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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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i. d. M.

Anl.

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Vergleiche zu oben Thema:

Mel Bay's      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 Krakowcayk  
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.
- 10) 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.

C Δ

The image shows three staves of musical notation for a C major chord in four measures. The first staff is labeled "Drop 2" and has the root (C) at the top of the octave. The second staff is labeled "Drop 3" and has the root (C) at the bottom of the octave. The third staff is unlabeled and has the root (C) in the middle of the octave. Measures 2 through 4 show the same progression for all three 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")

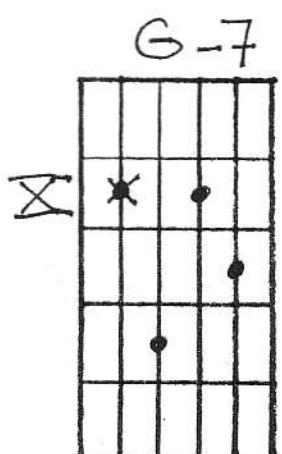
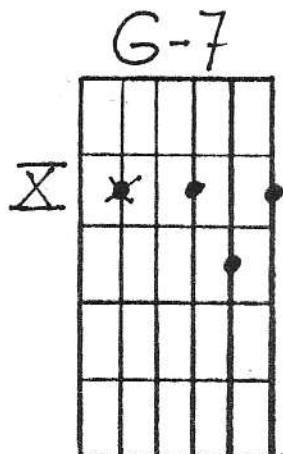
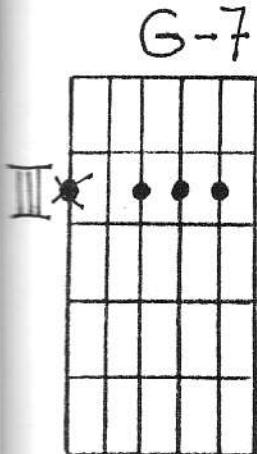
Prinzipiell können Drop 3 Voicings mit tiefstem Ton auf der E-Saite oder mit tiefstem Ton auf der A-Saite gegriffen werden.

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

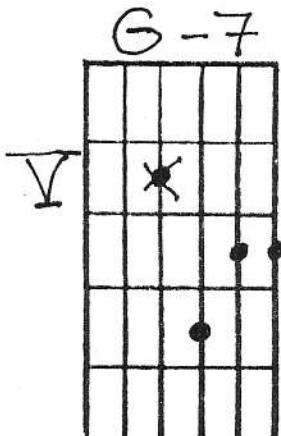
Es genügt jedoch zunächst, die Griffe für die Drop 3 Voicings mit tiefstem Ton auf der E-Saite und die Griffe für die Drop 2 Voicings mit Melodieton auf der hohen e-Saite zu üben. Später können sie bei Bedarf auf andere Saitengruppen übertragen werden.

### Beispiel:

Drop 3



Drop 2



### 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 (b/ $\sharp$ )9 treten, anstelle der Quinte eine ( $\sharp$ )11 oder eine (b)13.

### Akkordsubstitution

Ein Akkord kann zu verschiedenen Grundtönen in Beziehung treten. Beispielsweise kann E $\flat$  als G-6 aufgefaßt oder als Voicing für C9, F $\sharp$ 7 b9 b13 oder B $\flat$ 6/ $\sharp$ 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<sup>b</sup>-/A<sup>b</sup>7/D<sup>b</sup>Δ/D<sup>b</sup>6 etc. und wieder zurück.
- Die Akkorde und Akkordverbindungen können auf verschiedenste Weise als Arpeggios gespielt werden.

ergänzen:

Die Akkorde

X CΔ 7	S. 9
CΔ#11	S. 10
CΔ+	S. 11
—Cadd9	S. 12
X C-7	S. 13
—C-Δ	S. 14
C-9/13	S. 15
C-add9	S. 16
C-11	S. 17
X CØ	S. 18
X C°	S. 19
X C7	S. 20
—C7#11	S. 21
—C7b13	S. 22
—Csus	S. 23
C7#9	S. 24
C13	S. 25
C7add11	S. 26

C-Δ 11

C-7b9 13

Csus 13

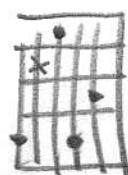
CØ add 79 cd es ges

E C-Δ 13 = A Ø add 79

C#11 add 9



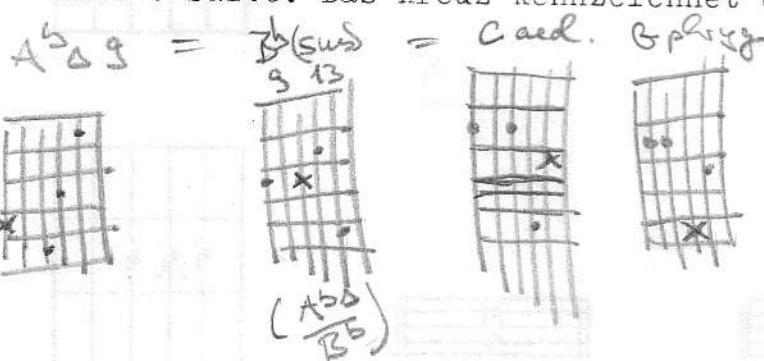
C# add #9  
13



= A-#11

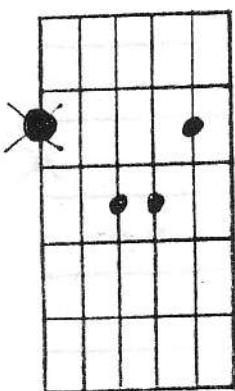
Bei den Griffdiagrammen ist links die tiefe und rechts die

hohe e-Saite. Das Kreuz kennzeichnet den Grundton des Akkordes.

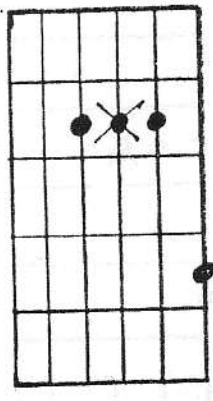
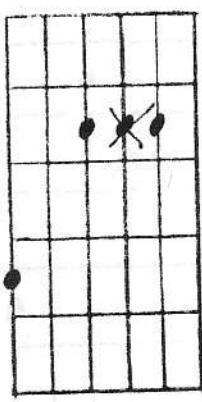
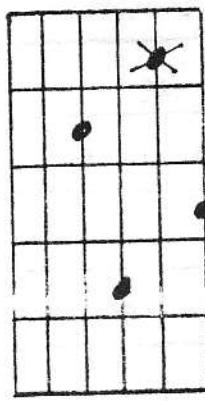
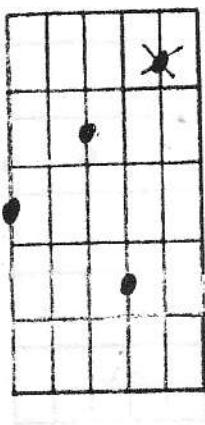
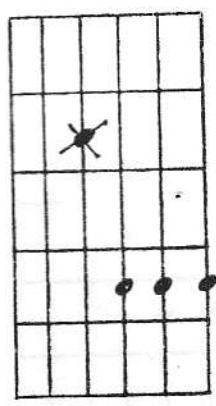
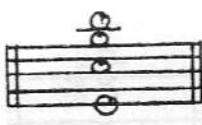
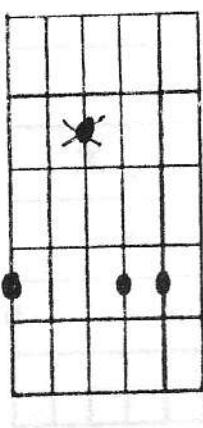
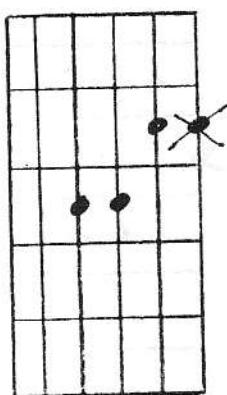


