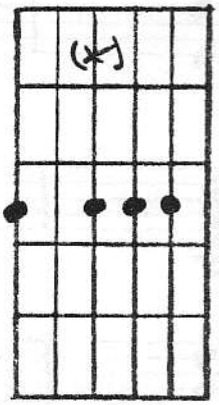


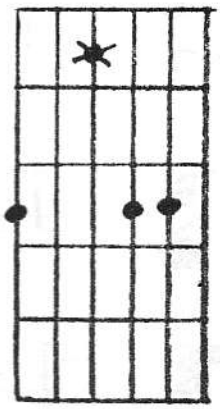
CΔ

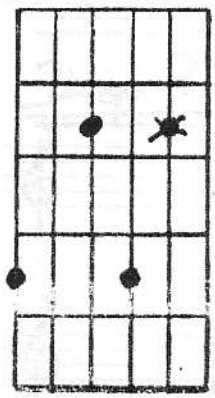


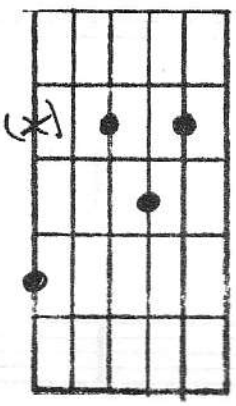


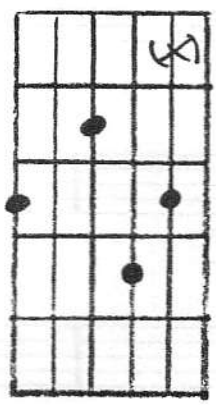


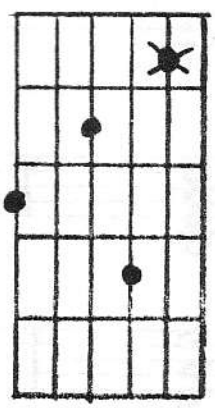


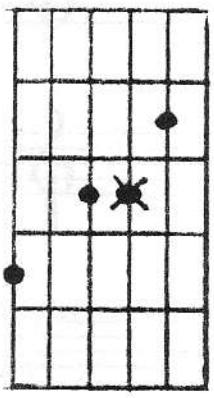


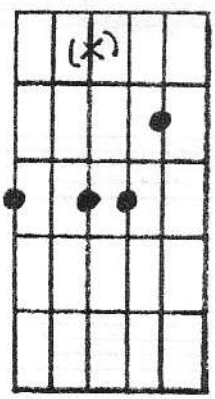


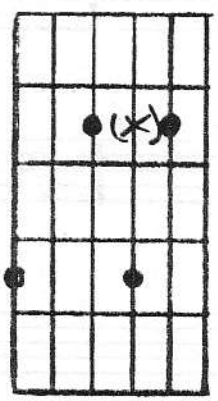


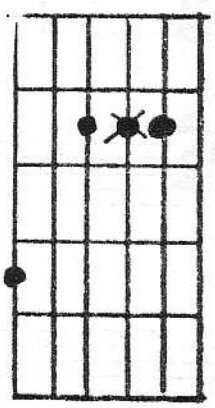












| D-9 [FΔ] | G 9/13 [FΔ#11] | CΔ 6/9 [Asus] | CΔ 9/13 [Esus] |

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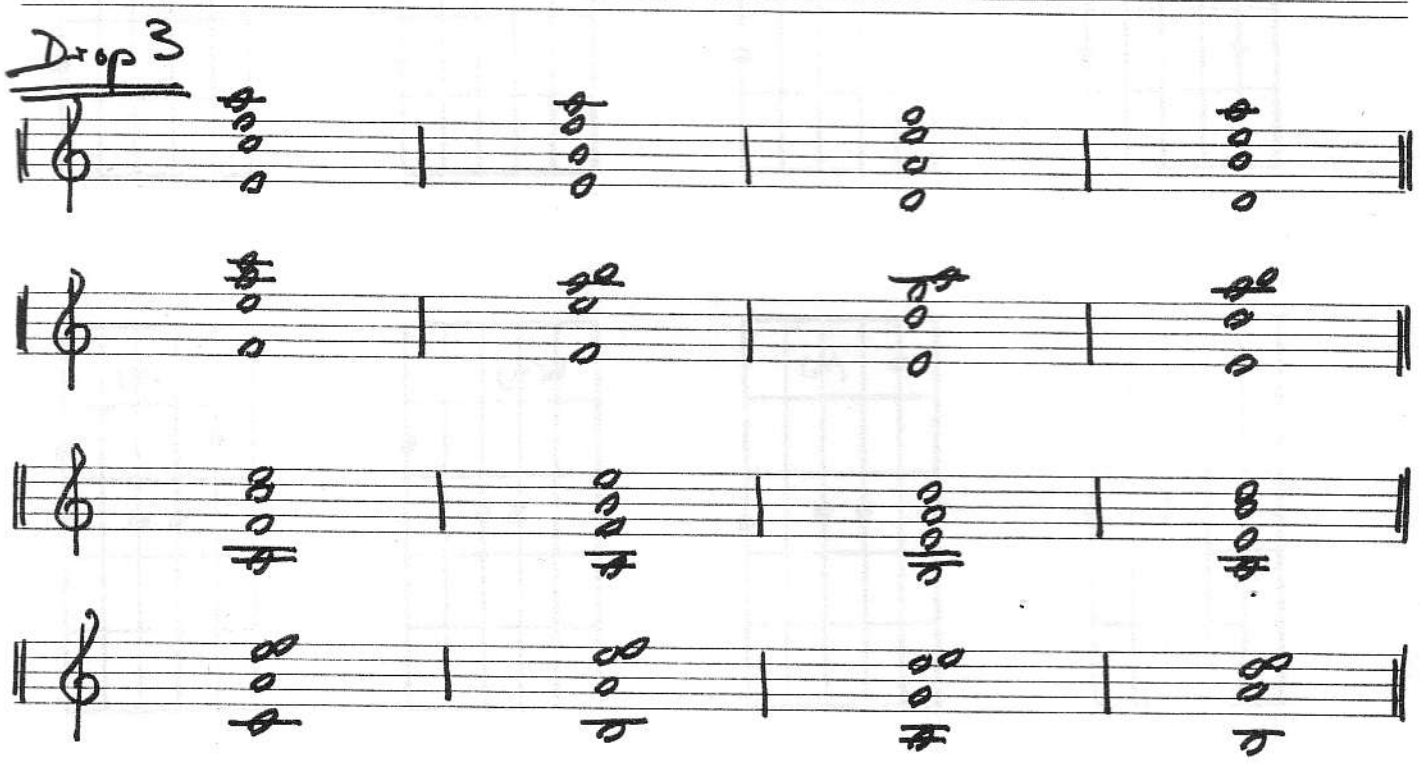

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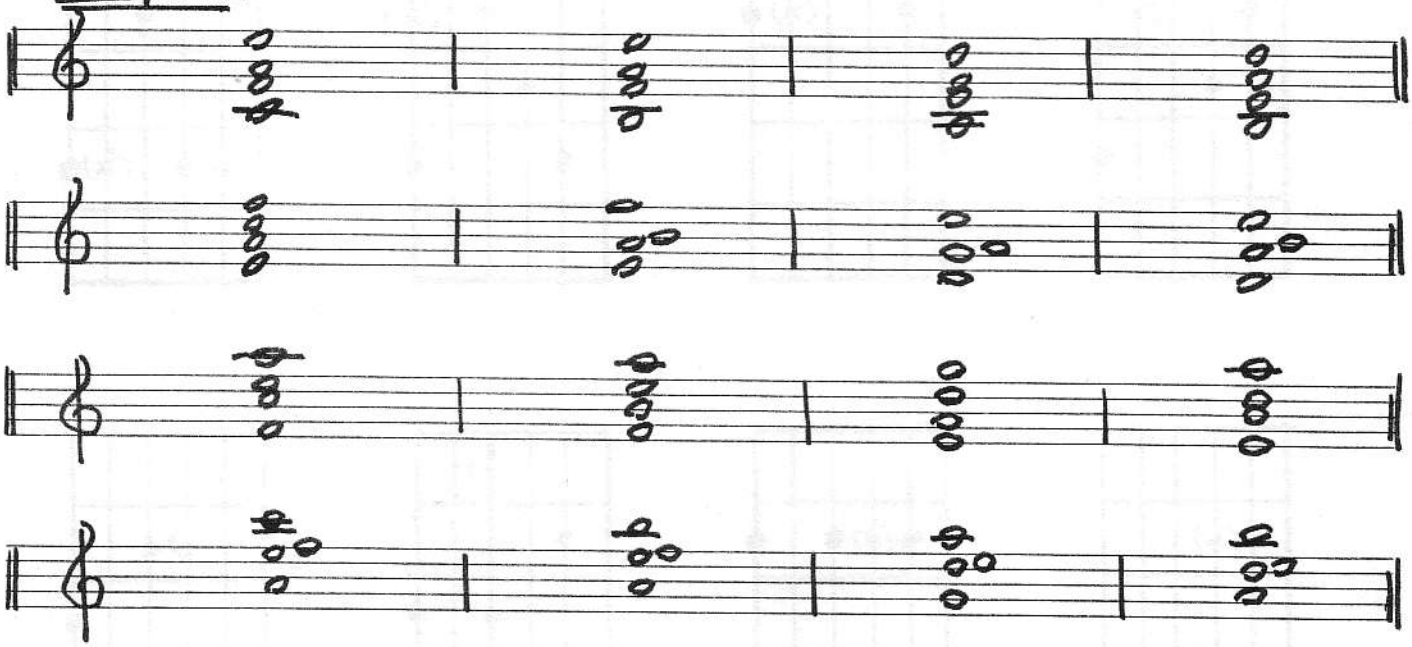
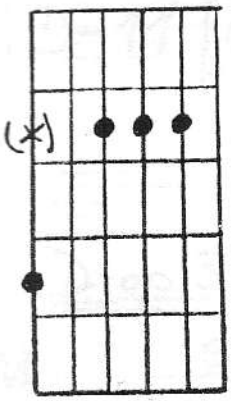
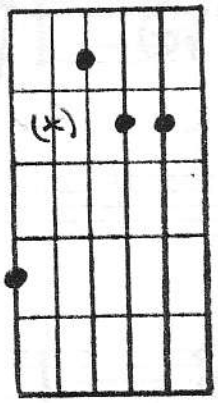


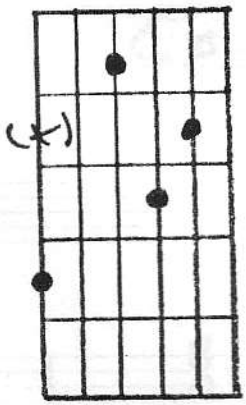
D-9



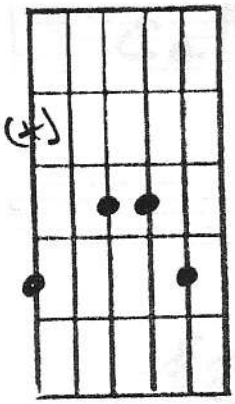
G^{9}_{13}

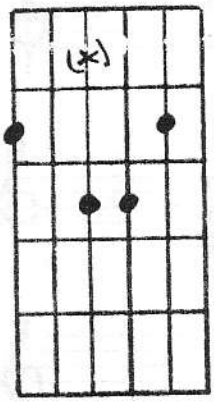


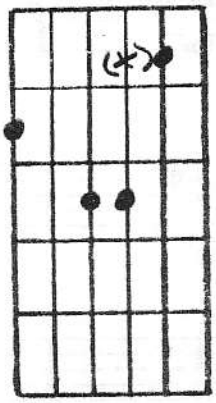
$C\Delta^{6}_{9}$

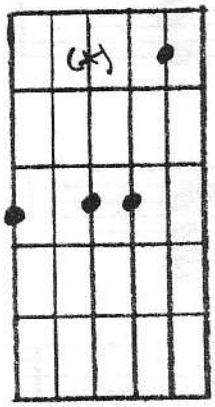


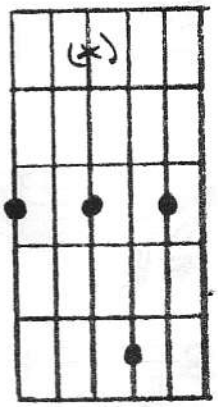
$C\Delta^{9}_{13}$

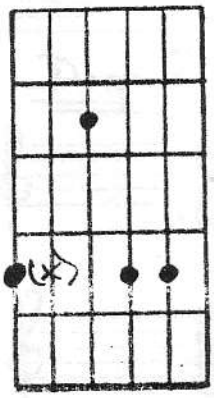


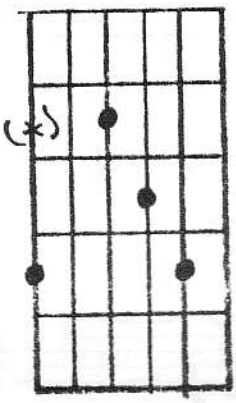


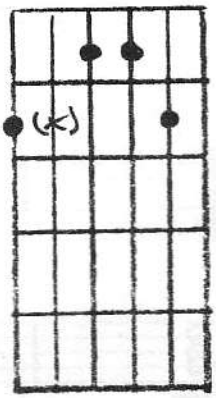


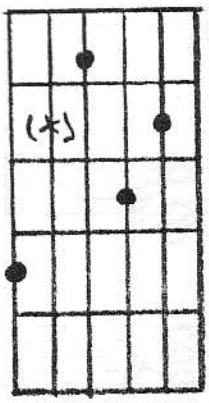


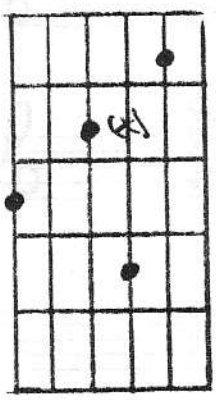


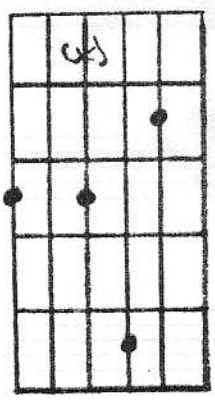


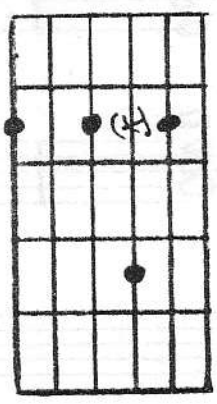


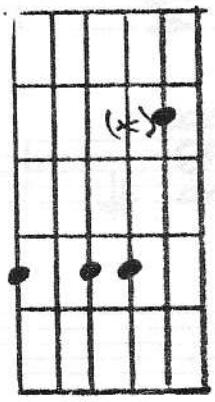












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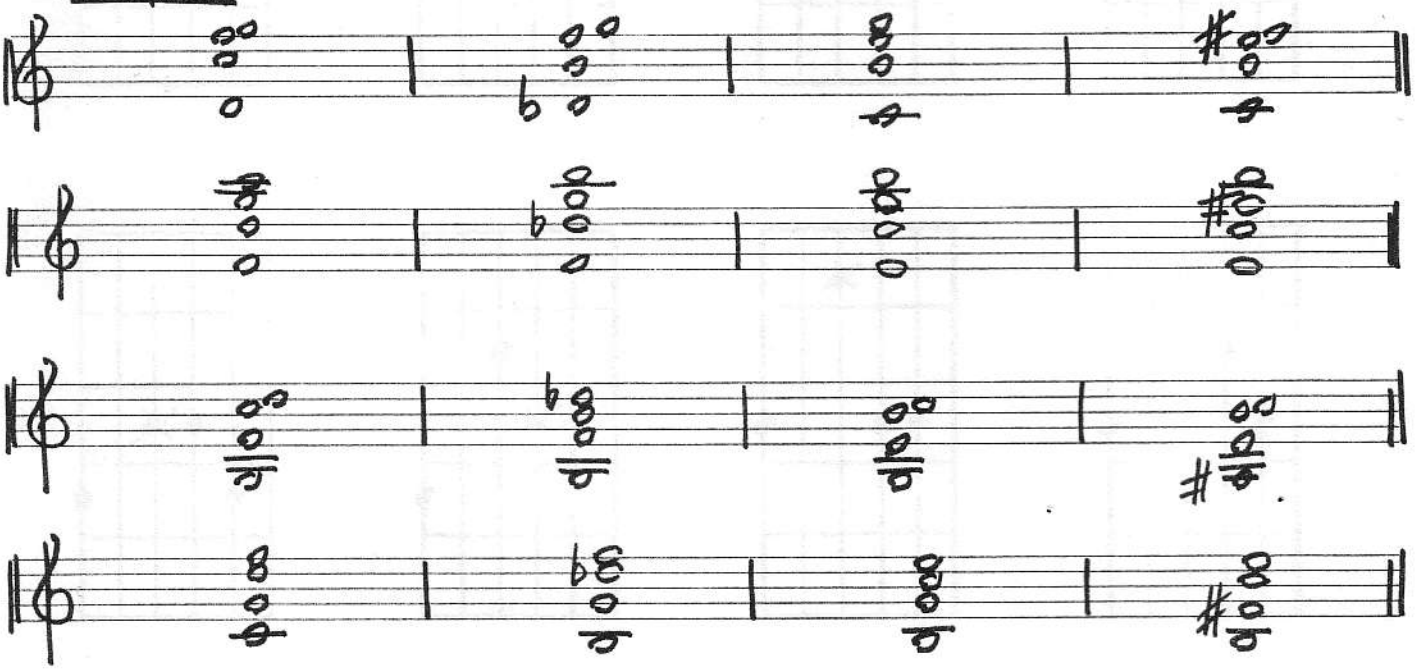

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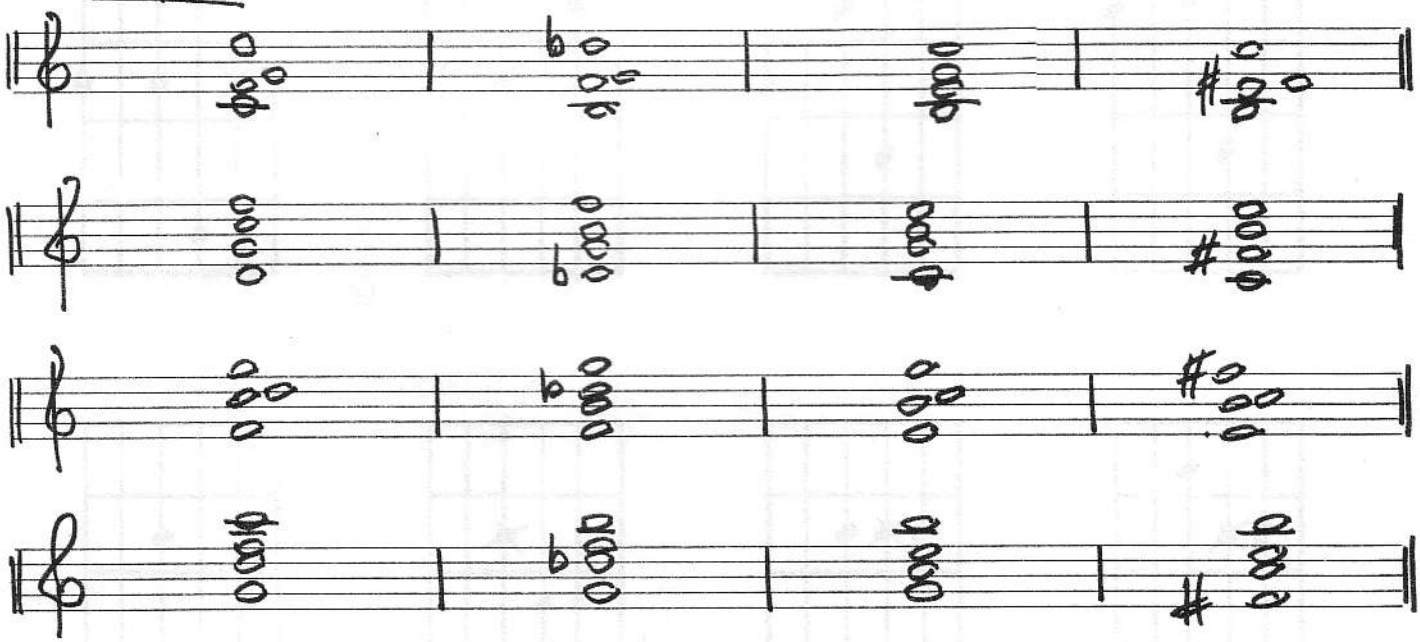