# Major 7 [C△]

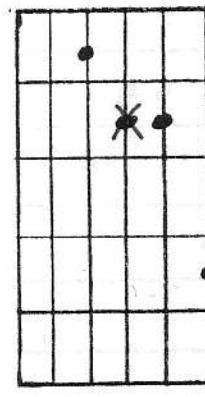
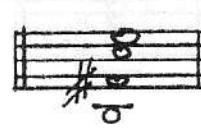
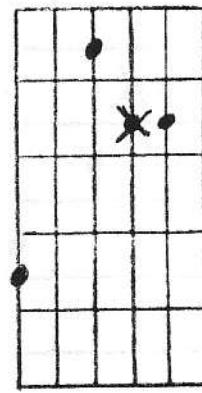
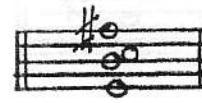
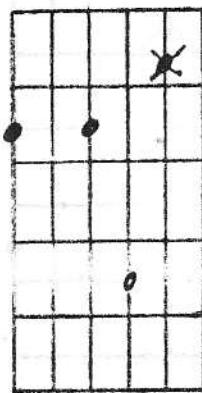
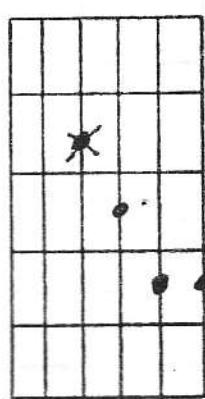
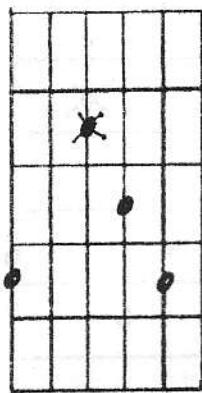
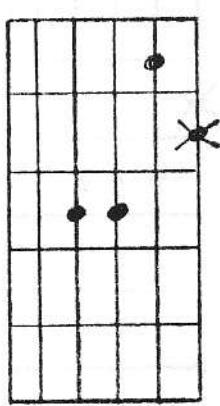
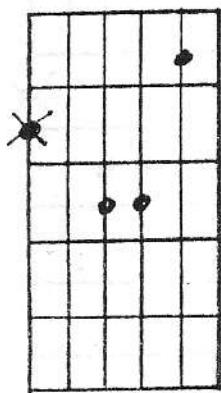
Drop 3:



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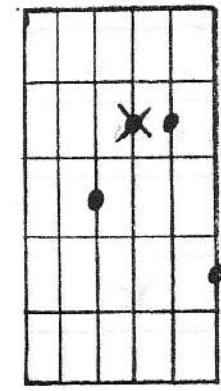
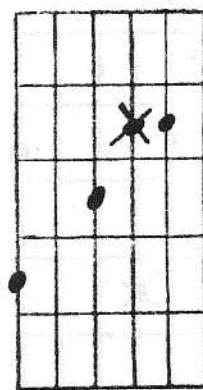
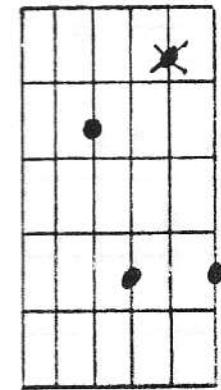
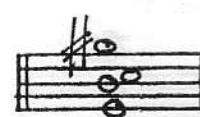
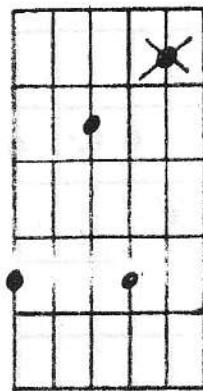
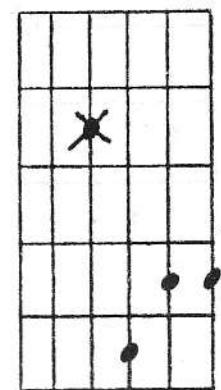
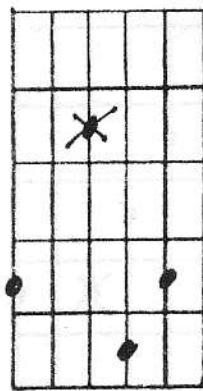
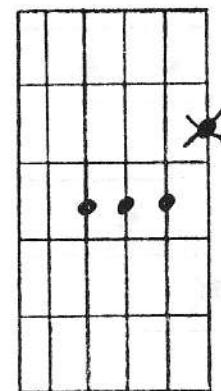
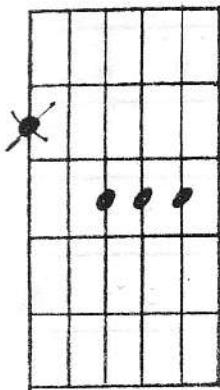


Major 7 #11 [C△#11]

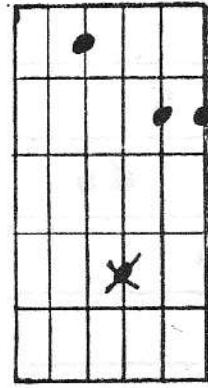
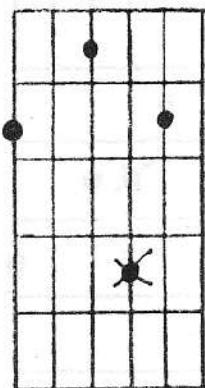
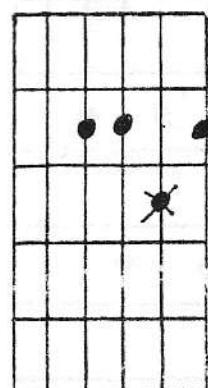
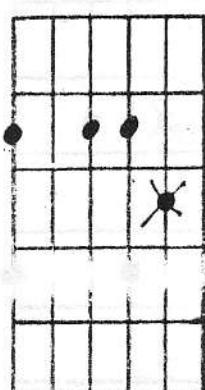
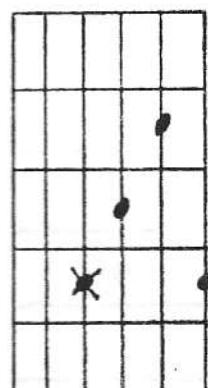
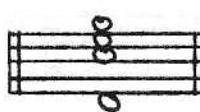
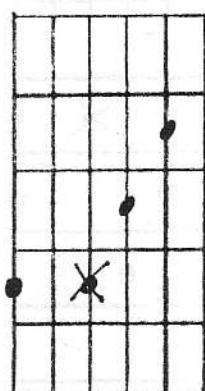
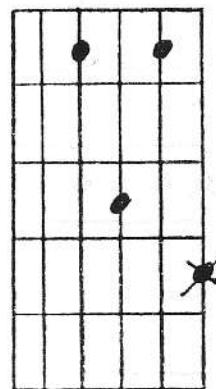
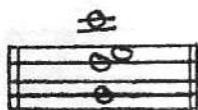
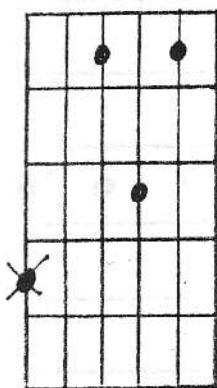


# Lydian Augmented

[ C Δ+ ]

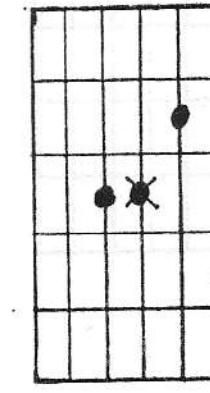
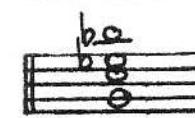
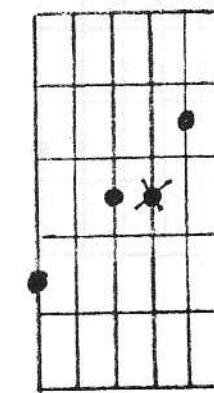
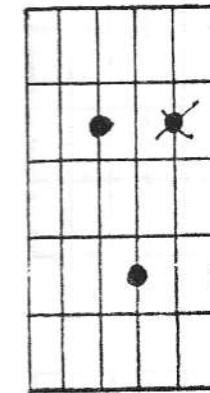
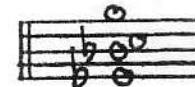
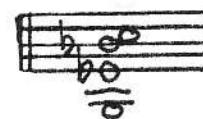
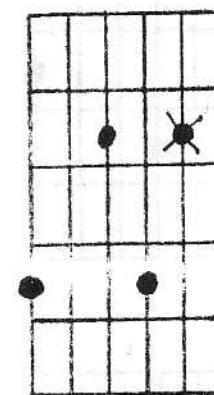
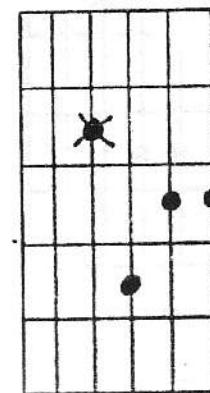
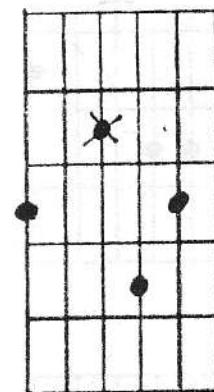
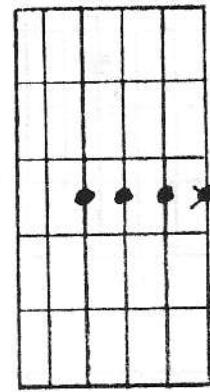
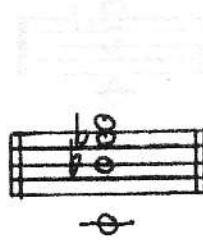
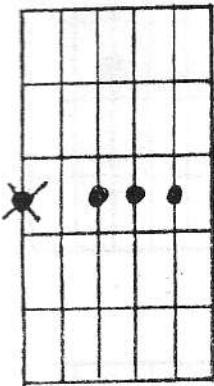


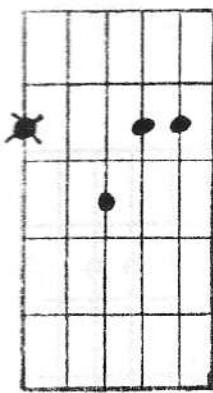
Major add 9  
[C add 9]



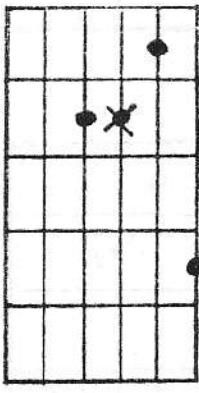
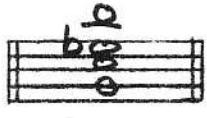
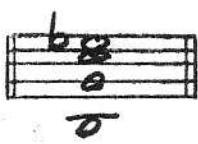
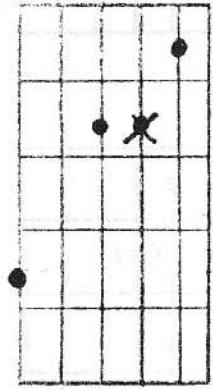
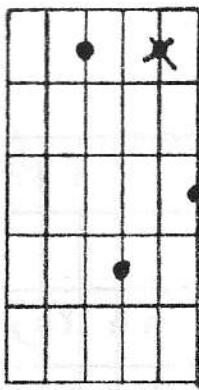
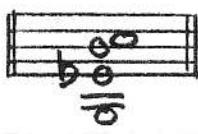
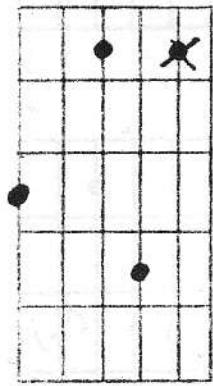
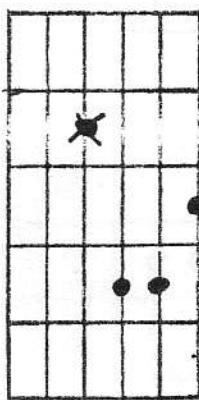
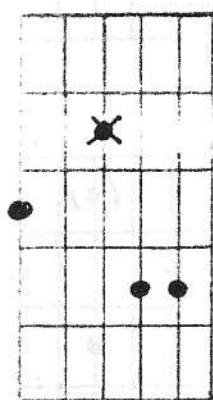
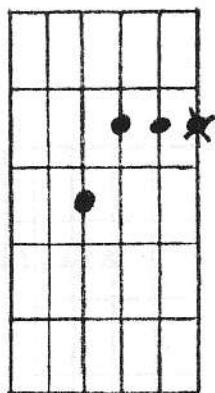
# Moll 7

[C-]



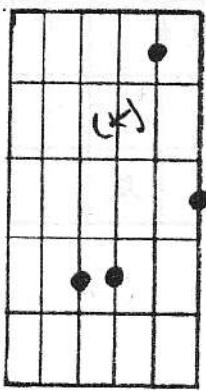
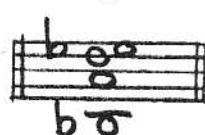
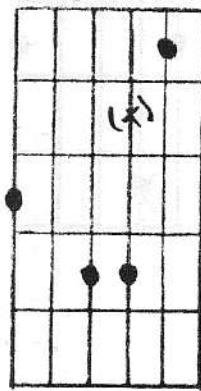
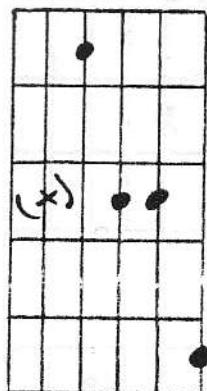
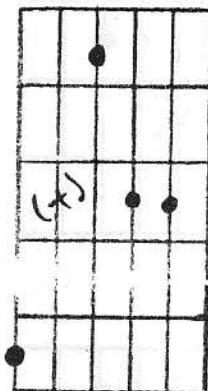
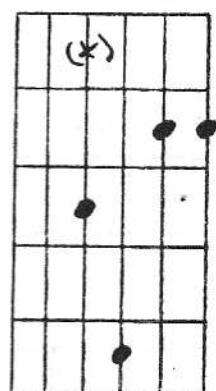
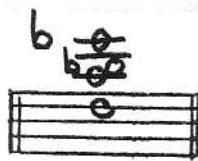
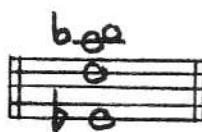
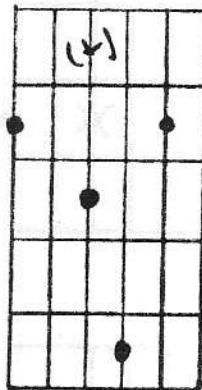
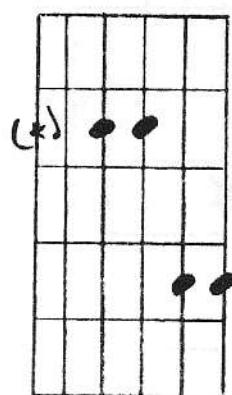
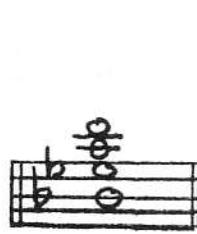
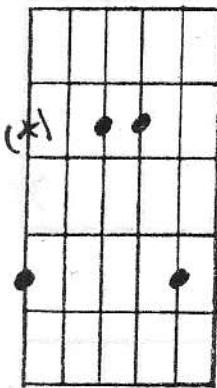


Moll 57  
[C-C-△]