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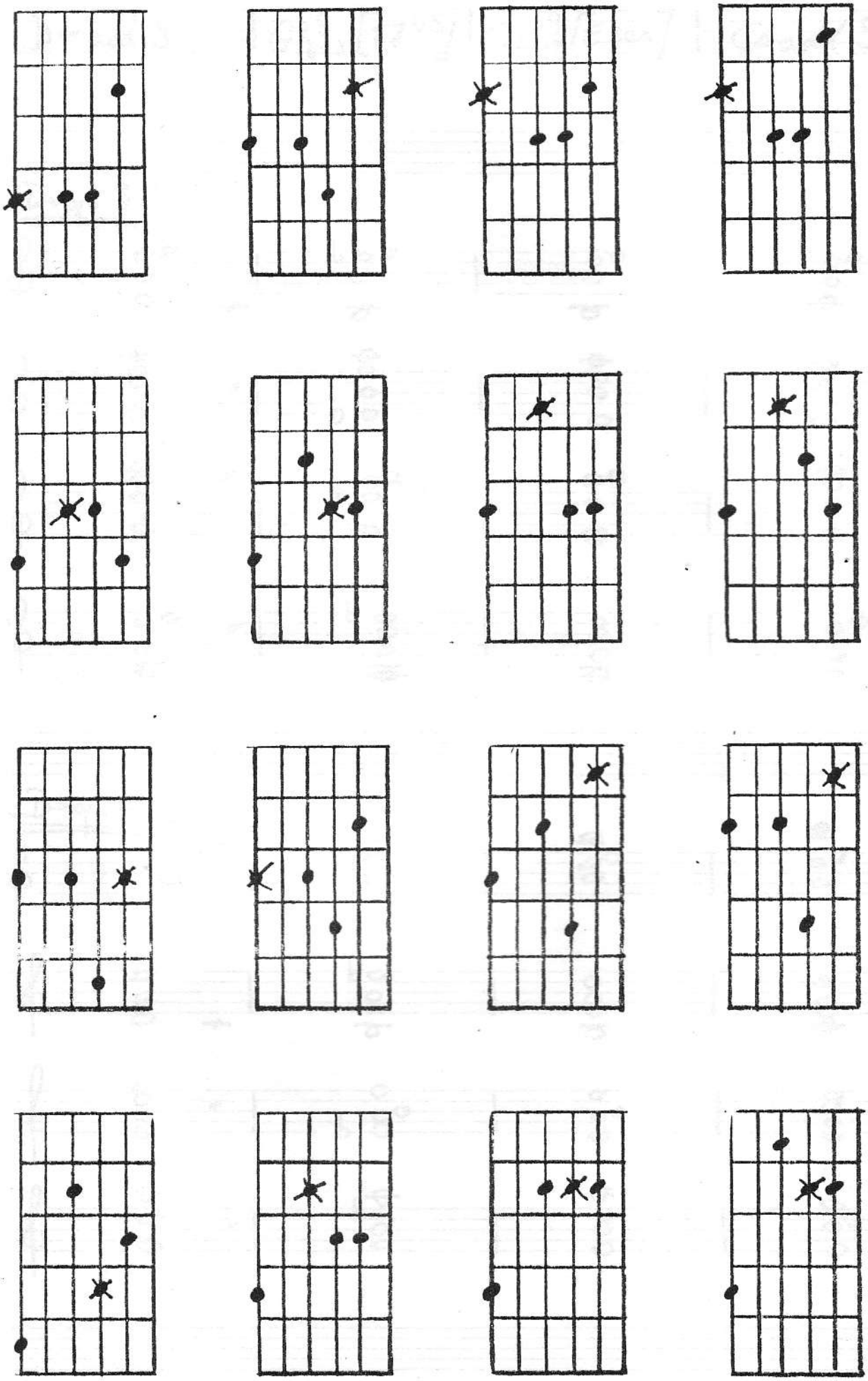
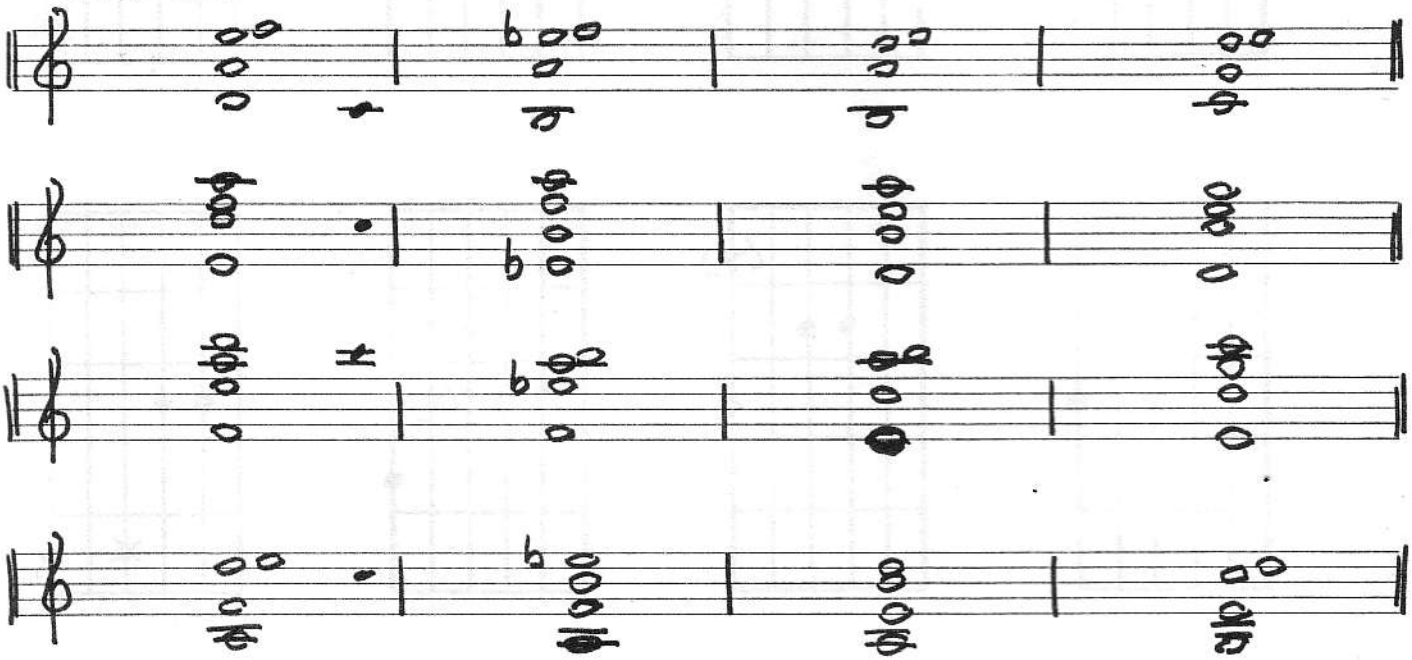
D-11 G7^{b5} C$_\Delta$ C$_\Delta$#11



| D-add 9 | $G7^{9}_{b13}$ [$F7^{b5}$] | $C\Delta^{9}_{13}$ [E sus] | C△add 9 |

Drop 3



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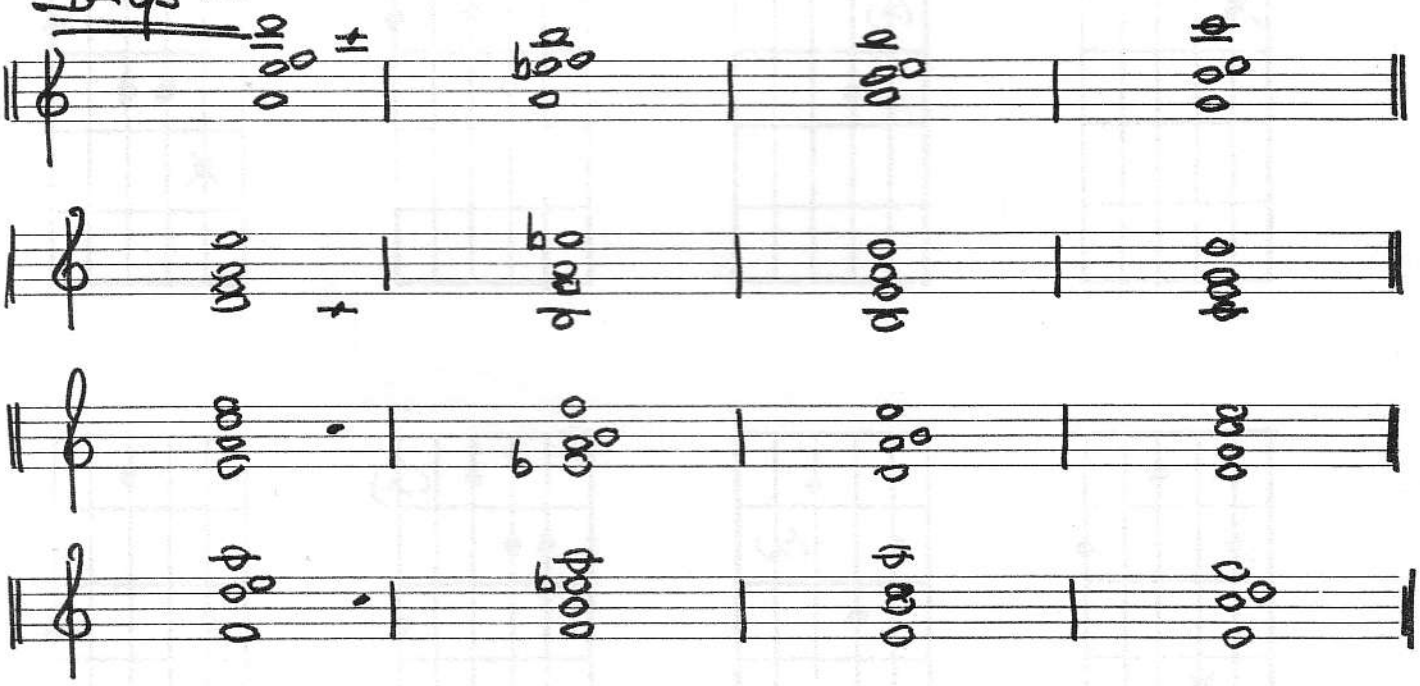
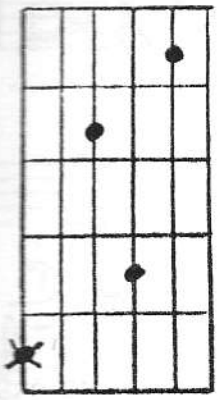
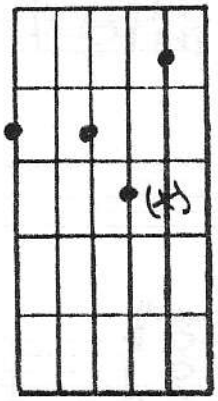


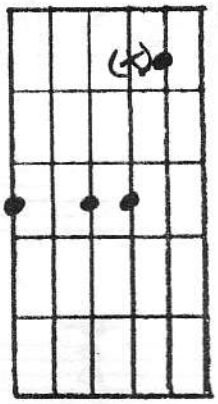
D- add 9



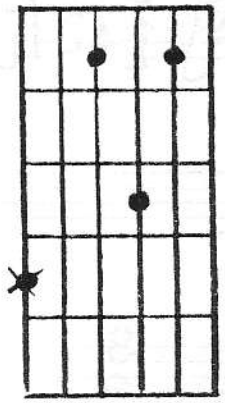
$G7_{\flat 13}^{9}$

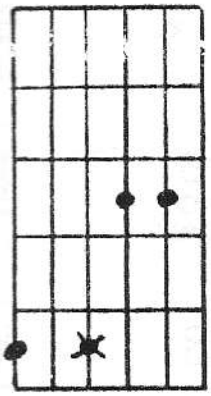


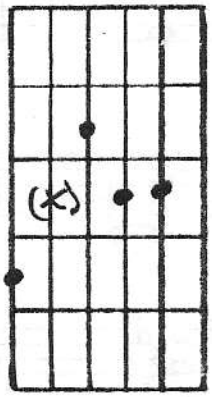
$C\Delta_{13}^{9}$

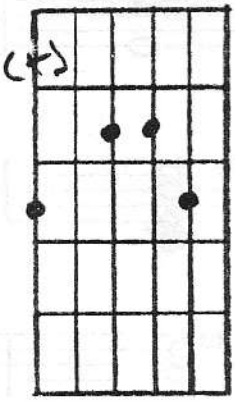


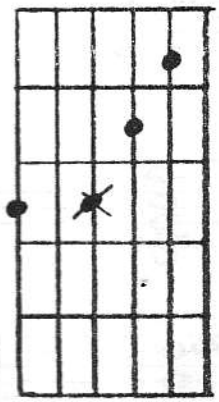
C add 9

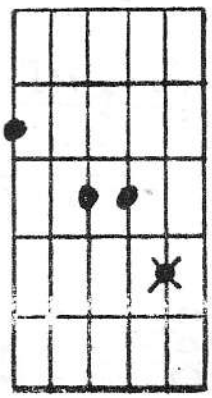


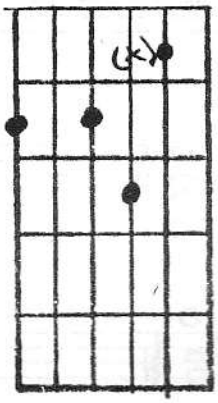


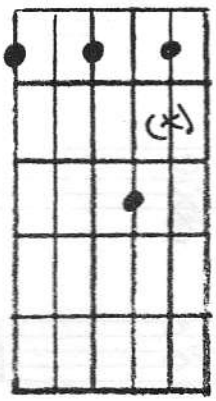


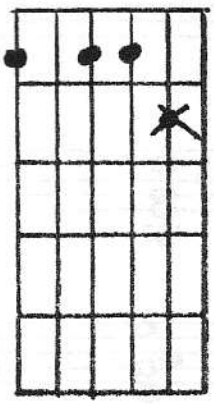


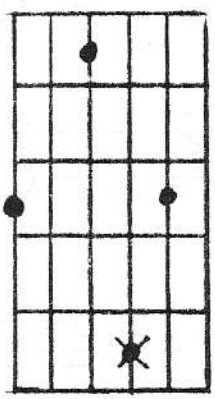


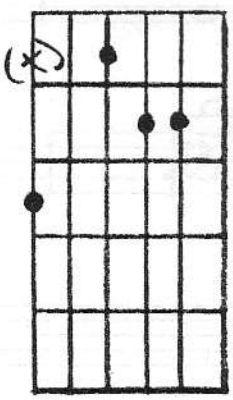


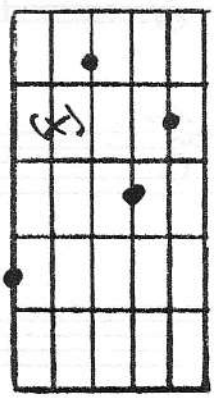


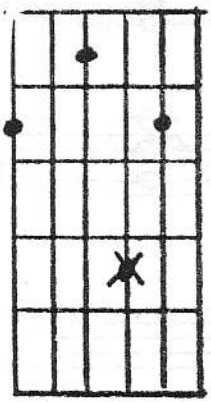


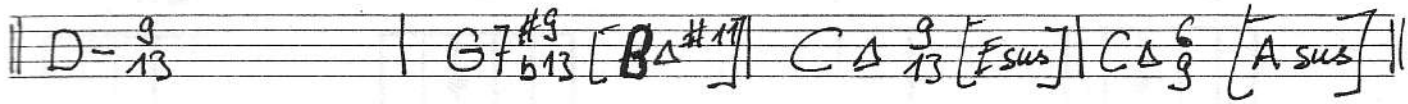


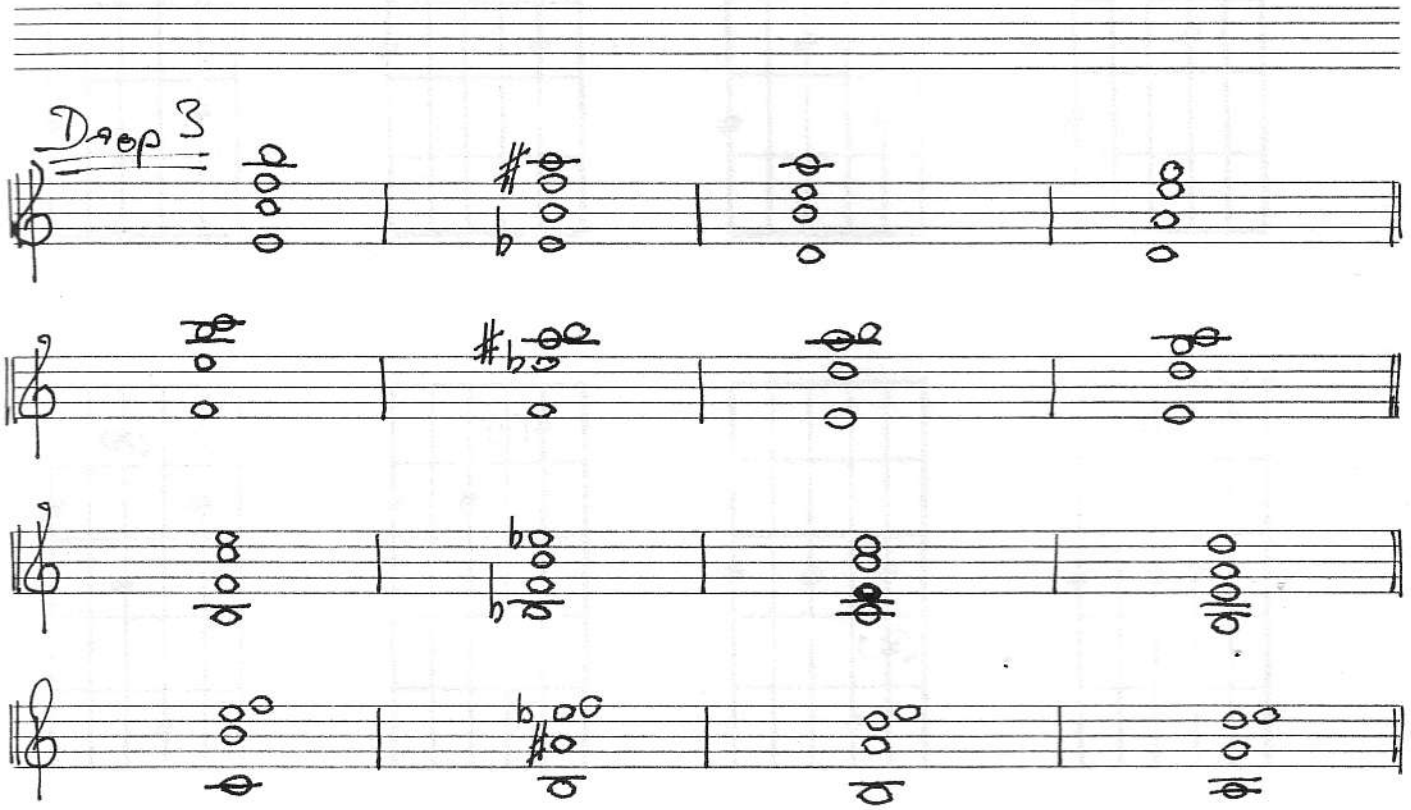


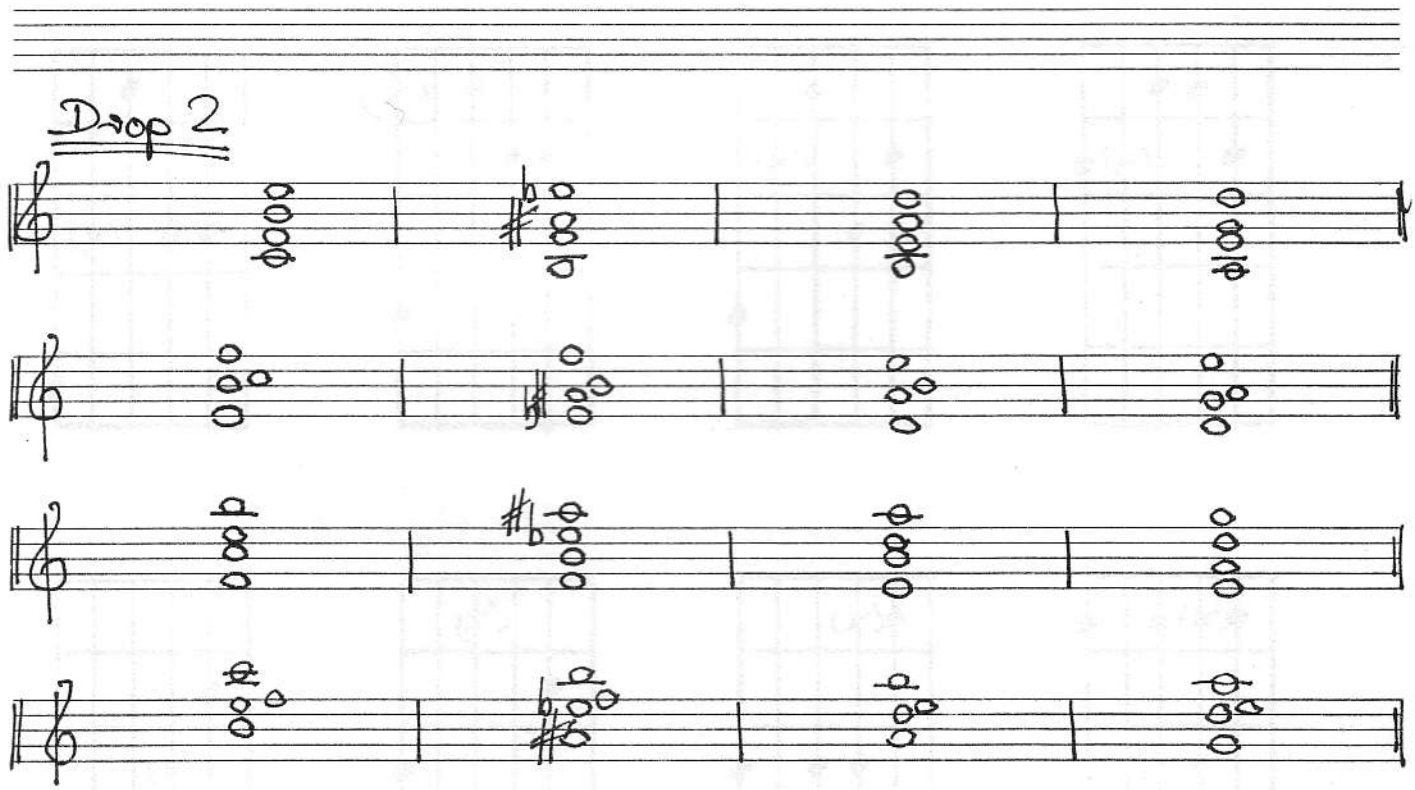




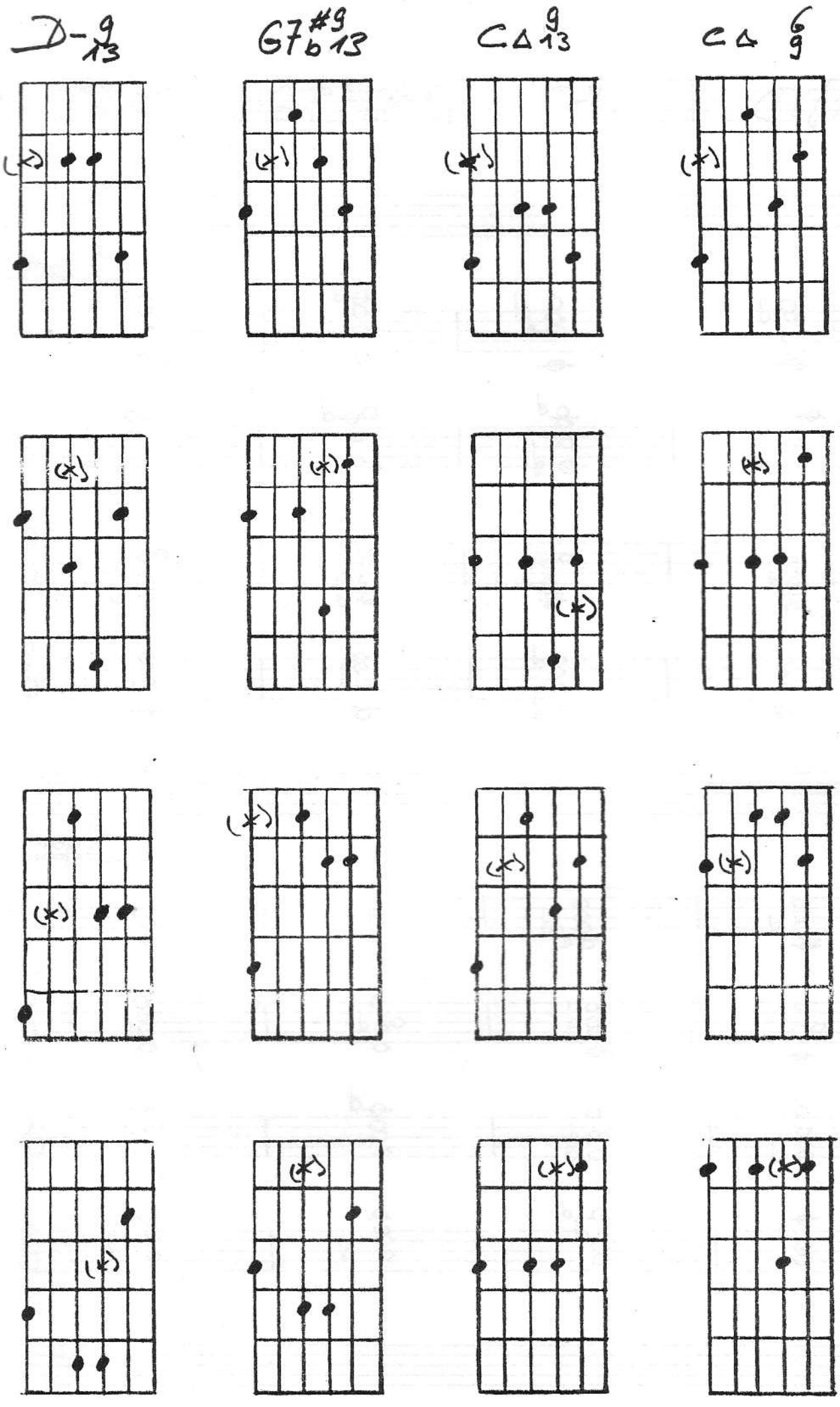


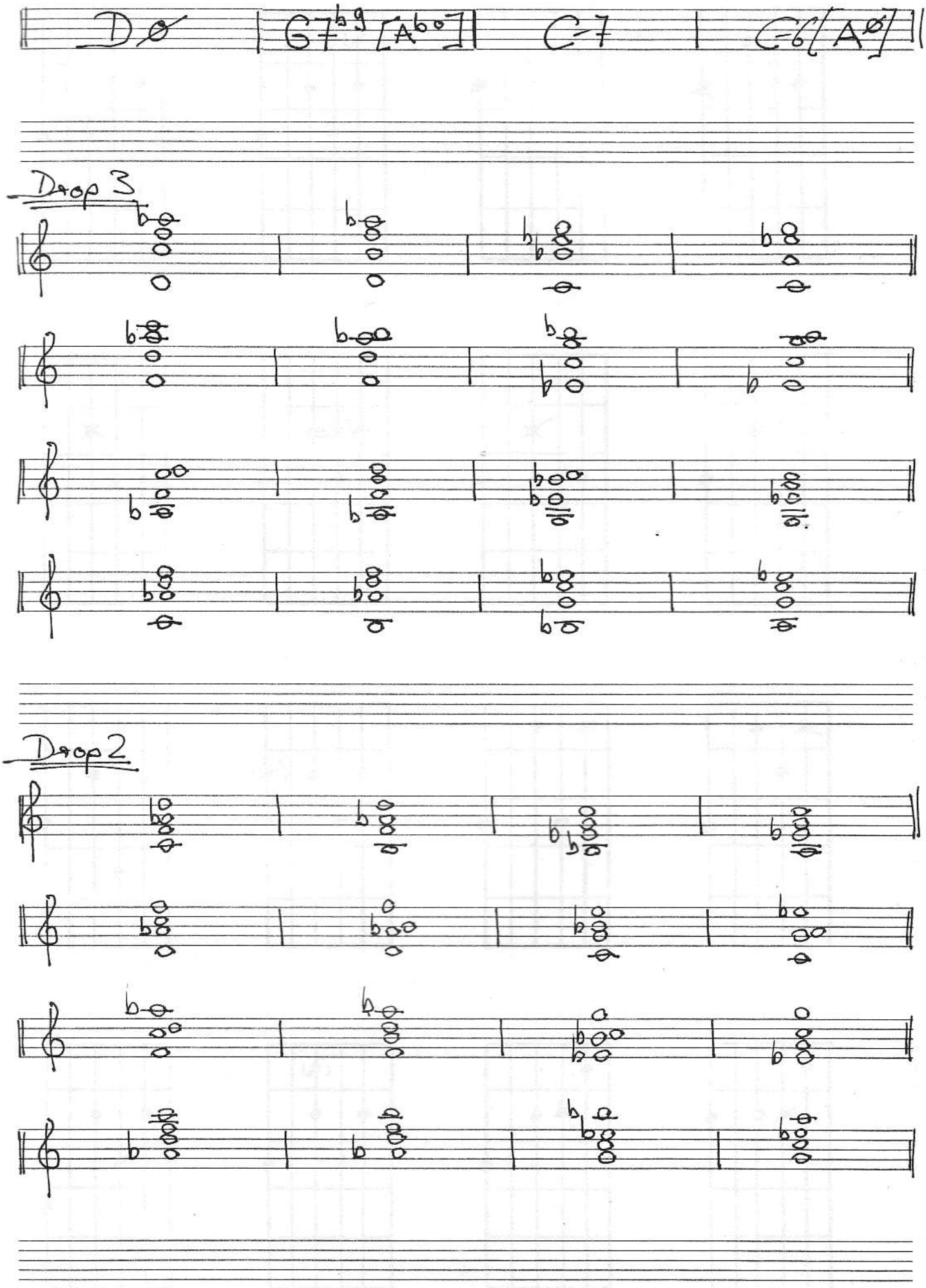






neuner-notenschreibpapiere, 12 systeme, 1001


D-9/13
G7#9b13
CΔ9/13
CΔ 6/9



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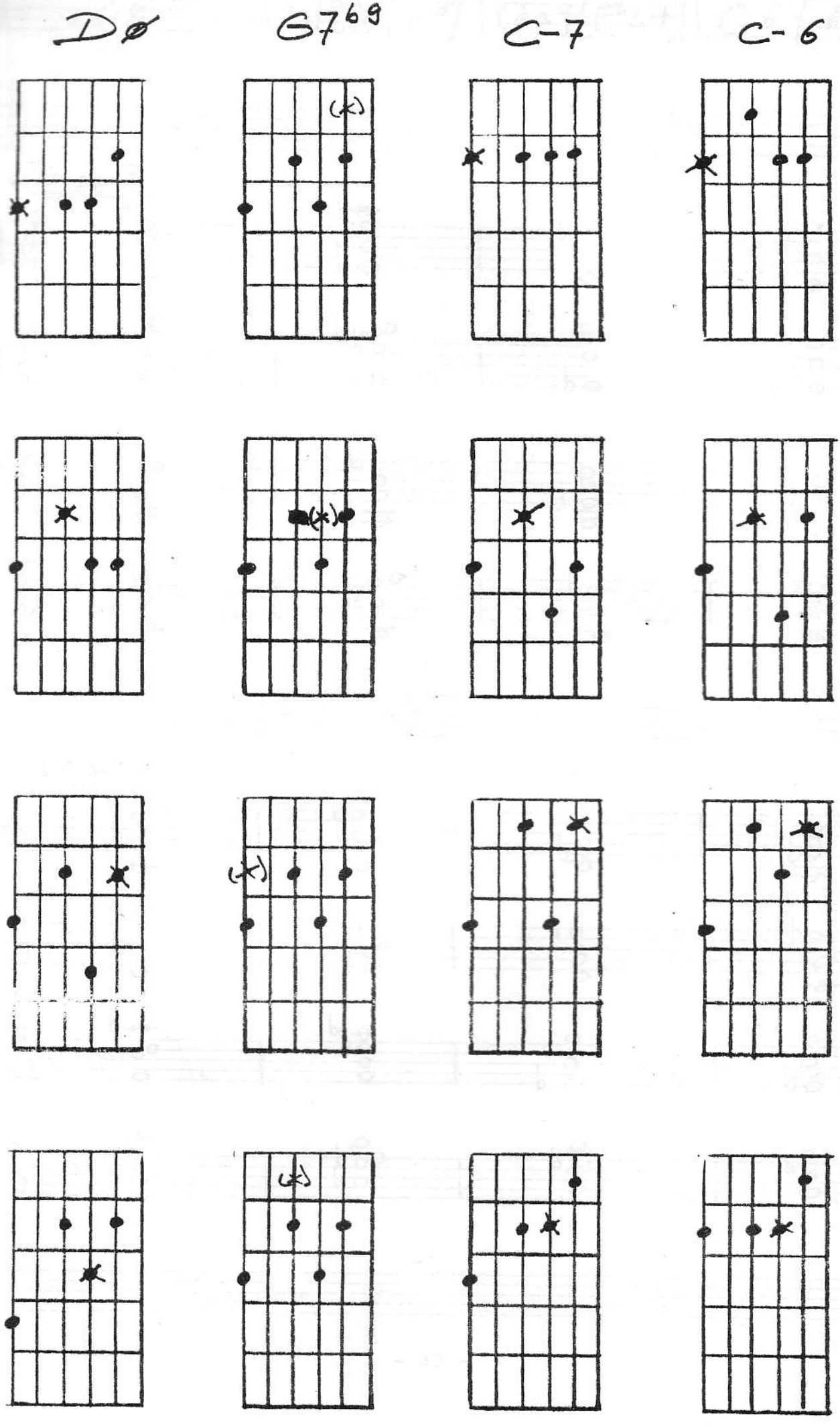
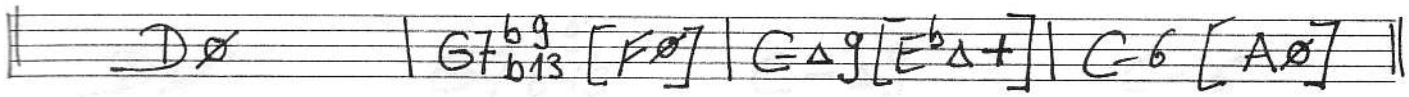

Dø
G7b9
C-7
C-6



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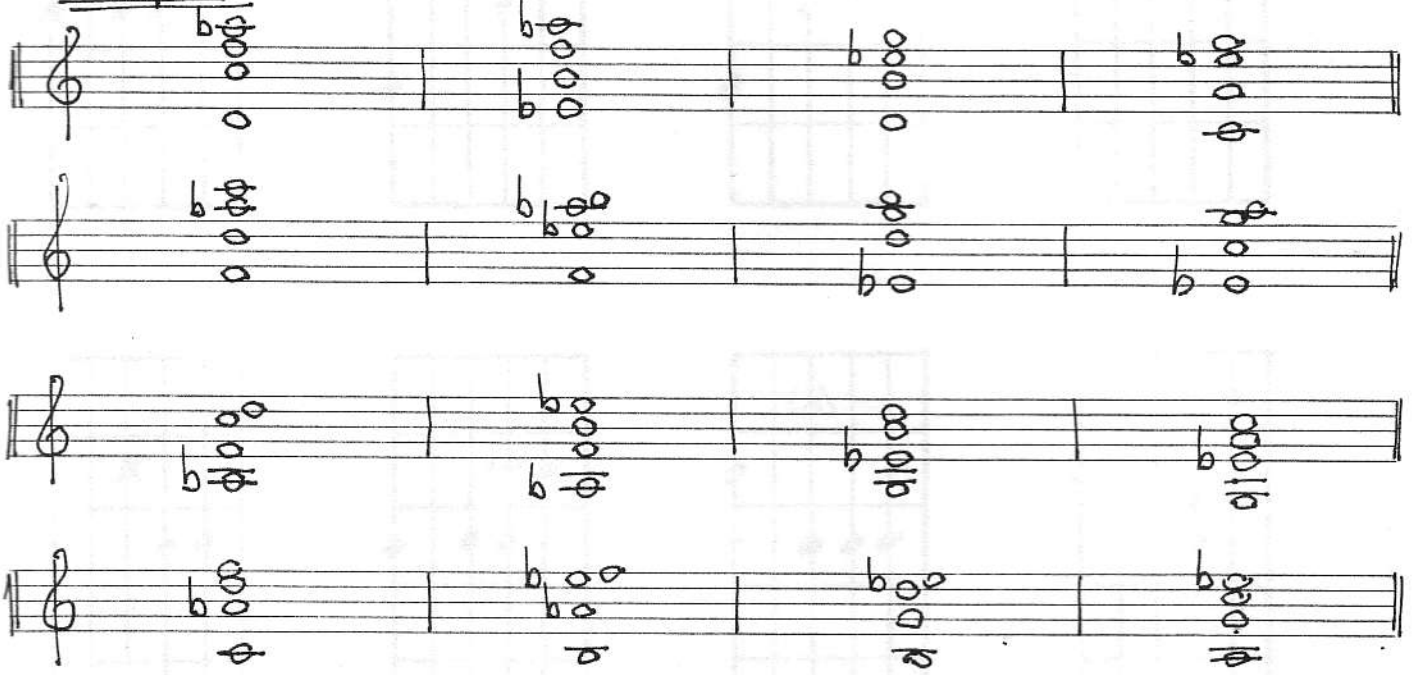

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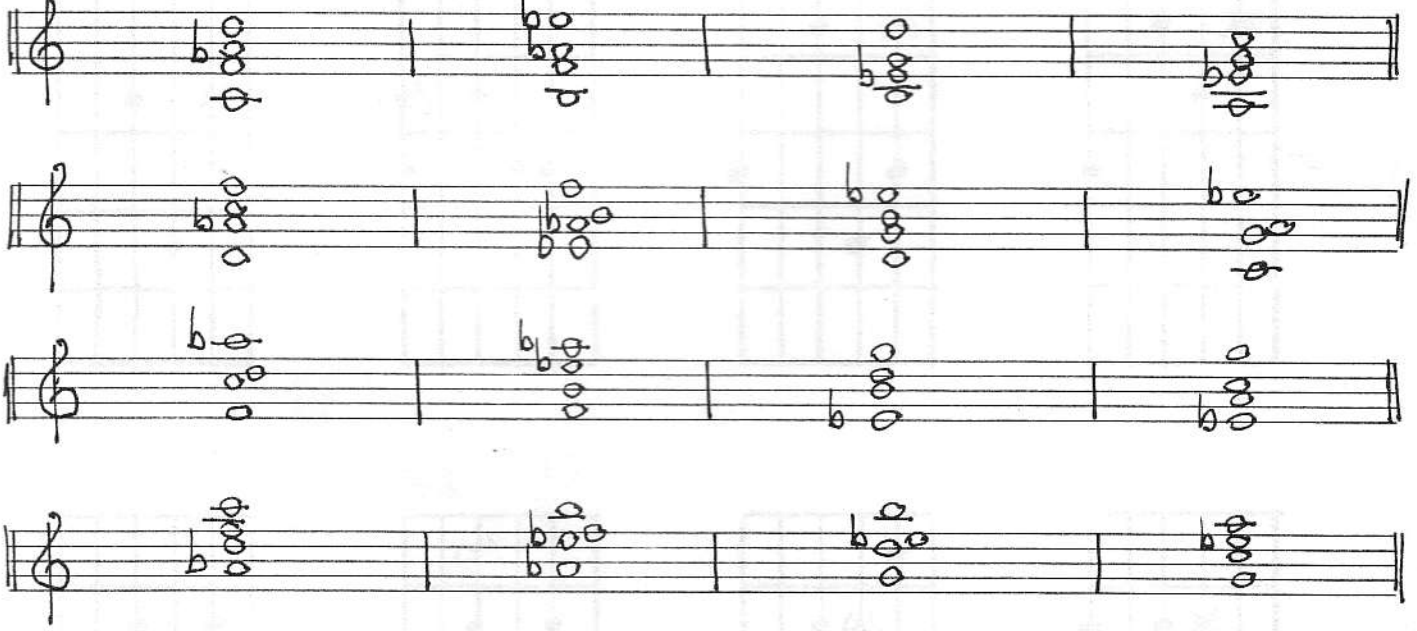
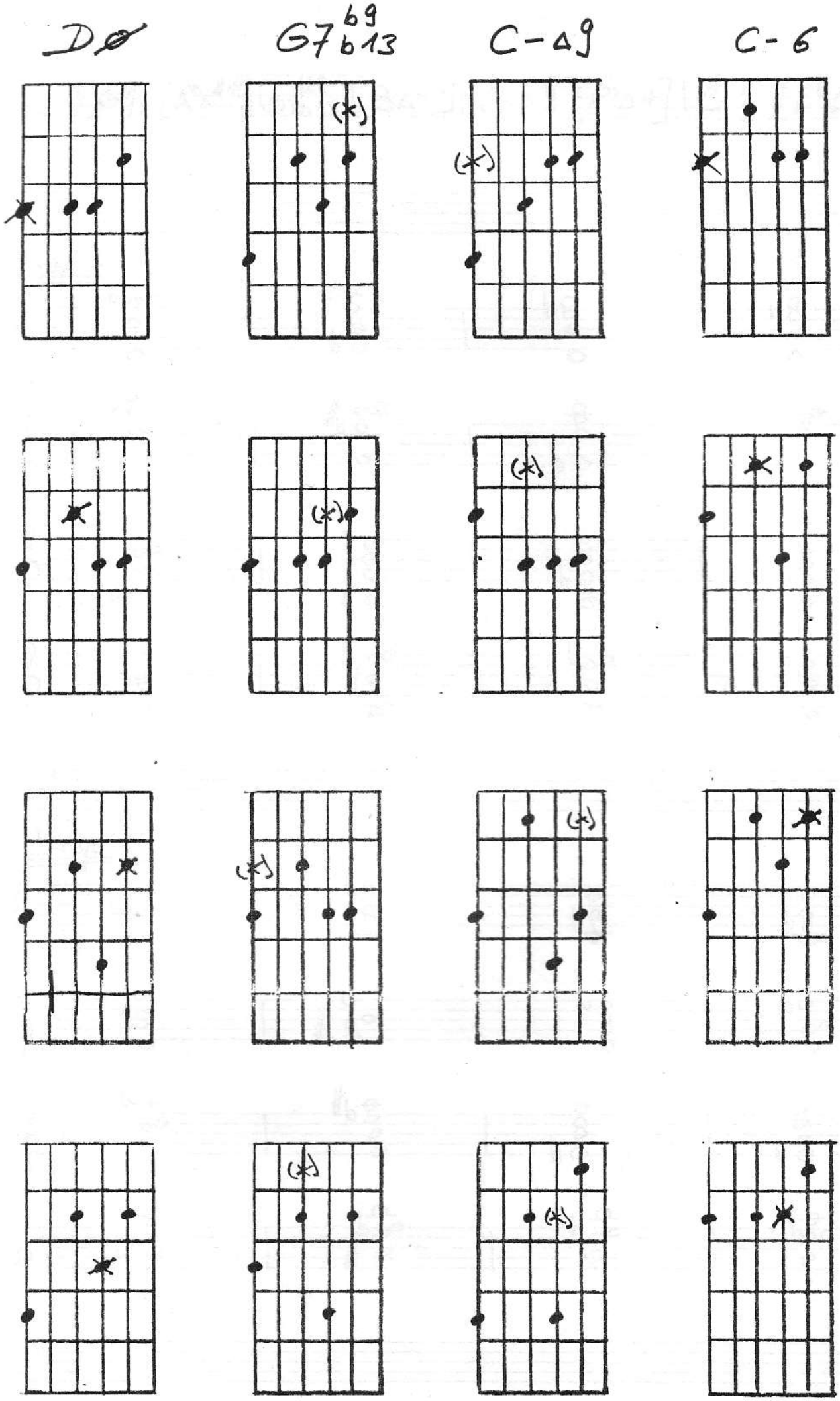
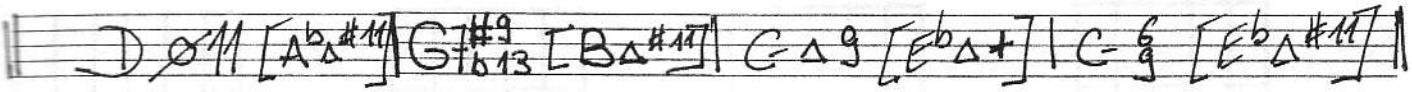