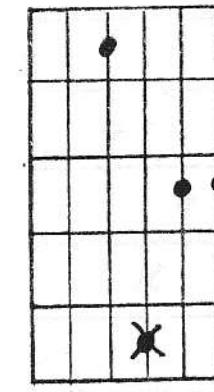
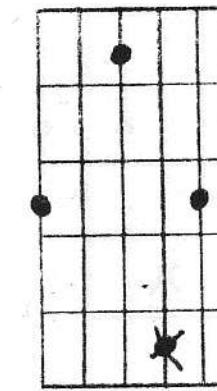
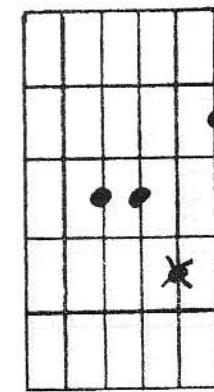
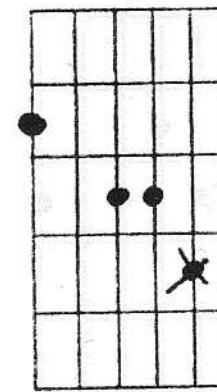
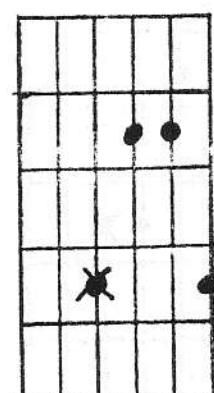
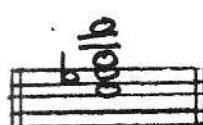
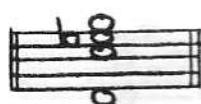
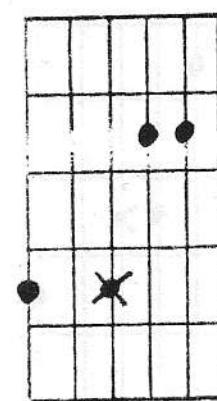
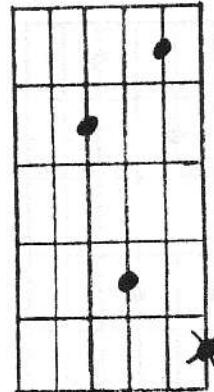
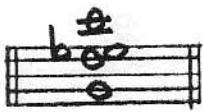
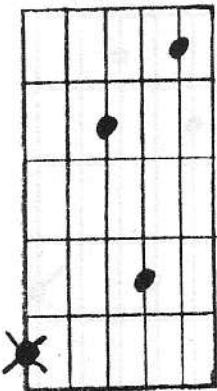
Moll 9  
13

[ C - 9  
13 ]



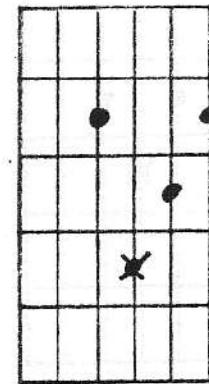
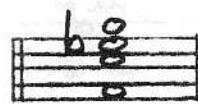
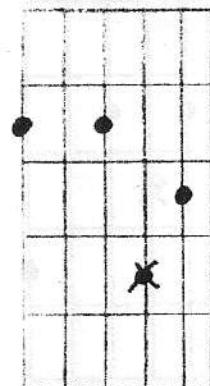
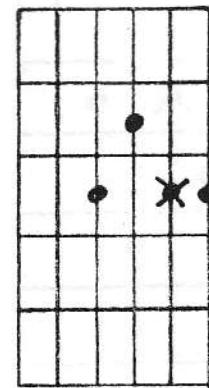
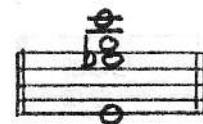
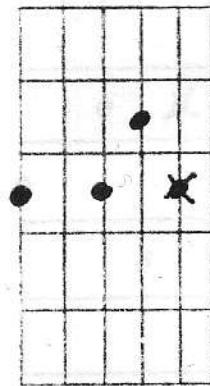
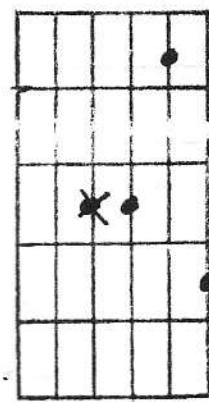
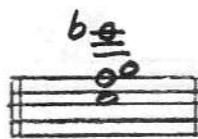
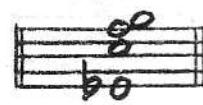
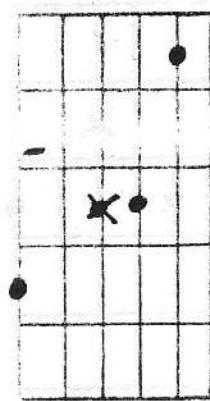
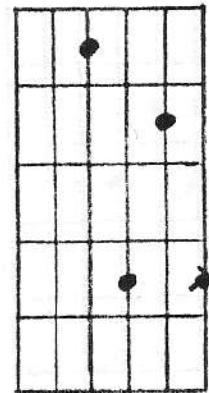
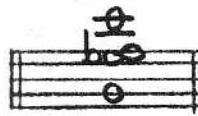
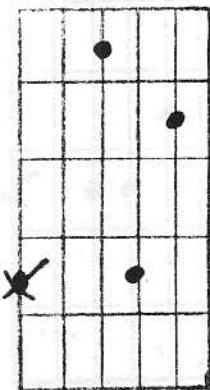
# Moll add 9

[C-add 9]



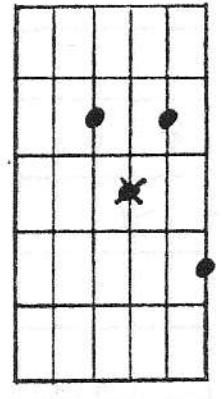
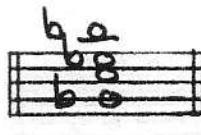
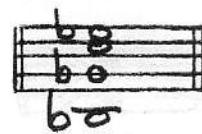
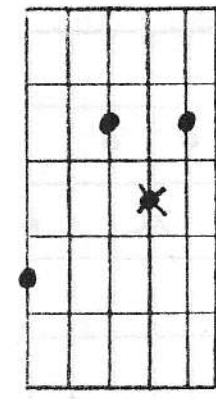
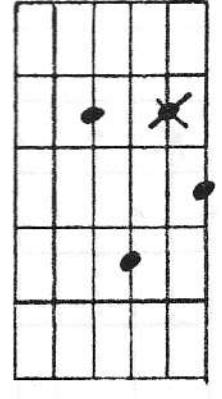
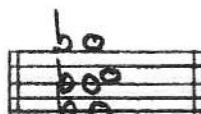
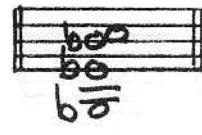
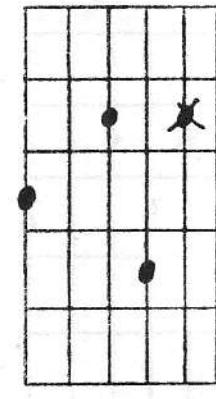
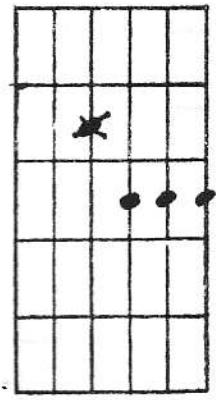
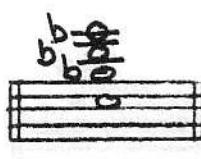
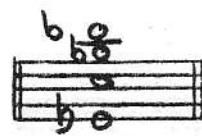
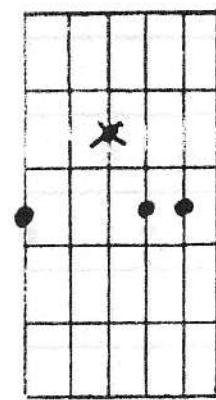
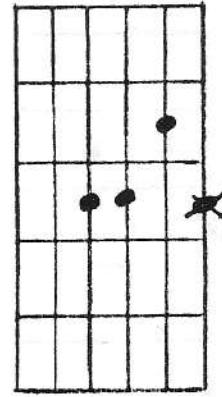
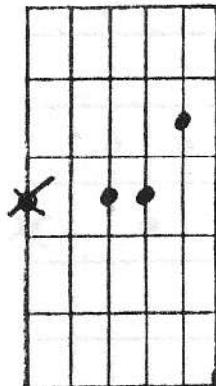
# Moll 11

[C-add 11]