D∅
G7 b9 b13
C-Δ9
C-6



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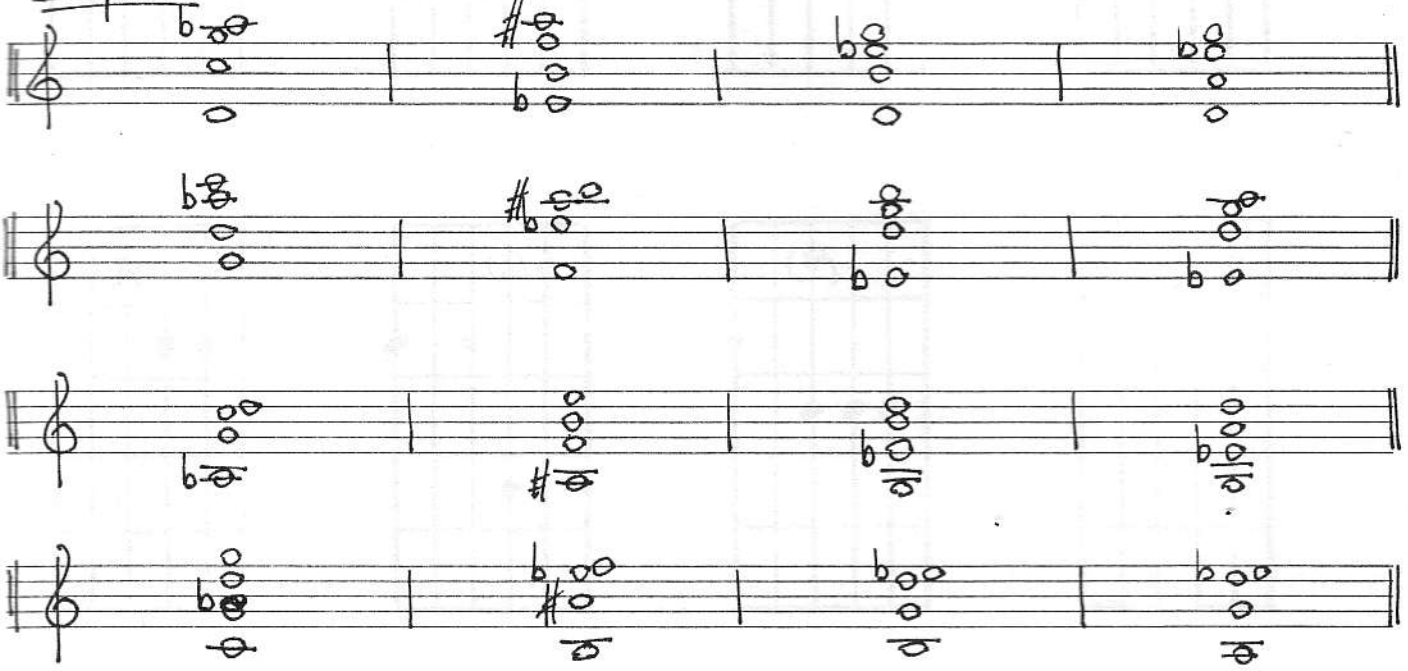

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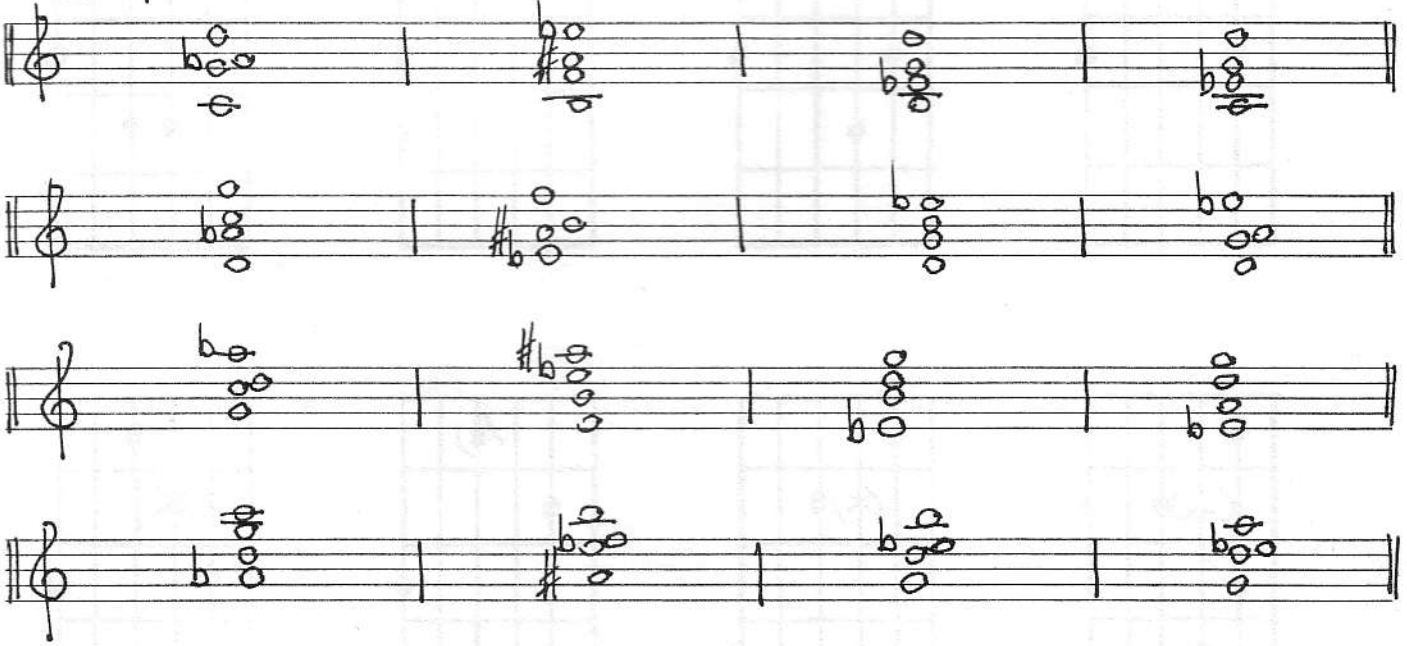
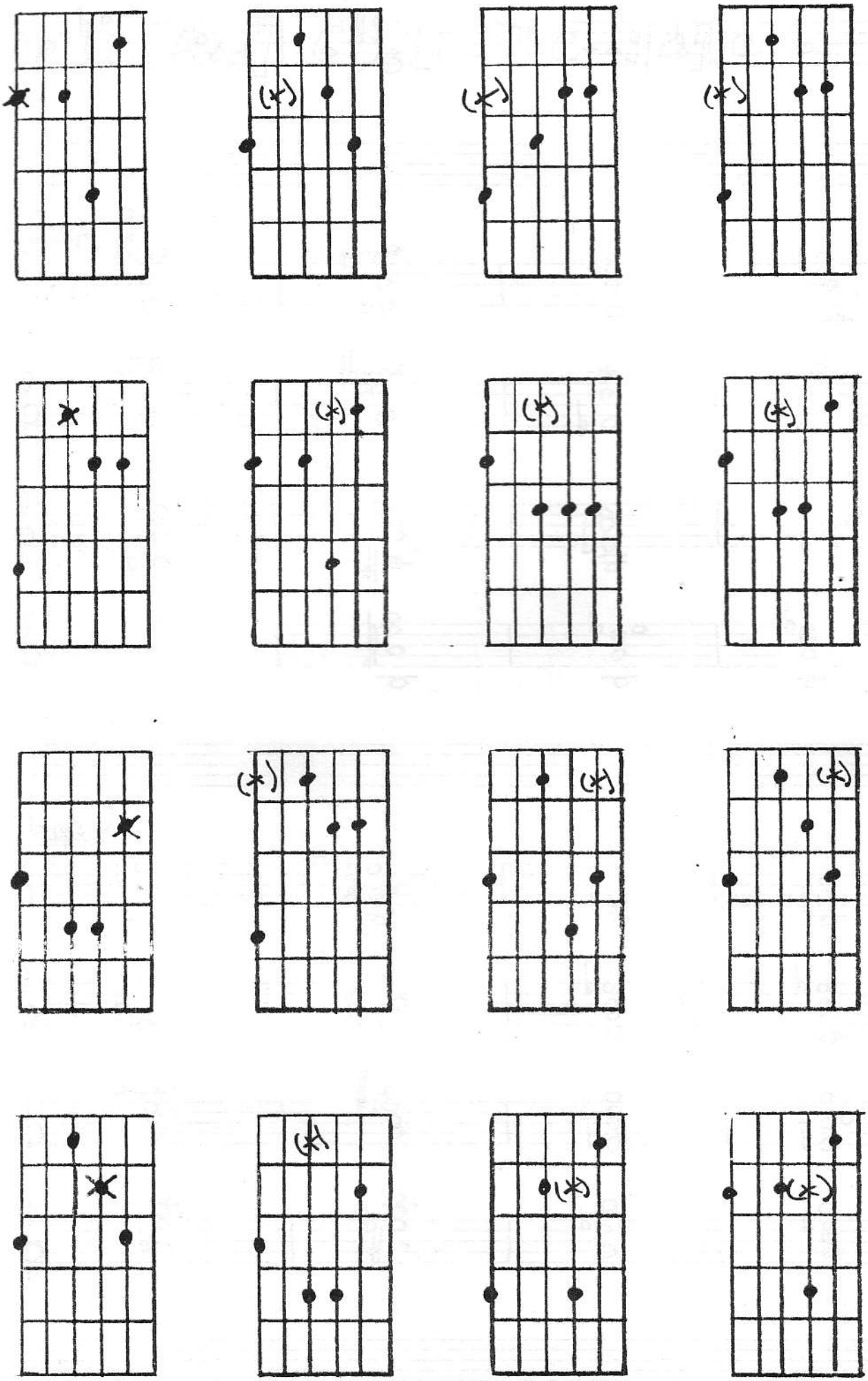
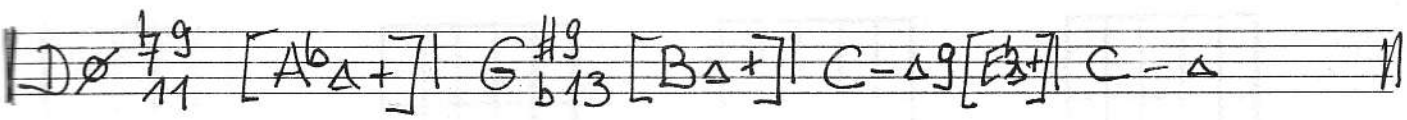
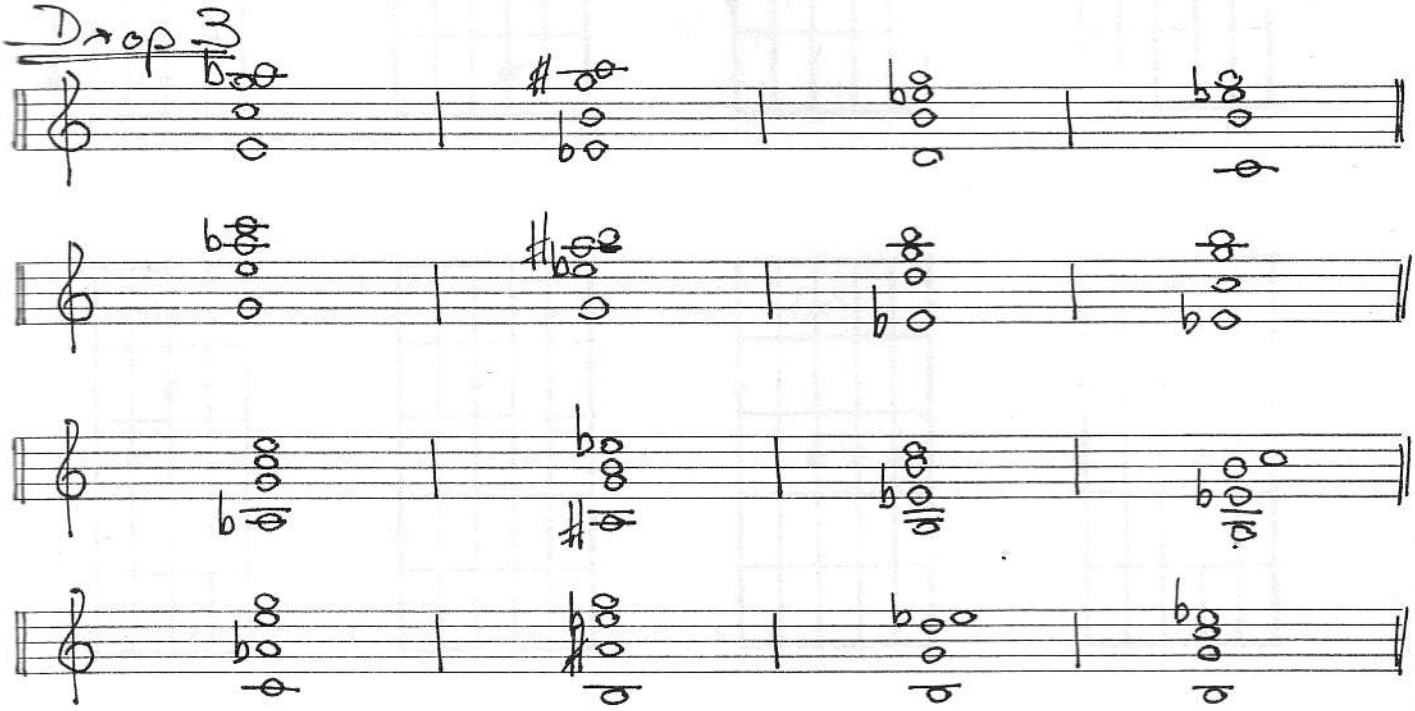


D∅11 G7$^{b13}_{\#9}$ C-Δ9 C-$^{6}_{9}$




Dø 7 9 11 [A♭Δ+] | G #9 ♭13 [BΔ+] | C-Δ9 [E♭Δ+] | C-Δ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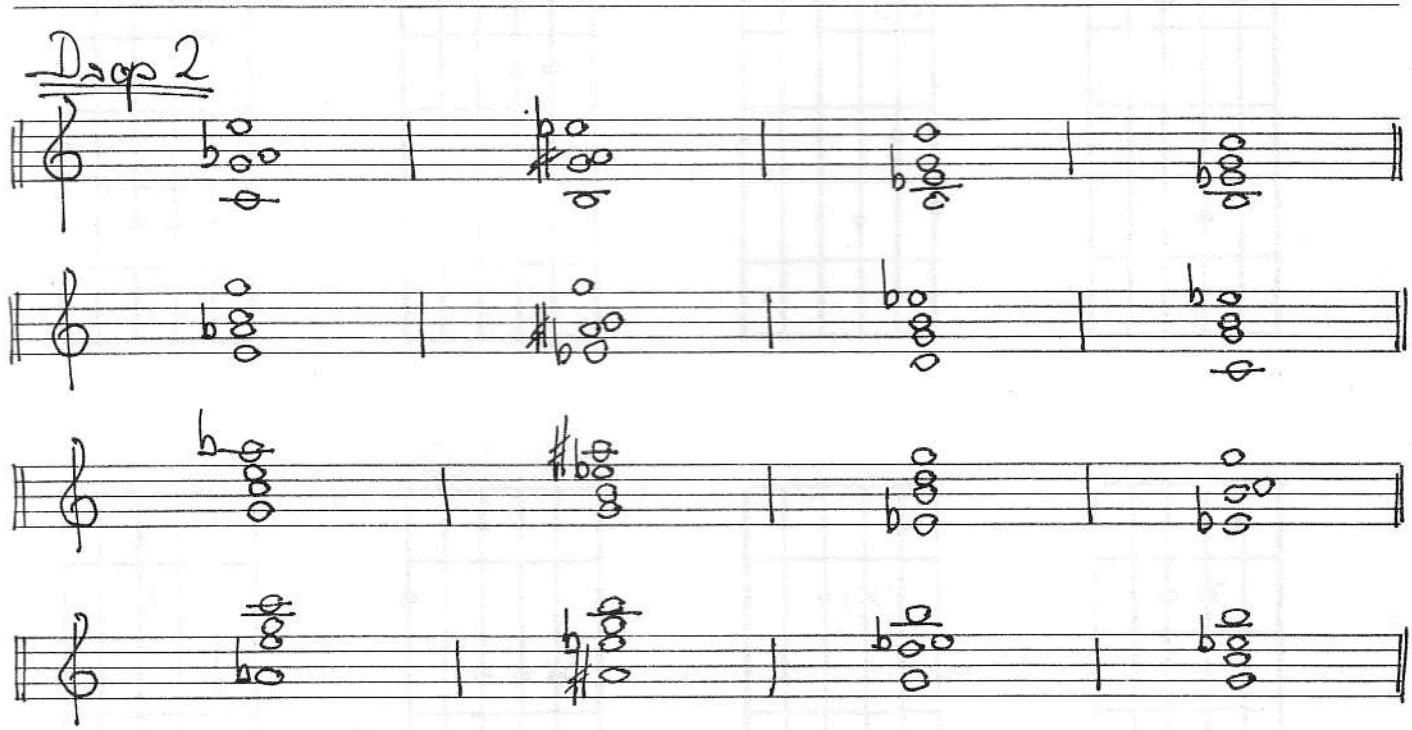
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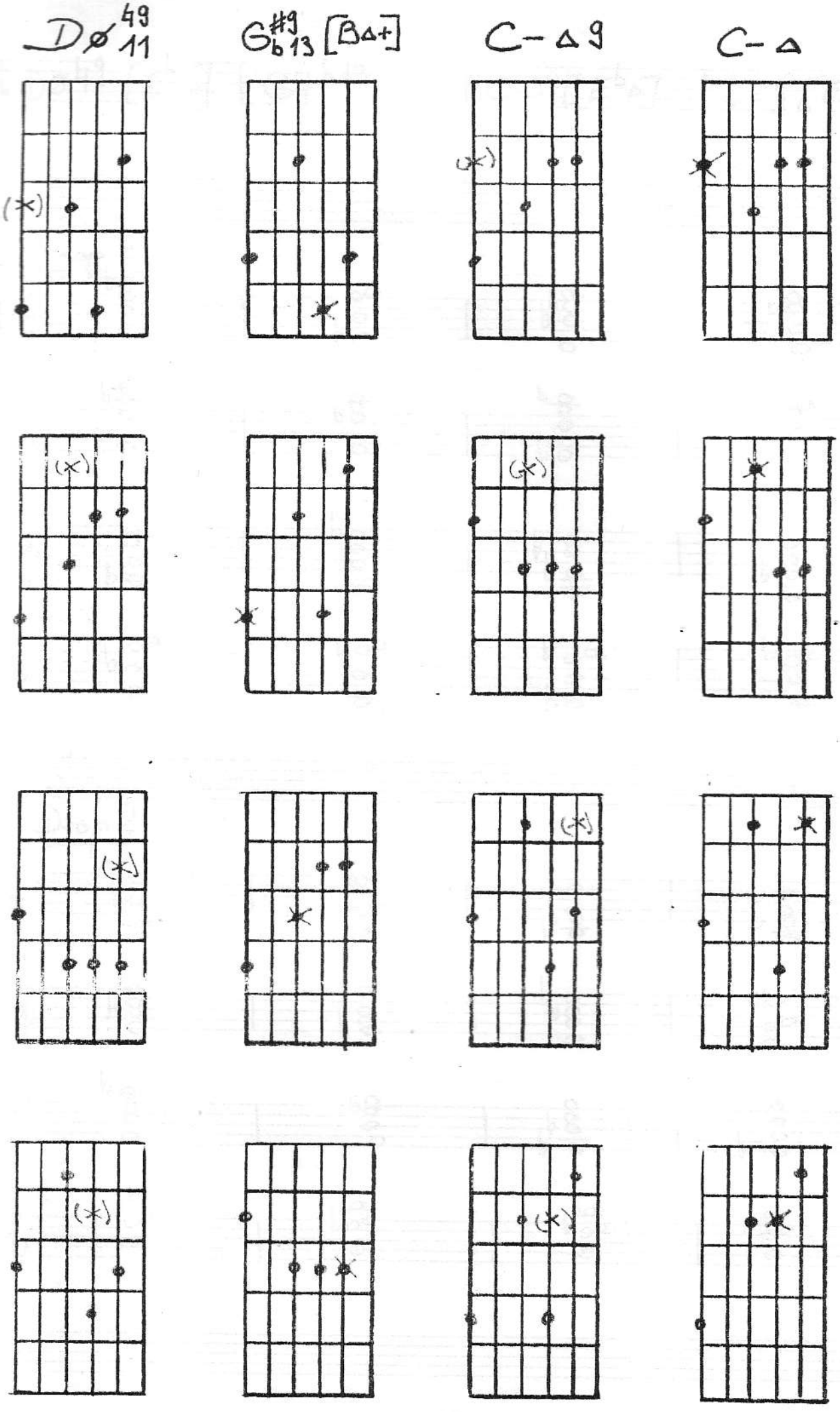
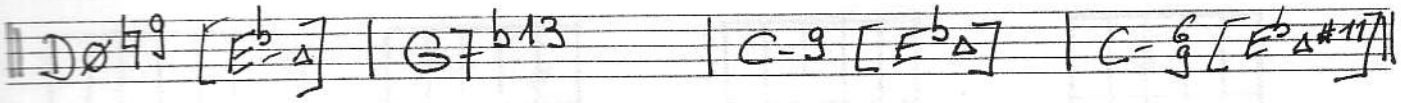