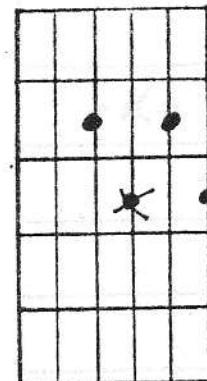
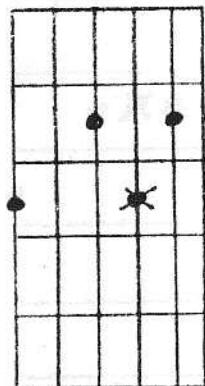
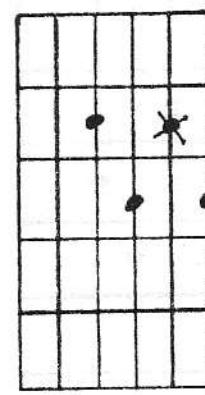
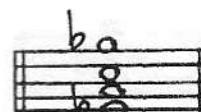
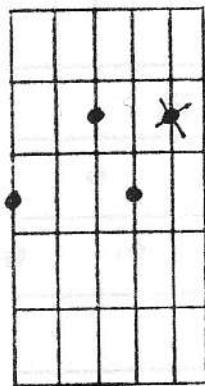
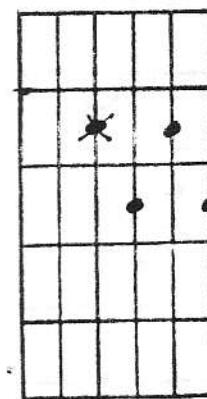
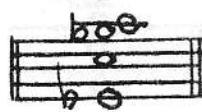
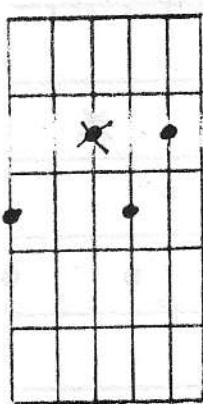
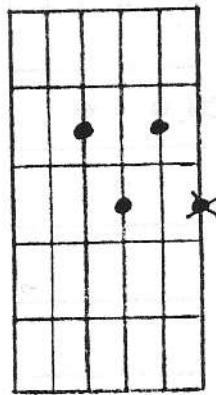
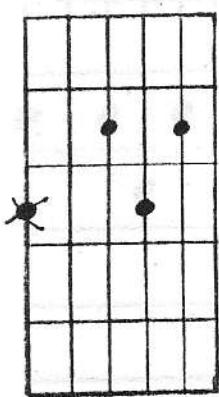


Moll 7<sup>b5</sup>

[ C Ⓛ ]

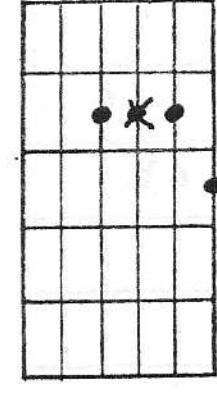
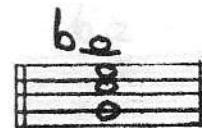
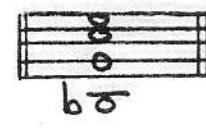
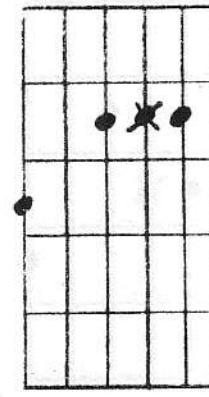
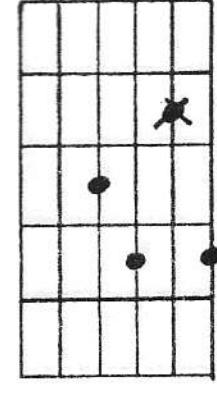
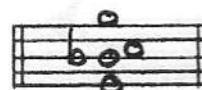
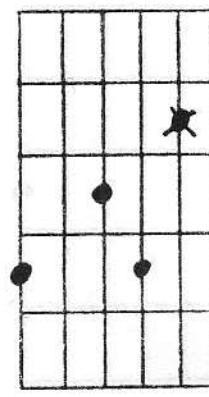
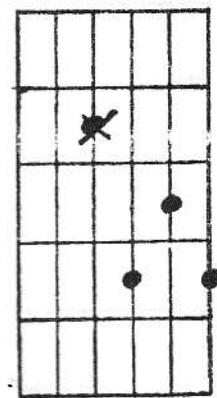
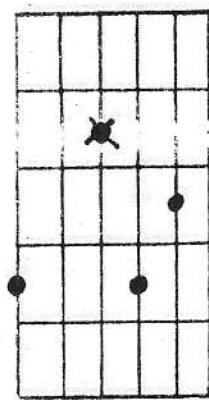
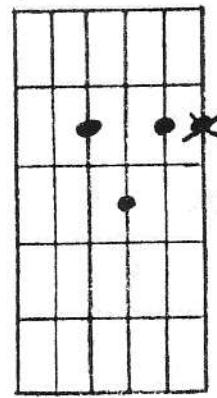
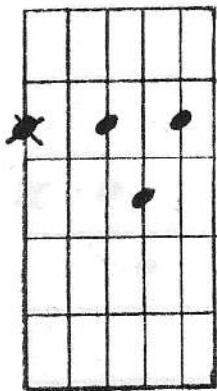


# Verminderd [C°]



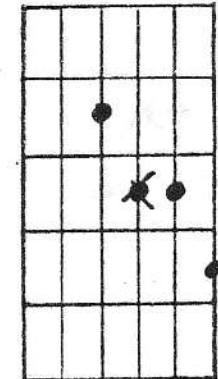
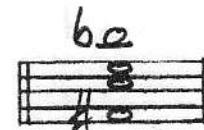
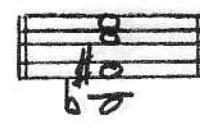
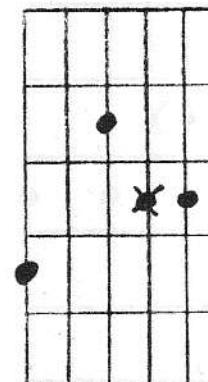
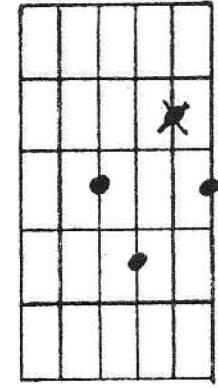
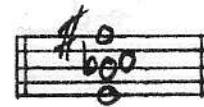
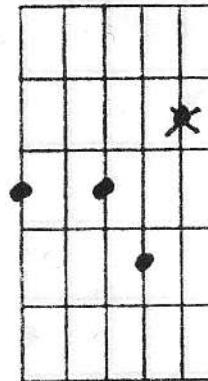
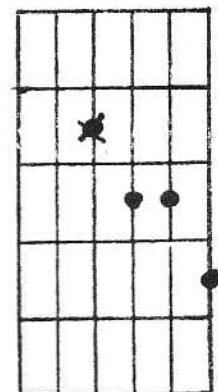
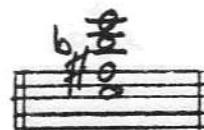
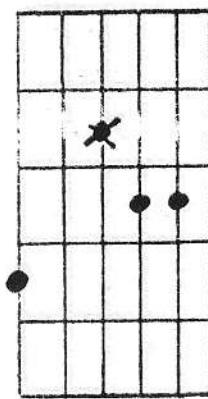
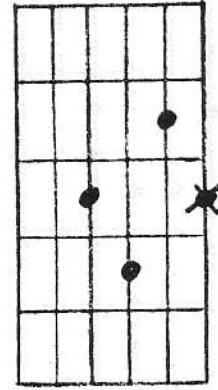
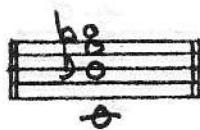
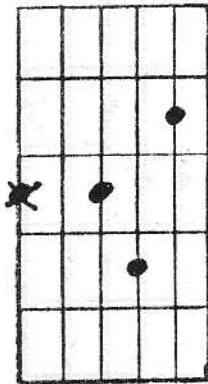
# Dominant 7

[C7]



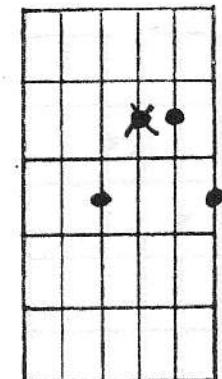
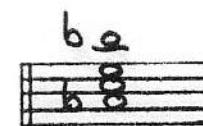
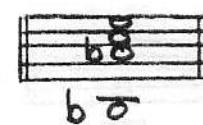
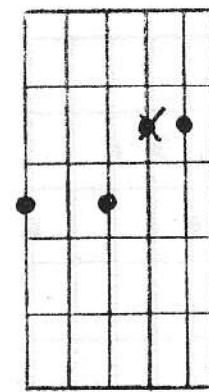
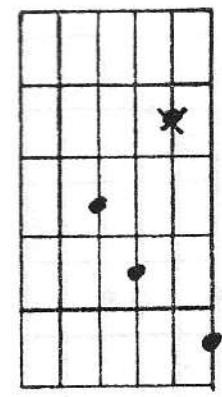
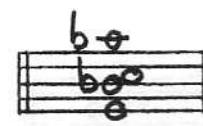
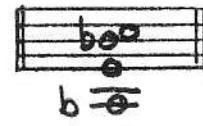
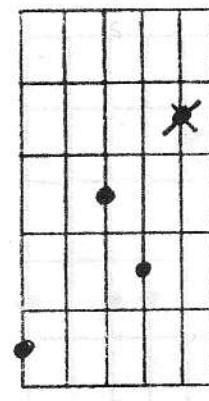
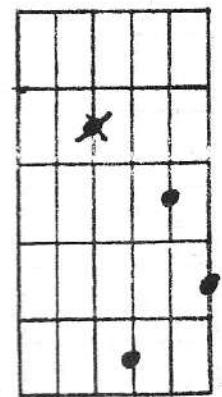
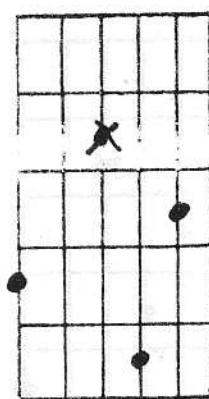
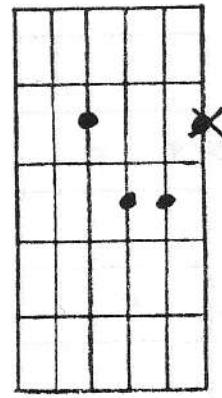
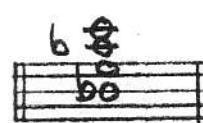
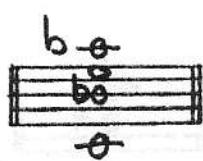
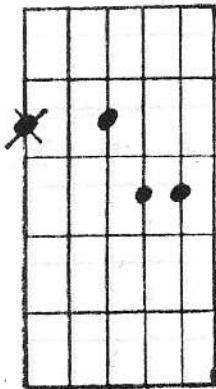
Dominant 7 #11

[C7 #11]

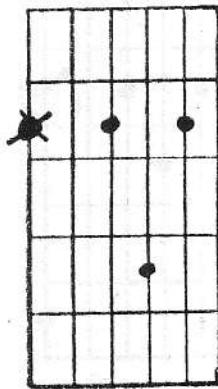


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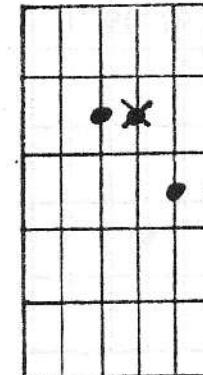
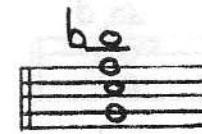
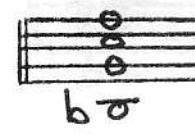
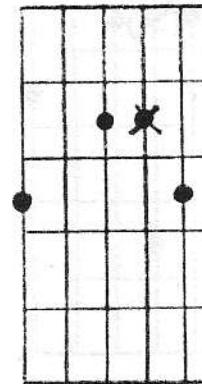
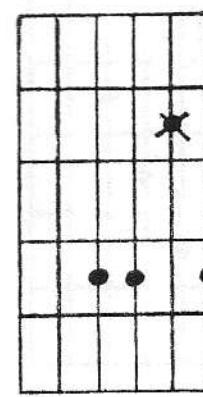
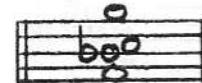
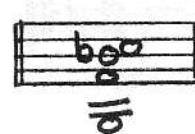
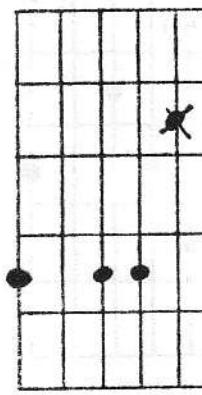
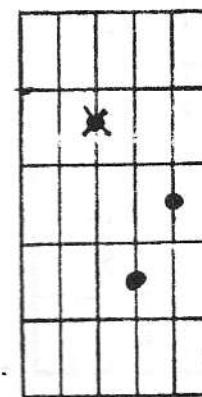
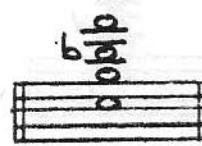
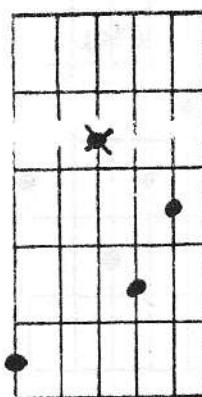
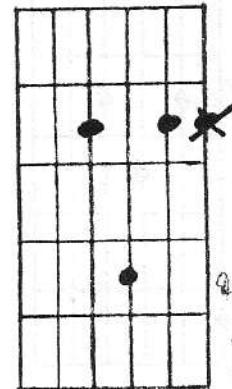
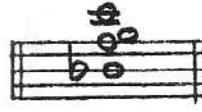
[C7 b13]



Sus 4

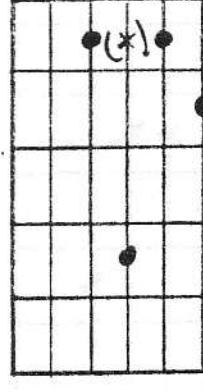
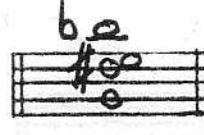
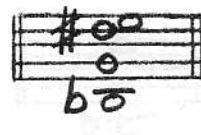
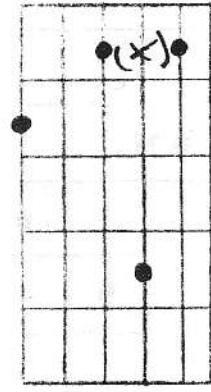
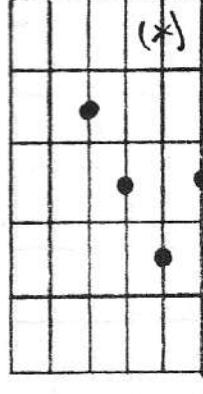
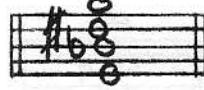
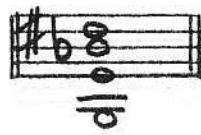
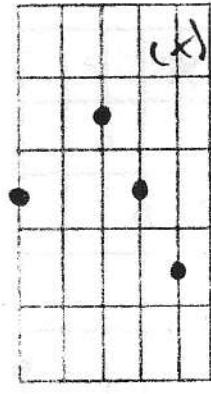
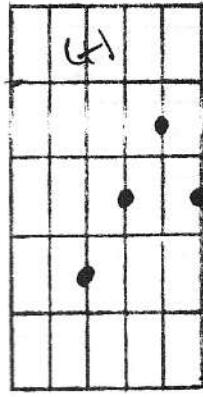
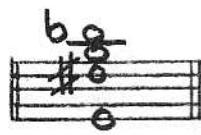
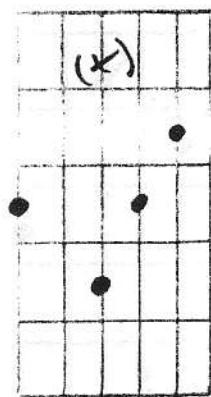
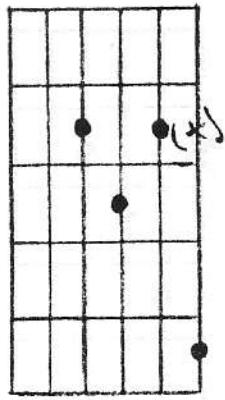
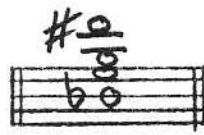
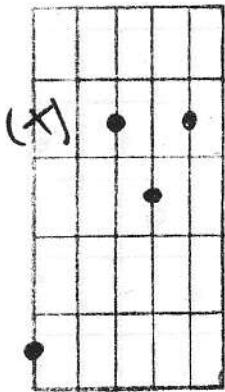


[C sus4]