Dø 9 11
G #9 b13 [BΔ+]
C- Δ 9
C- Δ



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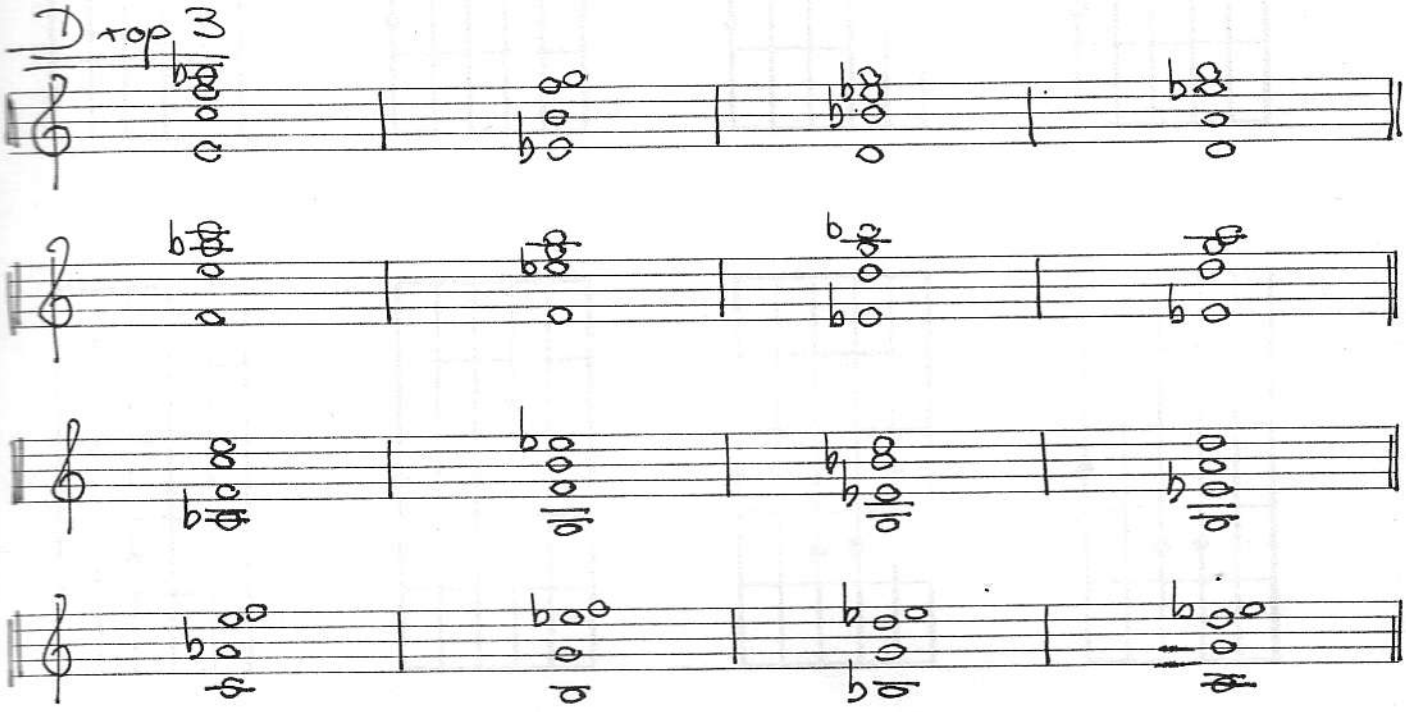

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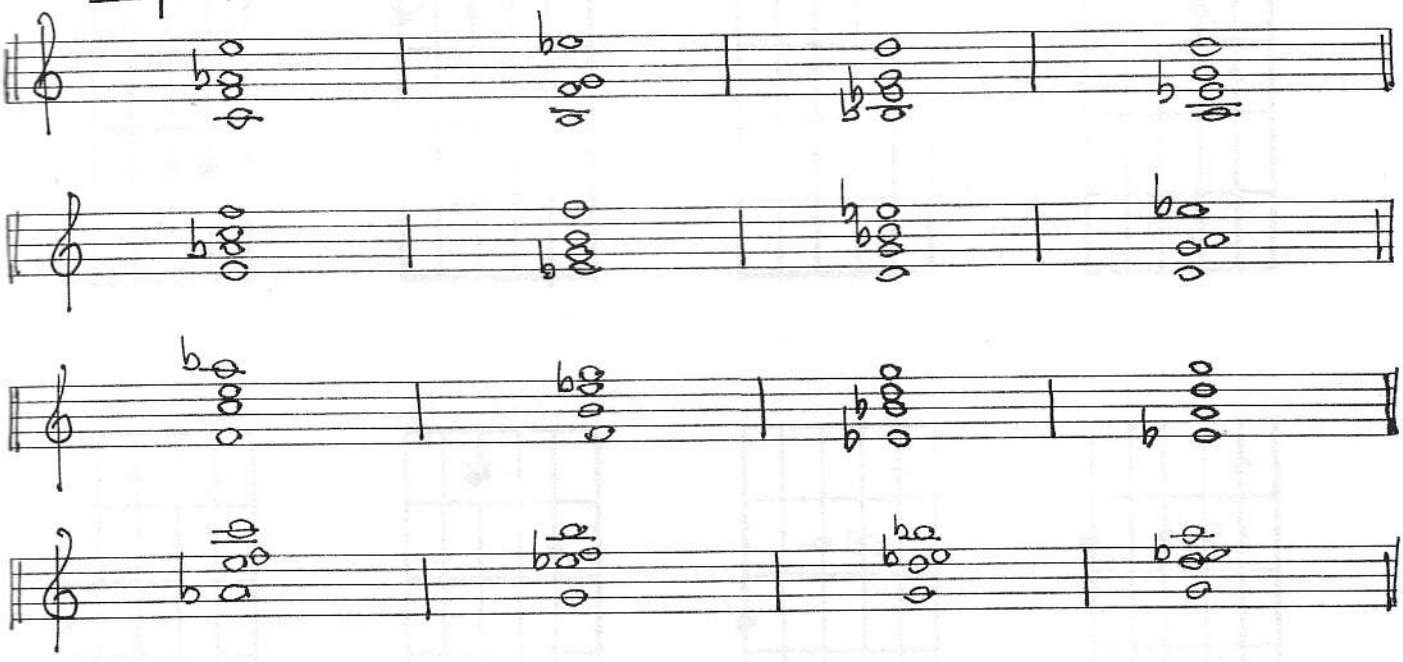
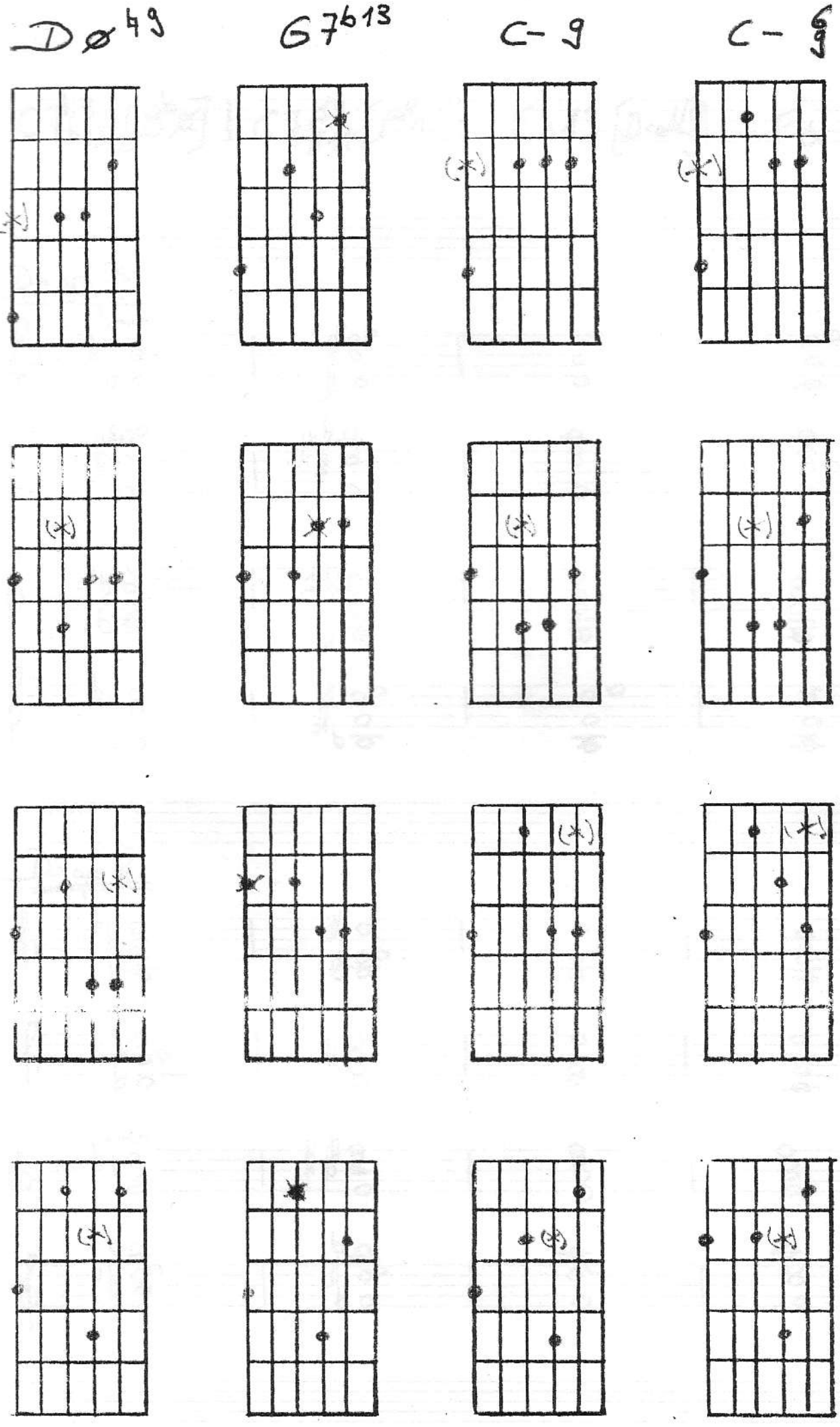
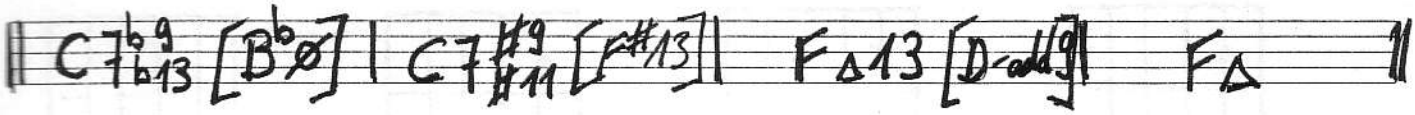



Dø49
G7b13
C-9
C-6/9



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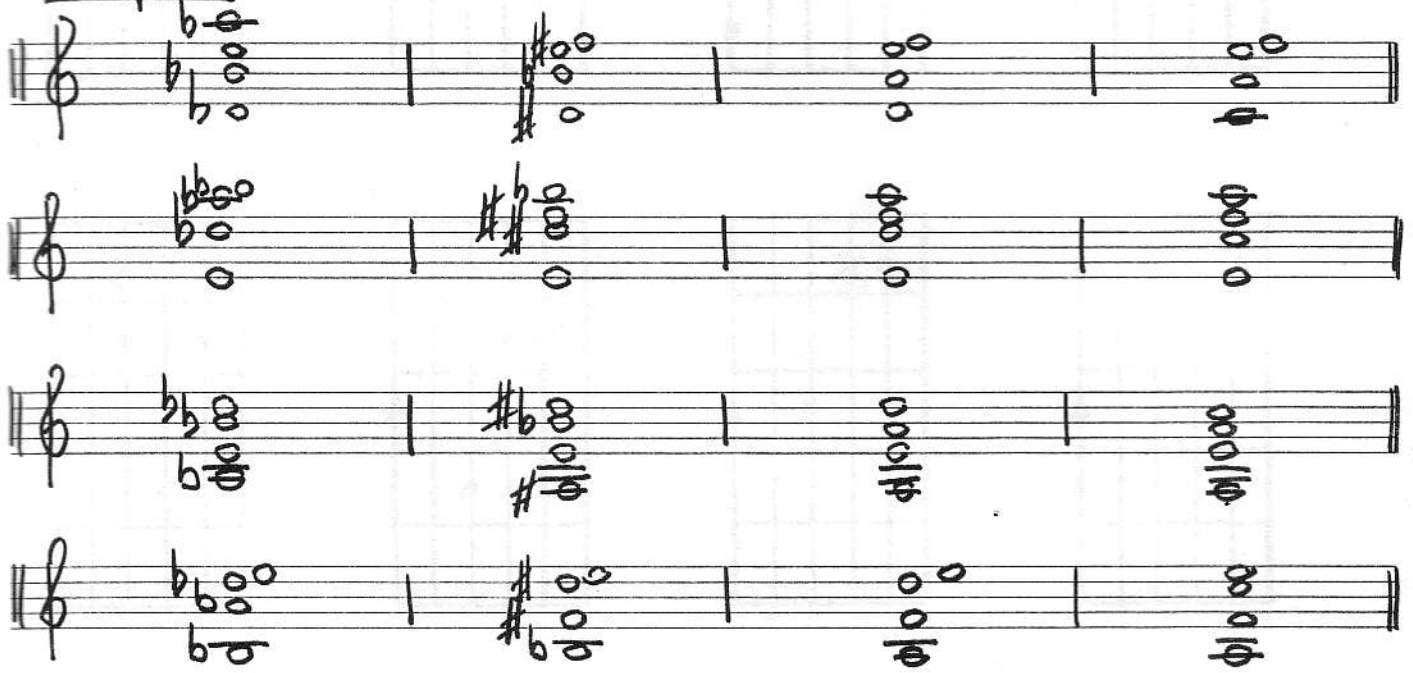

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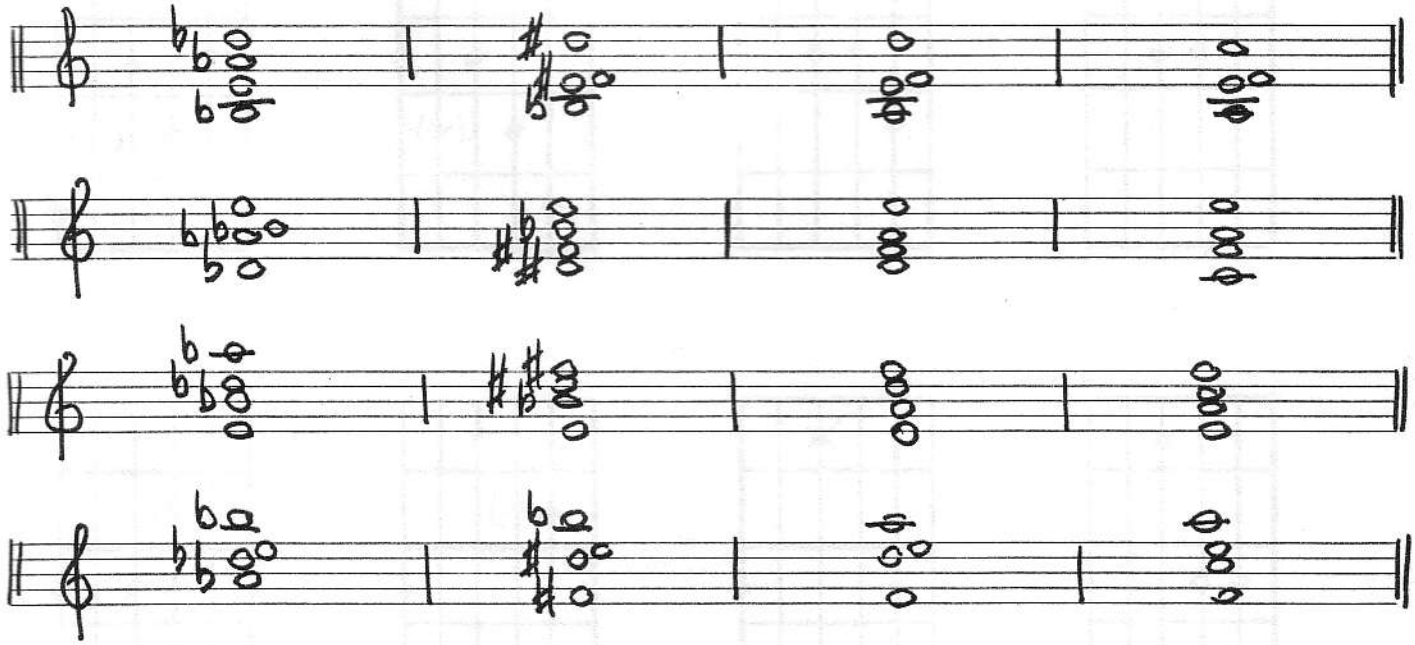
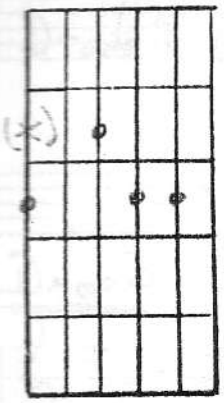
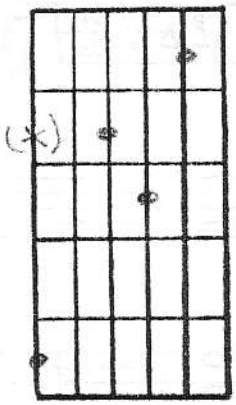


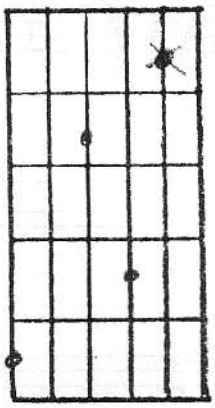
C7 $^{\flat 9}_{\flat 13}$



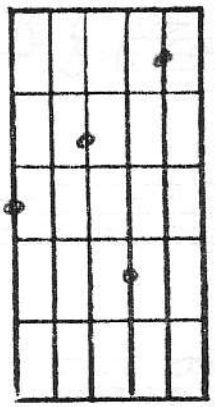
C7 $^{\#9}_{\#11}$

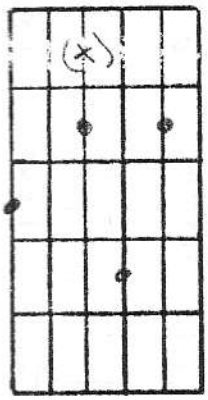


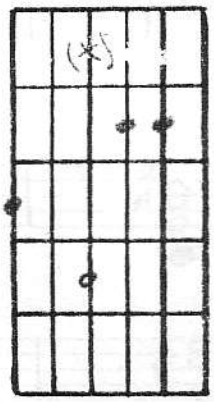
FΔ13

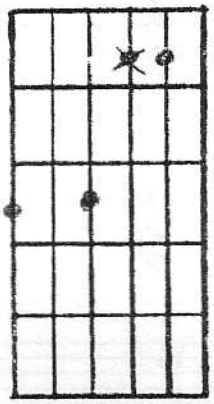


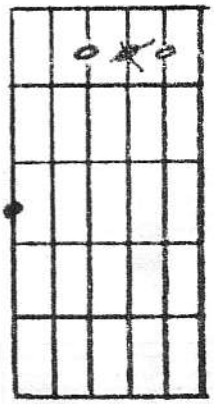
FΔ

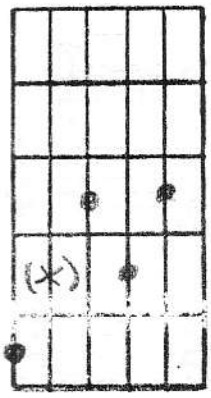


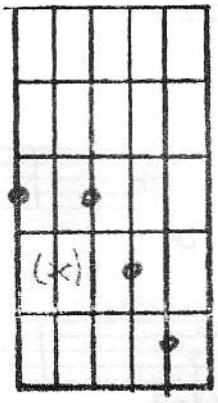


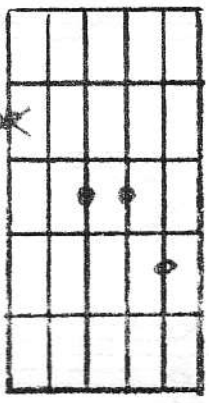


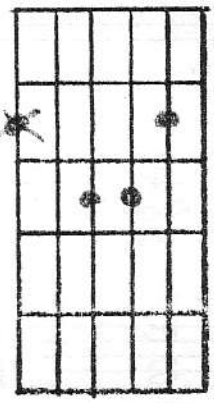


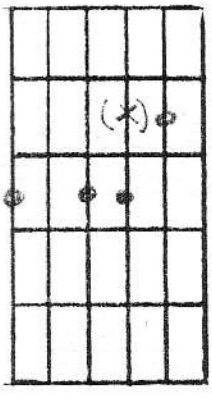


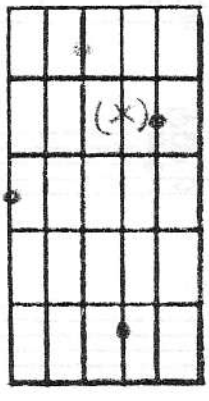


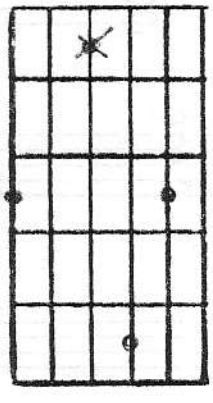


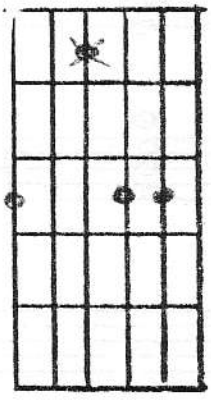






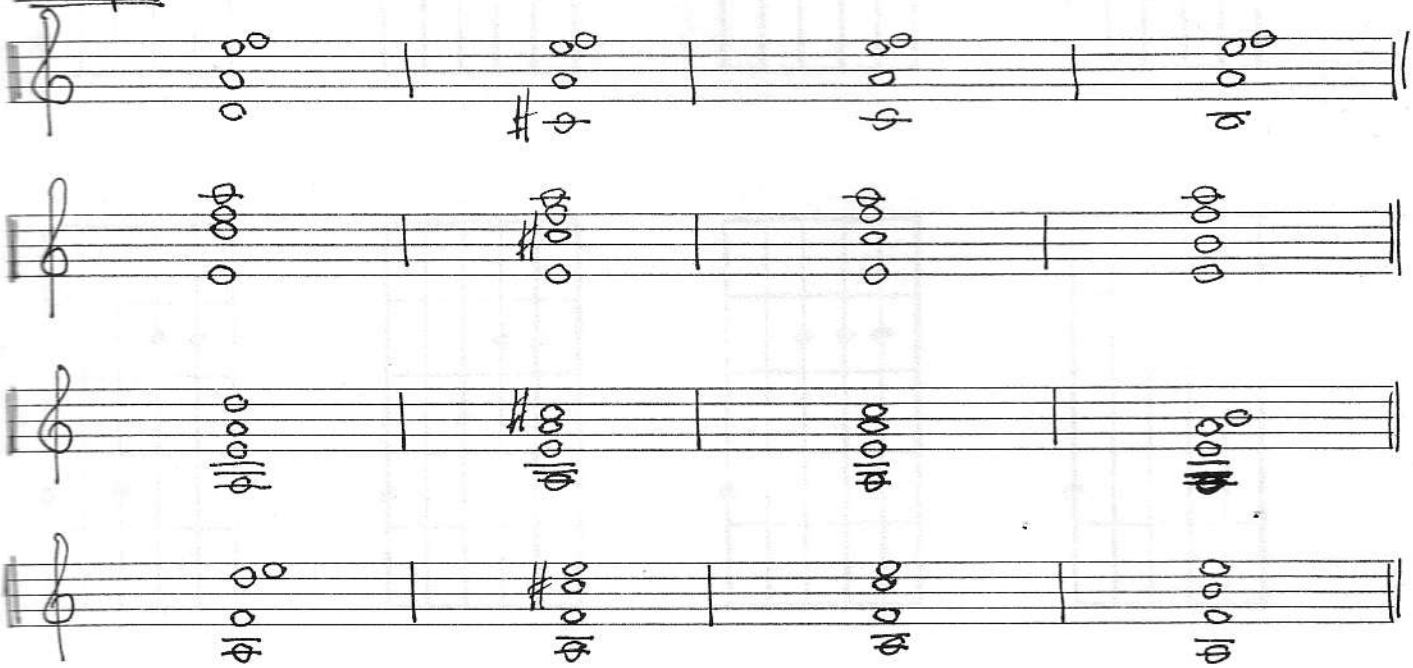




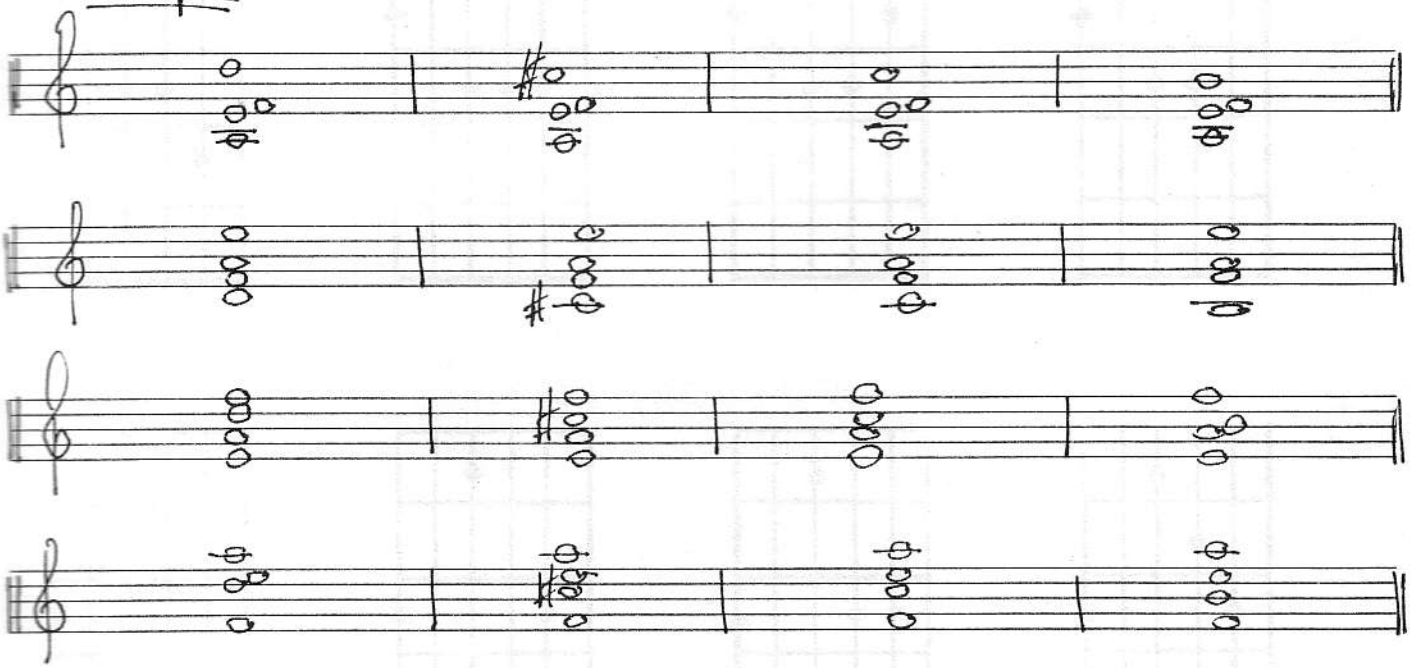


D-add9 [FΔ13] | D-Δ9[FΔ+7] | D-9[FΔ] | D-6/9[FΔ#11]

Drop3

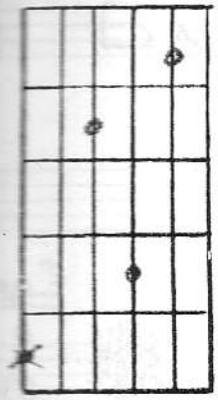


Drop2



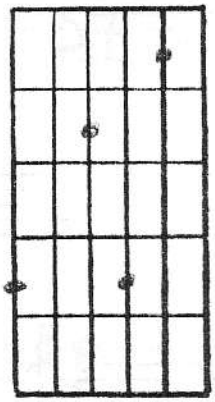
D- add 9

[F Δ 13]



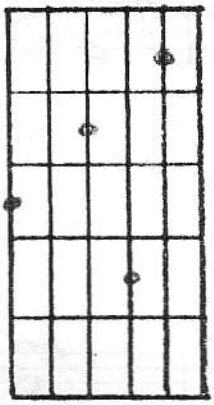
D-Δ9

[F Δ+]



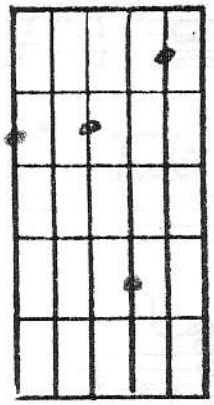
D-J

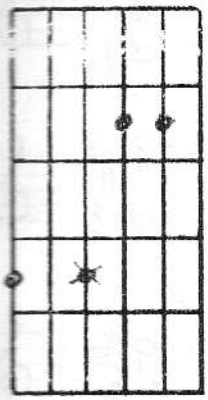
[F Δ]

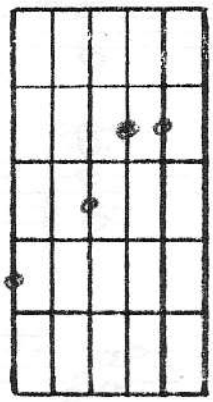


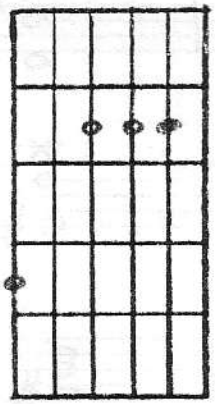
D-$\frac{9}{3}$

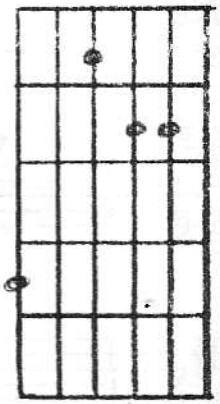
[F Δ#11]