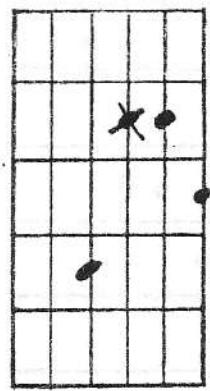
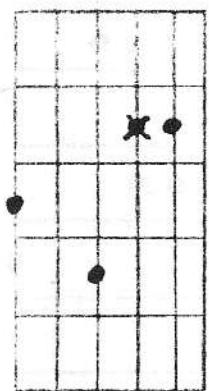
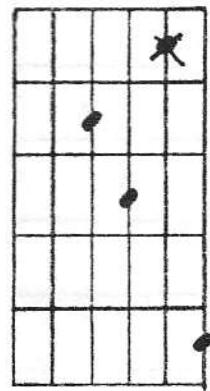
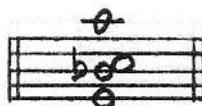
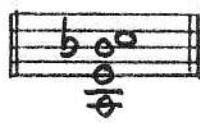
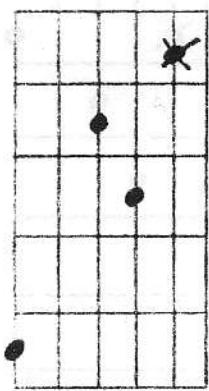
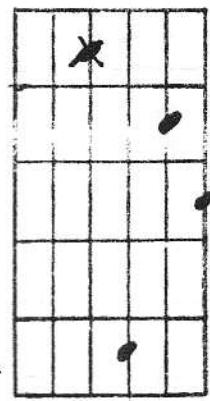
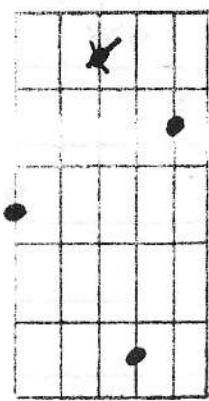
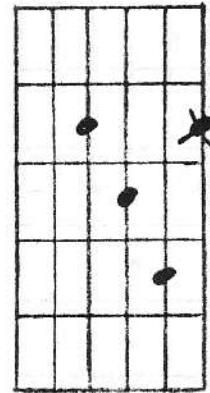
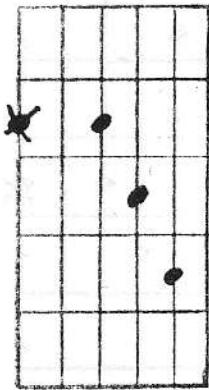
# Dominant 7#9

[C7#9]

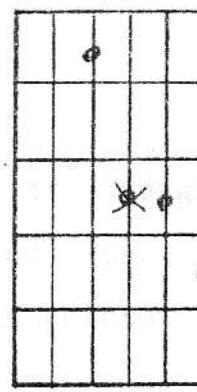
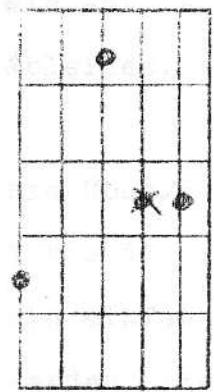
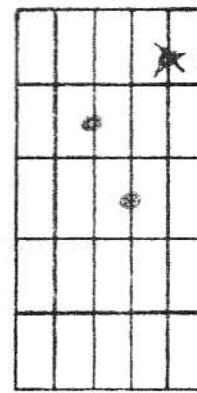
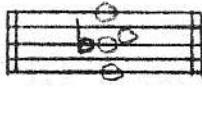
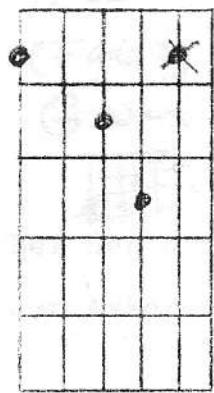
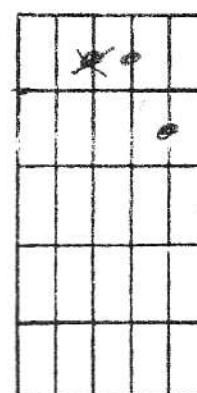
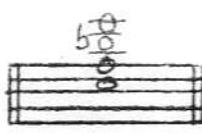
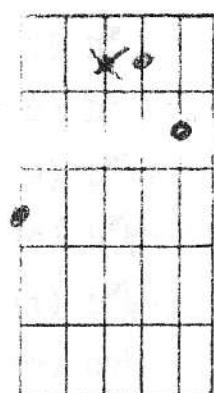
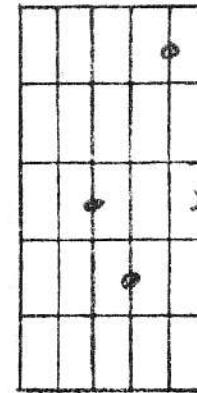
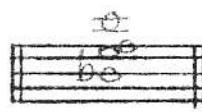
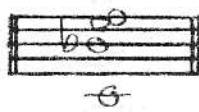
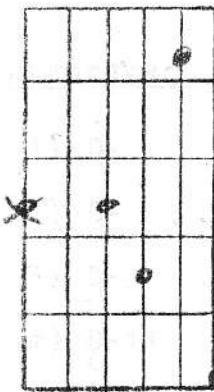


# Dominant 7 13

[ C 13 ]



Dominant 7 add 11  
[C7 add 11]



## Akkordverbindungen

1)	D-	G7	CΔ	C6	S.28
2)	D-	G9	CΔ9	CΔ	S.30
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/b 13	CΔ9/13	Cadd9	S.36
6)	D-9/13	G7#9b 13	CΔ9/13	C6/9	S.38
7)	D∅	G7b 9	C-7	C-6	S.40
8)	D∅	G7b 9b 13	C-Δ9	C-6	S.42
9)	D∅ 11	G7#9b 13	C-Δ9	C-6/9	S.44
10)	D∅ b 9/11	G#9b 13	C-Δ9	C-Δ	S.46
11)	D∅ b 9	G7b 13	C-9	C-6/9	S.48
12)	C7b 9 b 13	C7#9#11	FΔ13	FΔ	S.50
13)	D-add9	D-Δ9	D-9	D-6/9	S.52
14)	BΔ D7	GΔ Bb7 EΔ	(Giant Steps)		S.54

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.

D- | G7 | CΔ | C6 [A-]