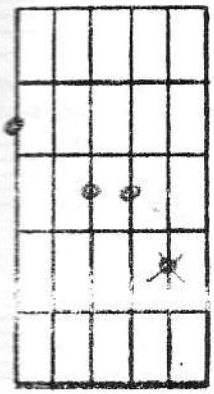


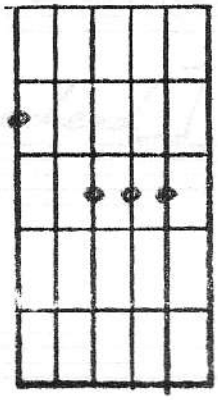


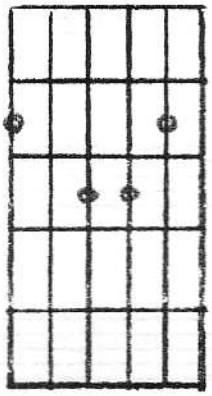


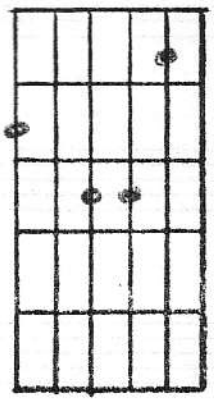


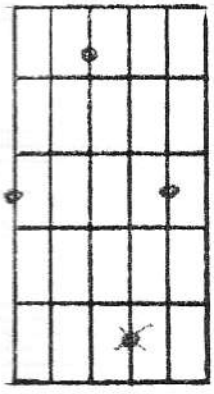


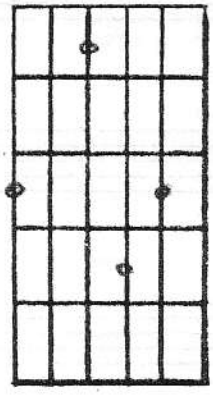


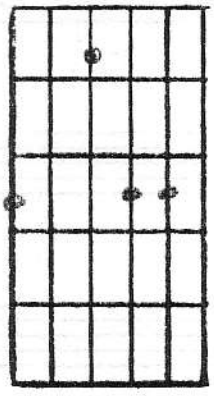


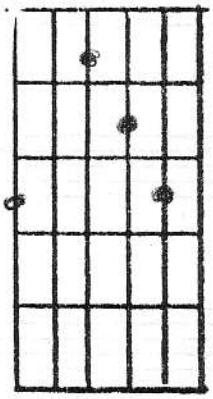


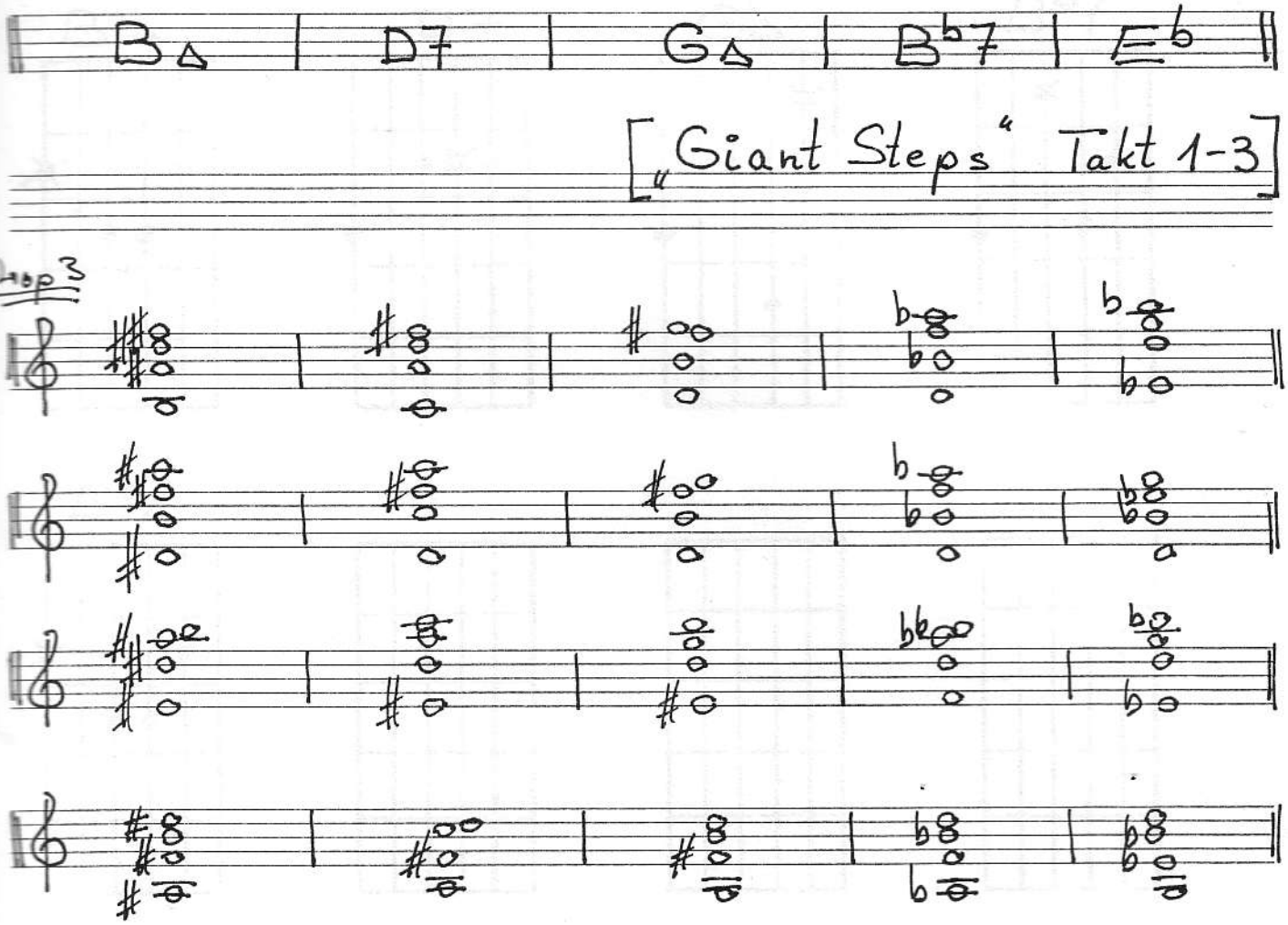




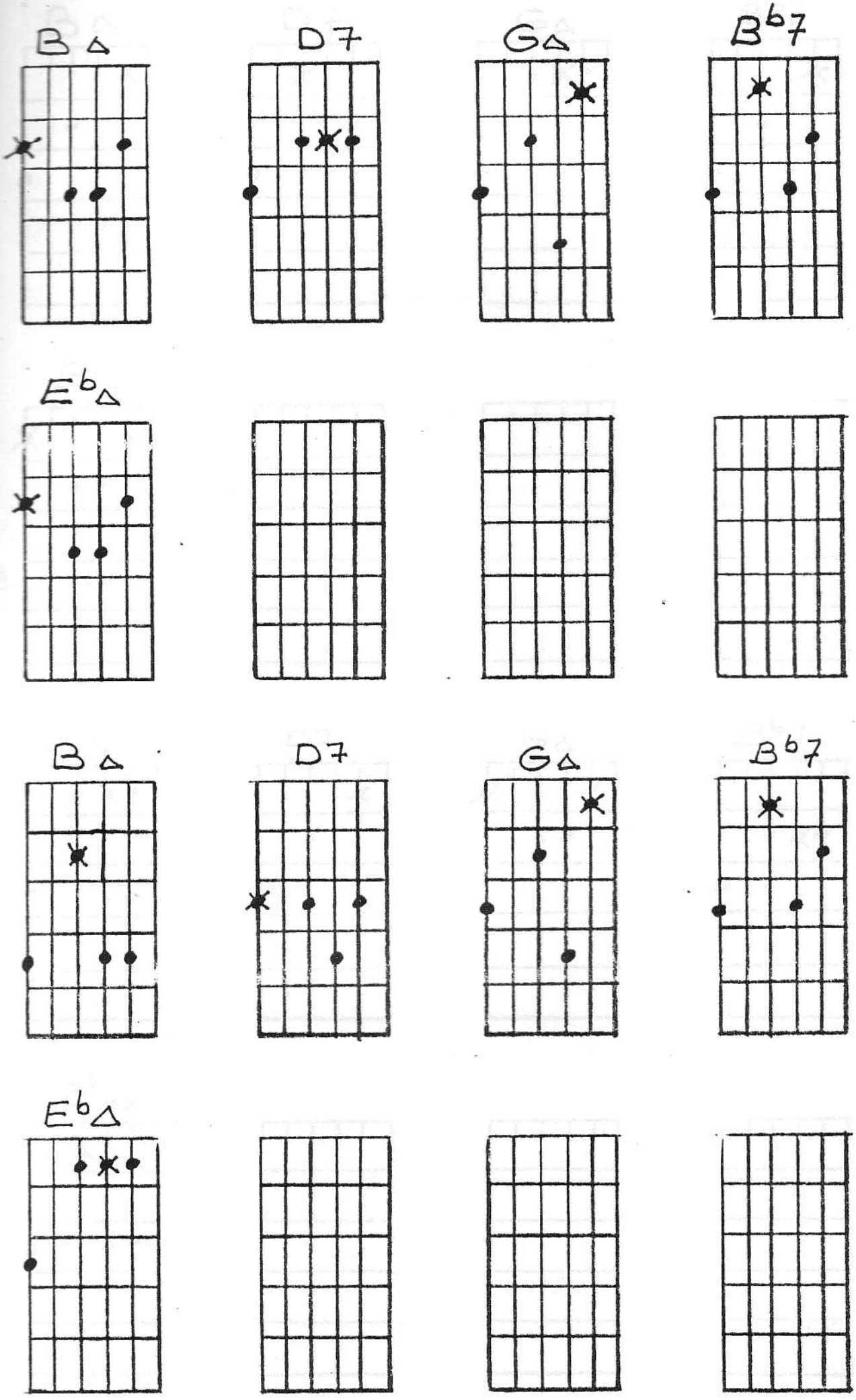


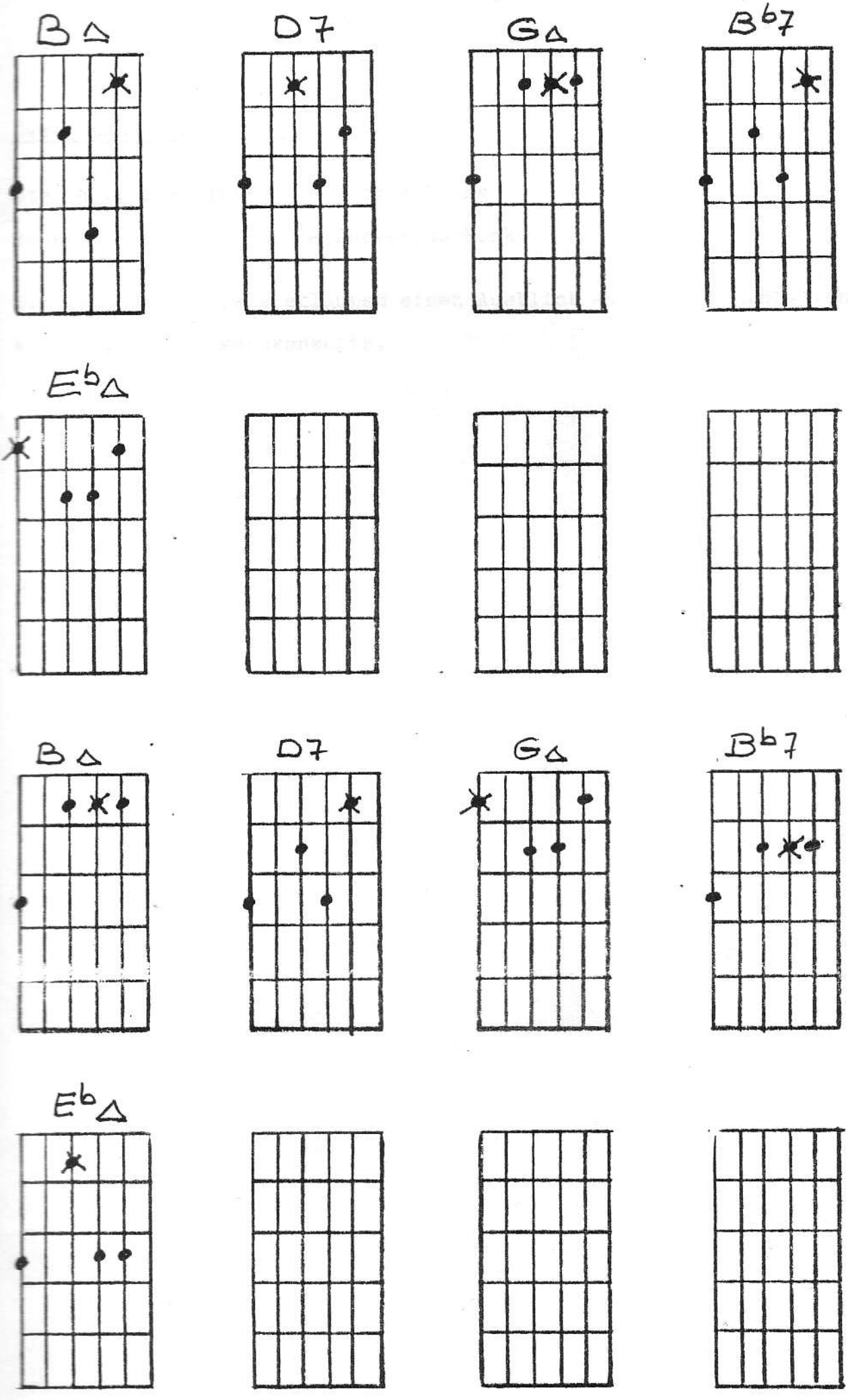






Drop 2 entsprechend


B△
D7
G△
B♭7
E♭△
B△
D7
G△
B♭7
E♭△


B△
D7
G△
B♭7
E♭△
B△
D7
G△
B♭7
E♭△

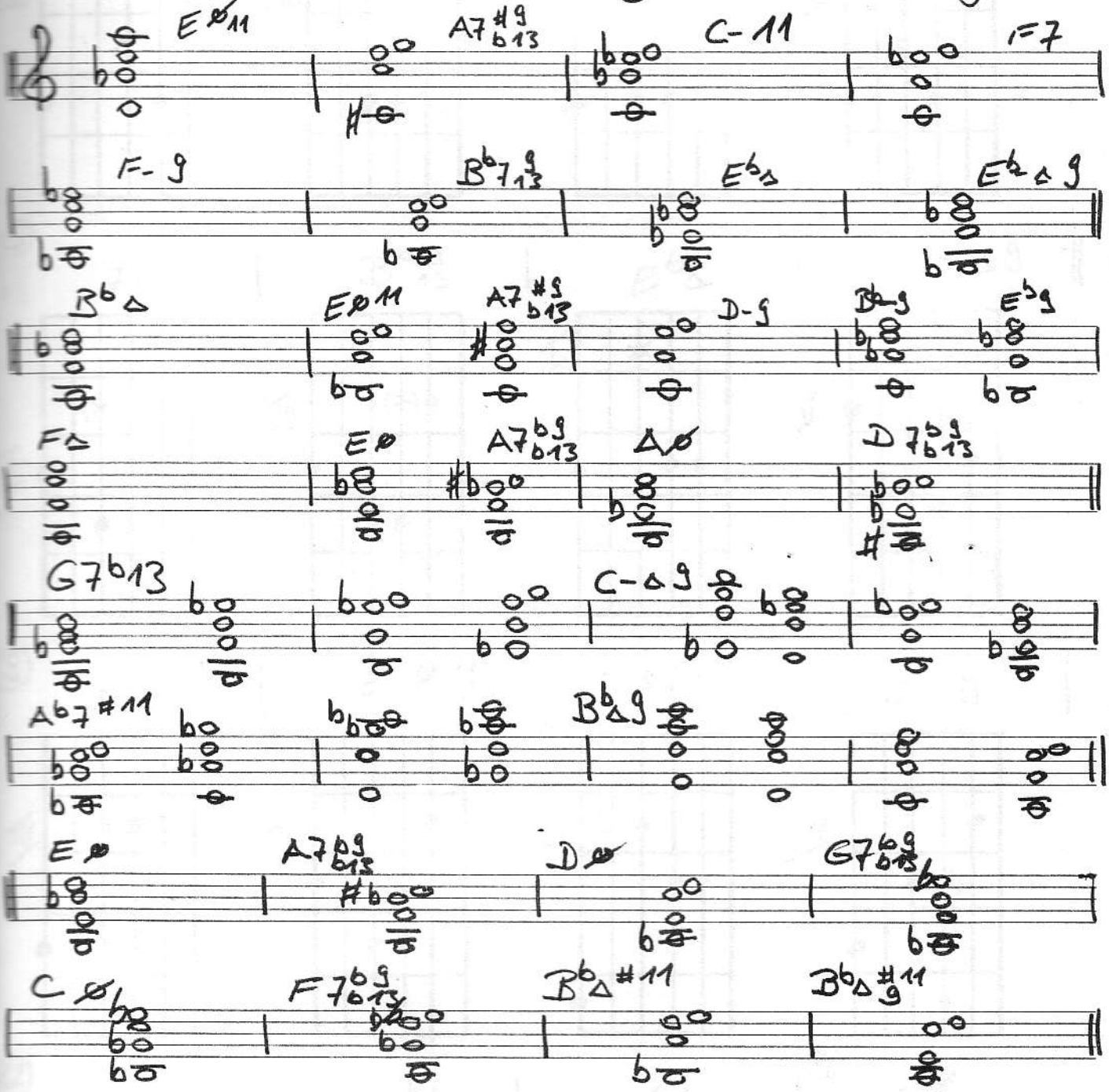
Zwei Standards

Stella by Starlight - Victor Young

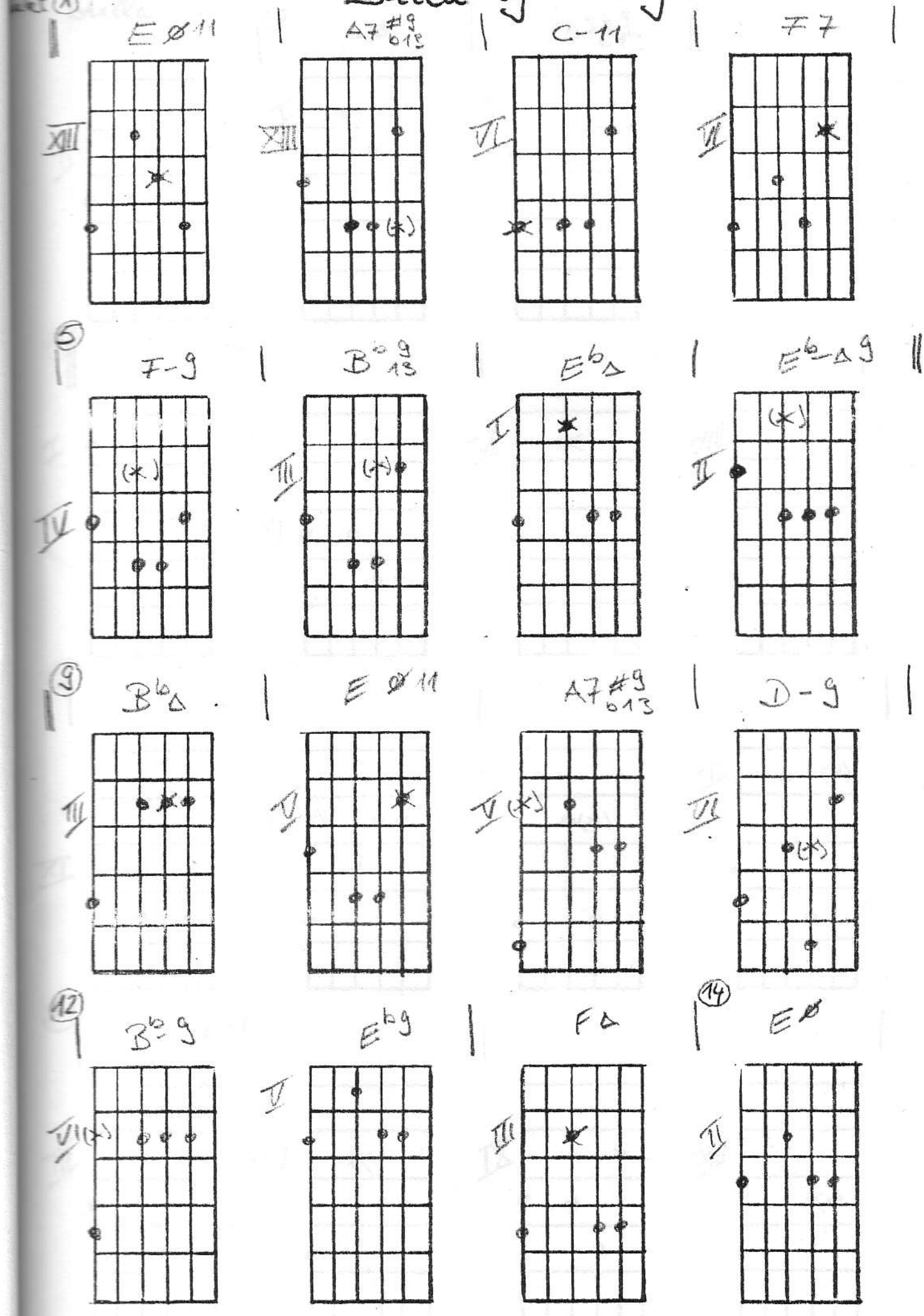
Round Midnight - Thelonius Monk

Die beiden Beispiele erlauben einen Ausblick auf die Klangmöglichkeiten dieses Akkordkonzepts.

Stella by Starlight - Victor Young

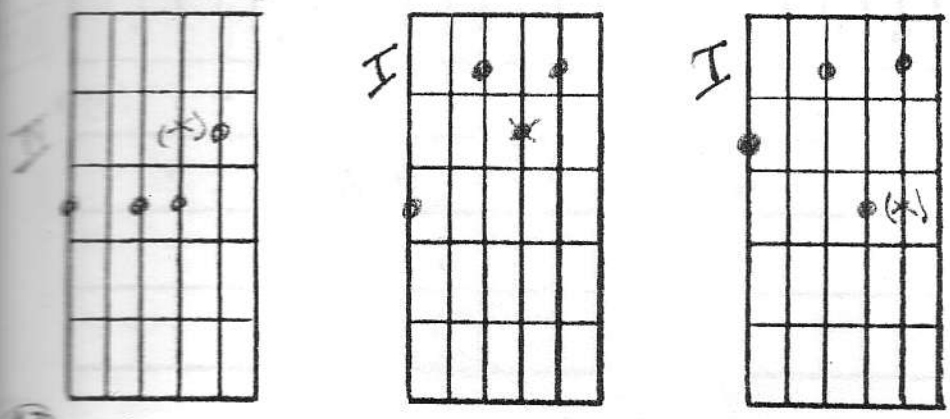


Stella by Starlight

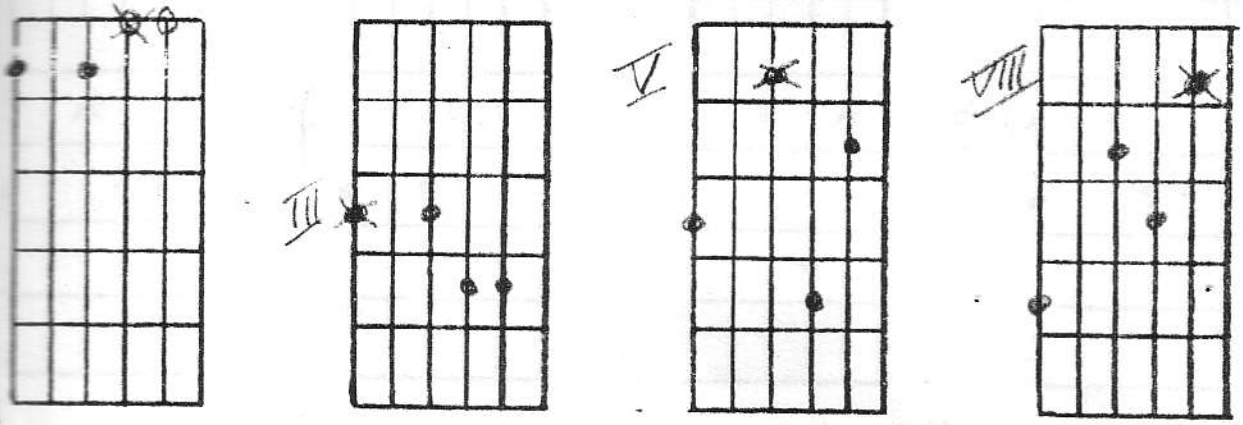


Stella -2-

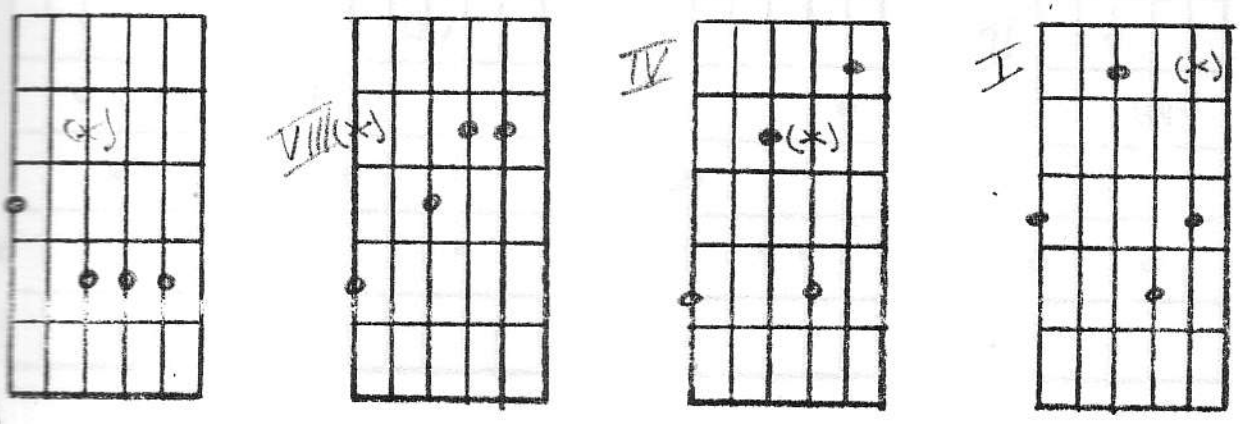
(15) A7 b9 b13 | A∅ | D7 b9 b13 ||



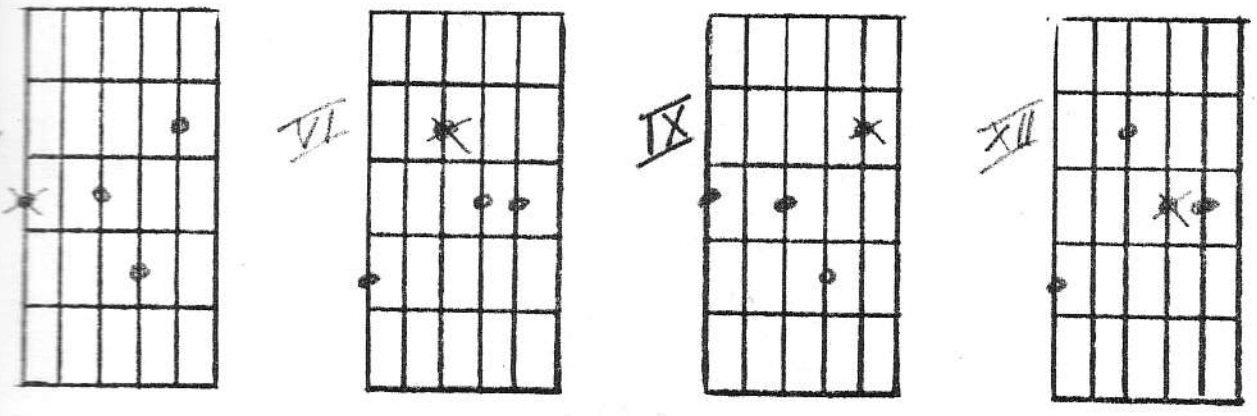
(17) G7 b13



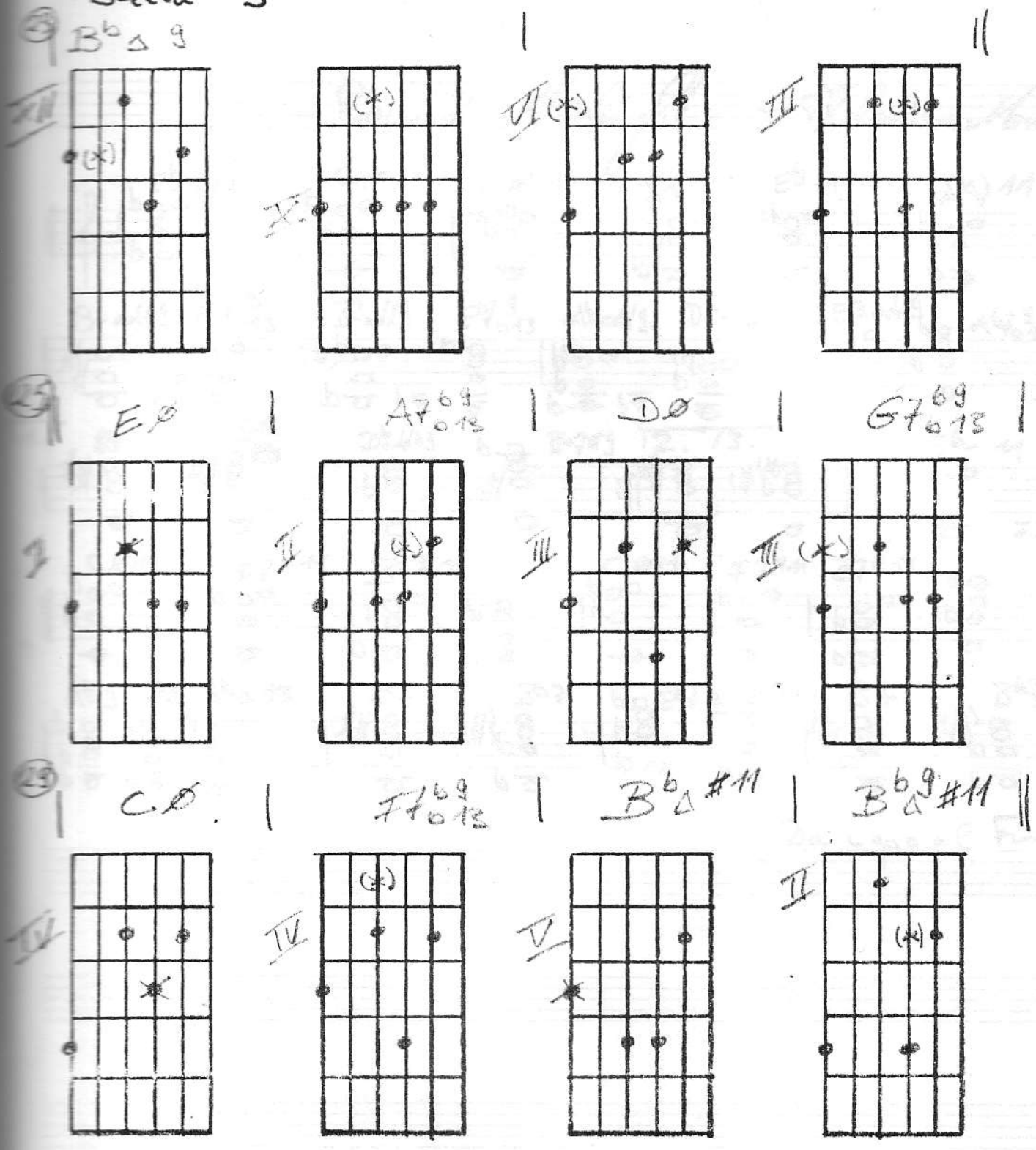
(19) C-Δ9



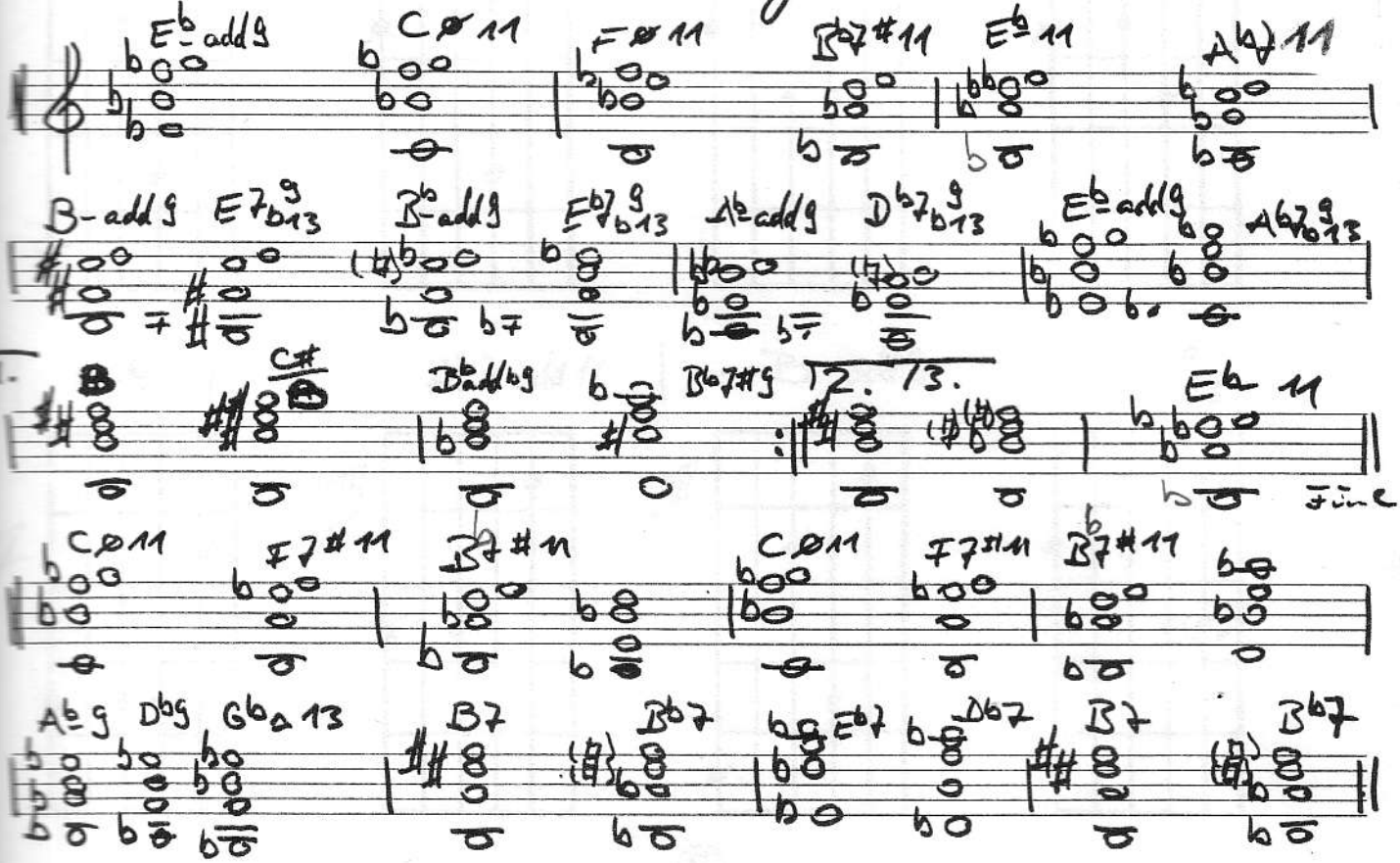
(21) A b7 #11



Stella -3-



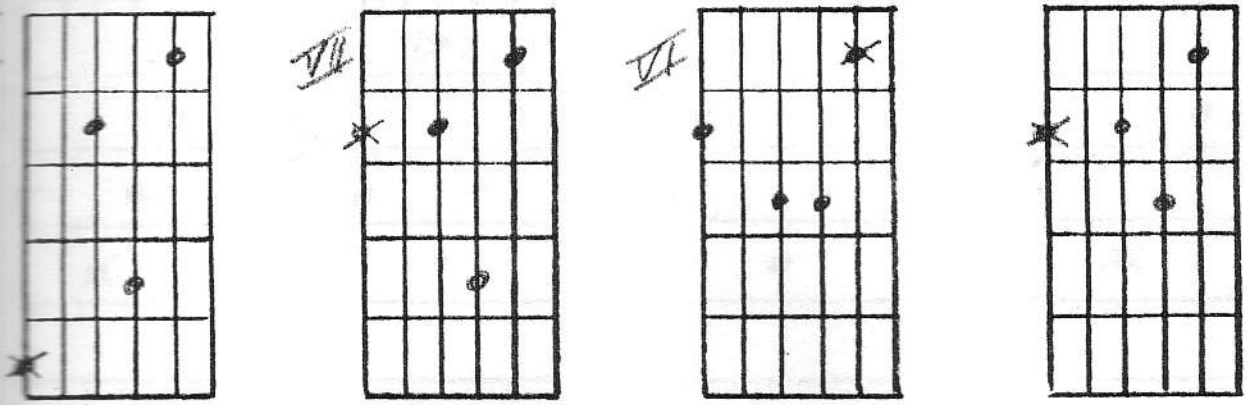
Round Midnight – Thelonious Monk



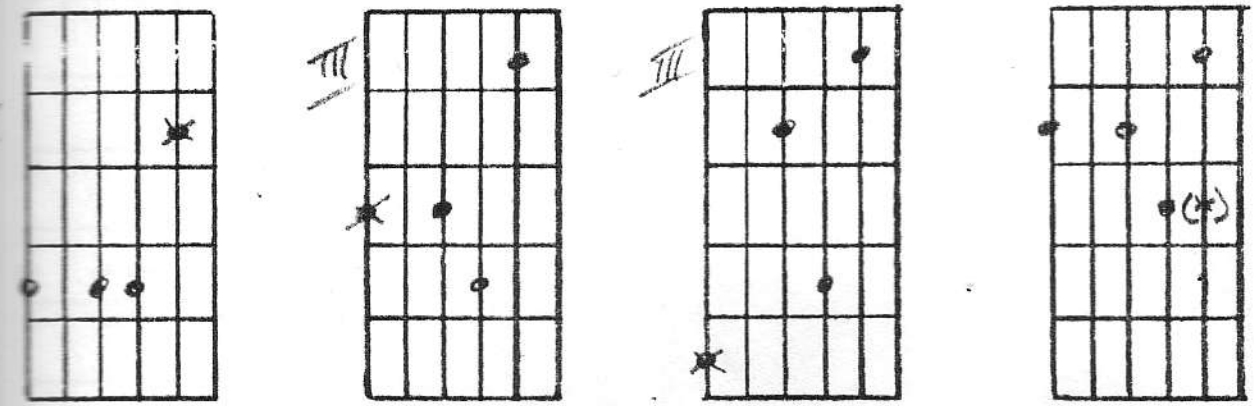
Da capo al Fine

Round Midnight

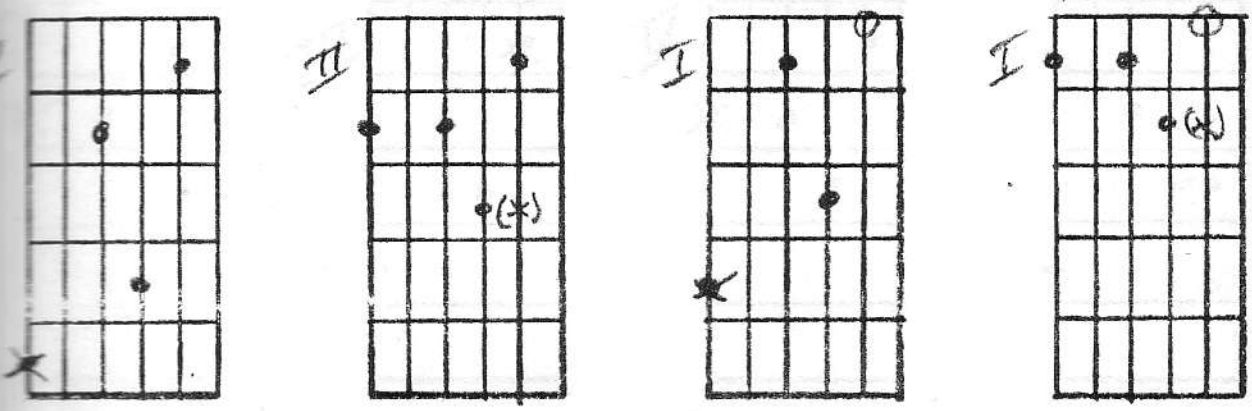
Jakt ① E^b-add9 | C Ø 11 | F Ø 11 | B^b7 #11 |



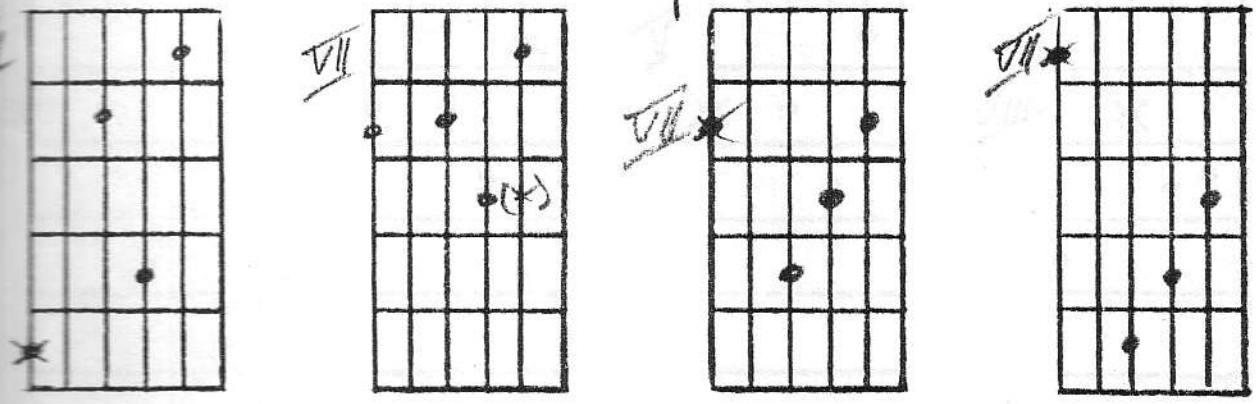
② | E^b-11 | A^b7 add11 | B-add9 | $E7_{b13}^{9}$



B^b-add9 | $E^b7_{b13}^{9}$ | ⑤ A^b-add9 | $D^b7_{b13}^{9}$ |



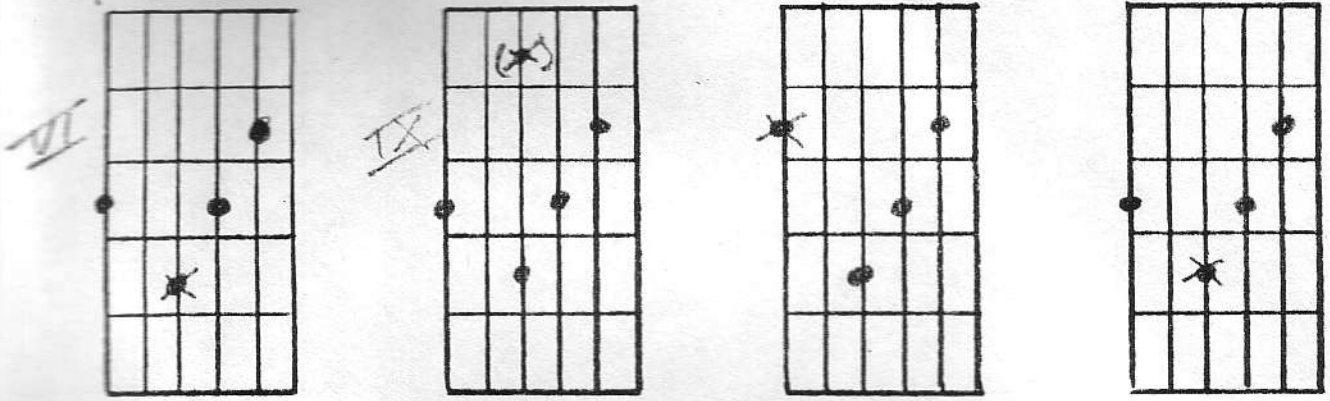
⑥ | E^b-add9 | $A^b7_{b13}^{9}$ | 1. B | $\frac{C\#}{B}$ |



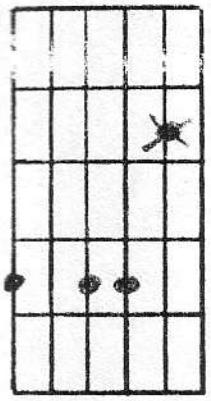
Round Midnight - 2 -

2./3.

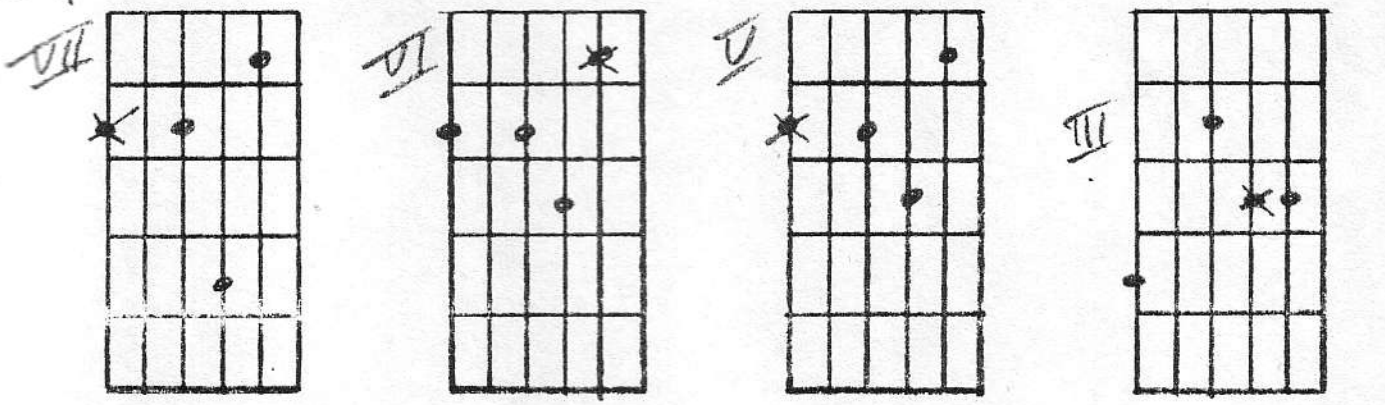
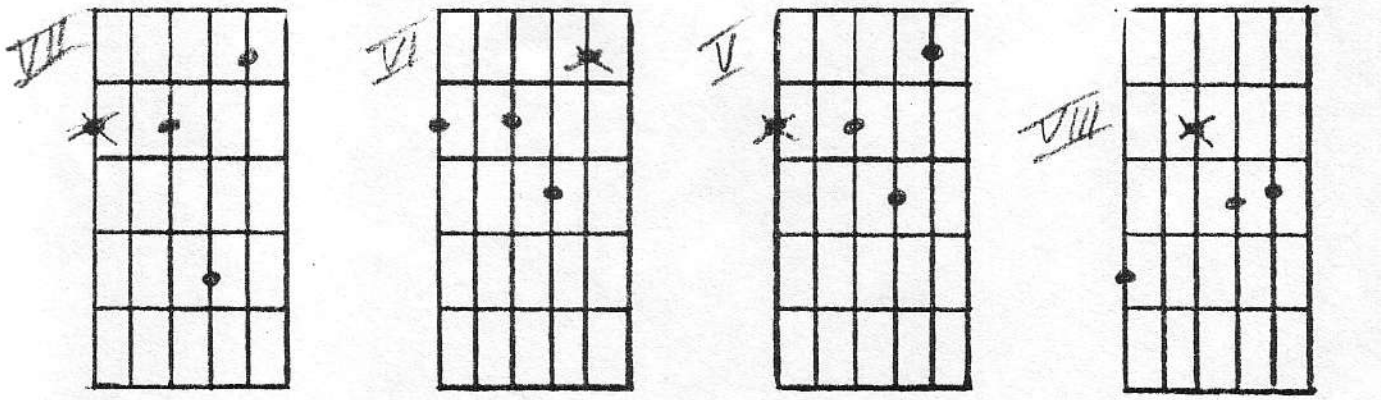
(8) | B♭ add♭9 | B♭7 #9 | B | B♭ add♭9



(16) | E♭ 11 | Fine



(17) | C∅11 | F7#11 | B♭7#11 | B♭7#11 |



(19) | C∅ | F7 | B♭7#11 | B♭7#11 |