Drop 3



Drop 2

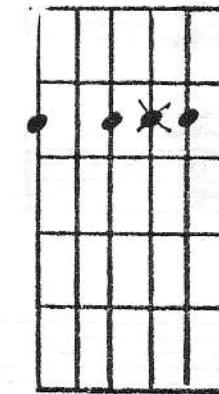
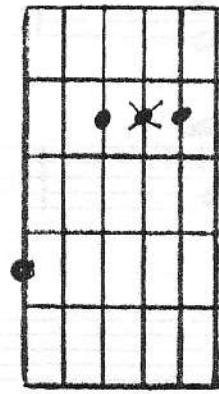
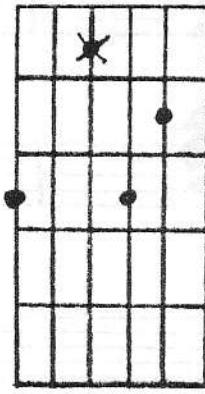
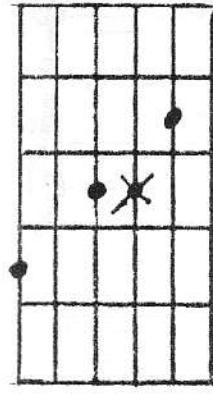
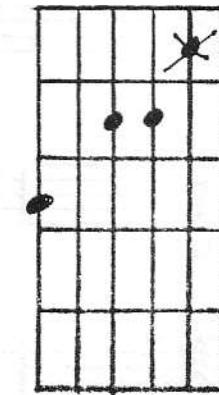
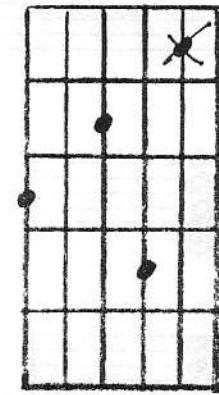
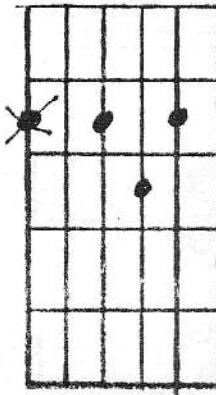
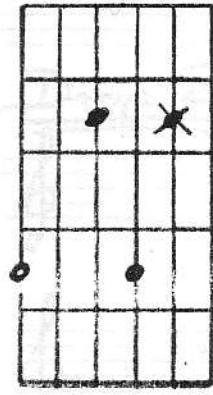
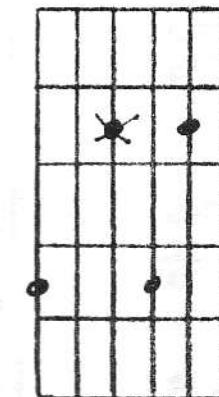
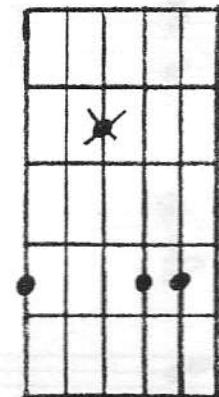
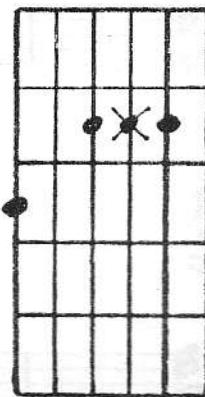
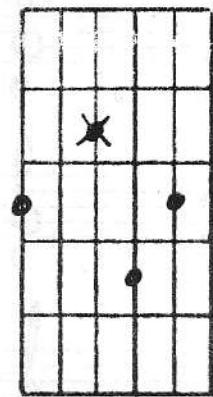
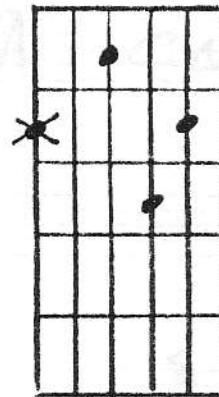
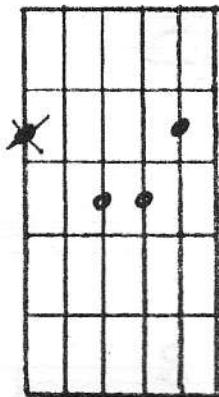
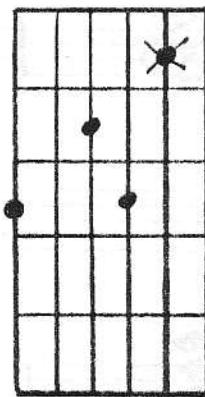
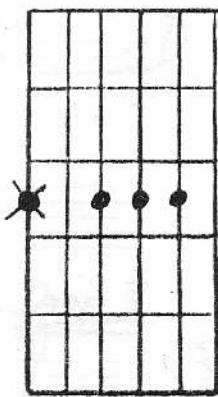


D -

G7

CΔ

C 6



D- | G9 | CΔ9/EΔ CΔ |

Drop 3



Drop 2

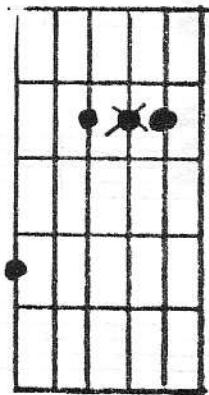
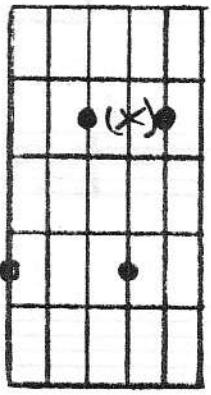
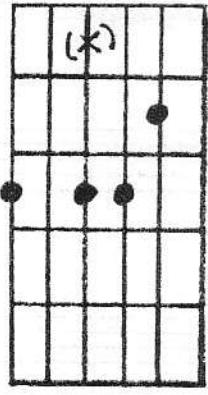
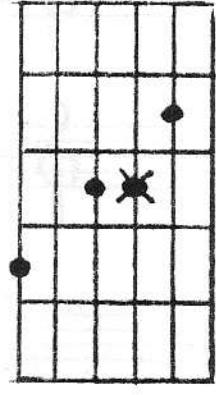
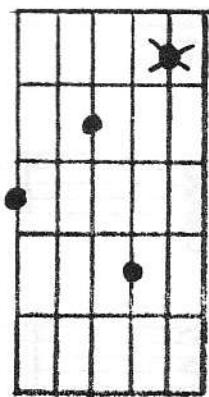
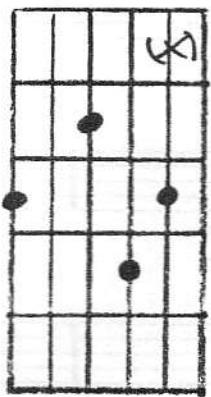
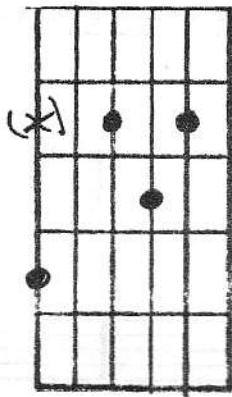
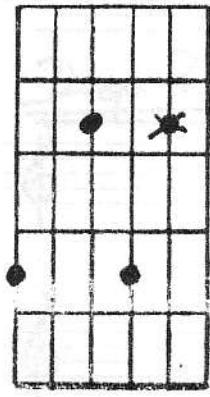
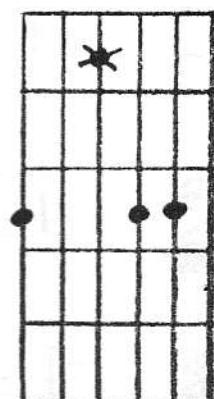
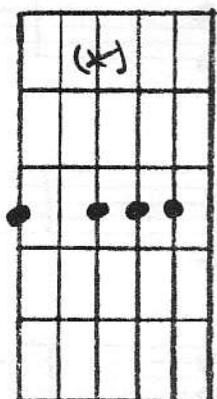
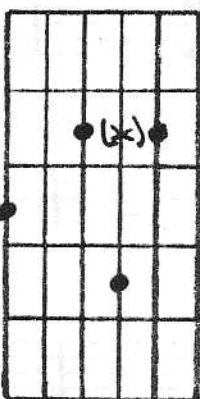
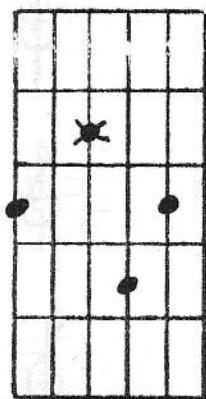
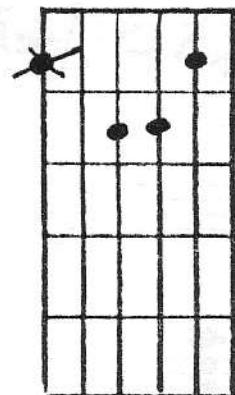
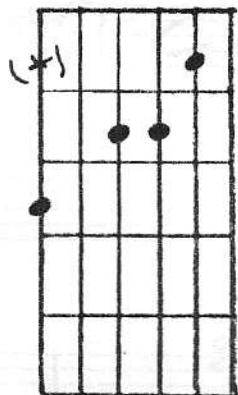
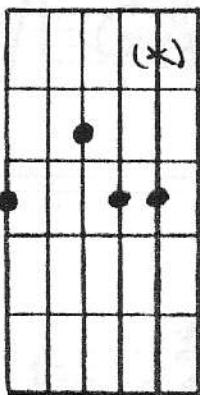
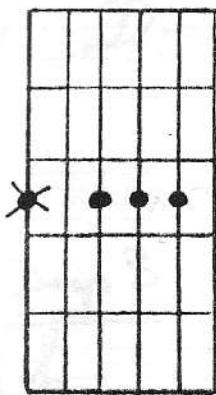


D -

Gg

C19

CΔ



D-9 [FΔ] | G<sub>13</sub><sup>9</sup> [FΔ<sup>#11</sup>] | CΔ<sub>8</sub> [A<sub>sus</sub>] | CΔ<sub>13</sub><sup>9</sup> [E<sub>sus</sub>] |

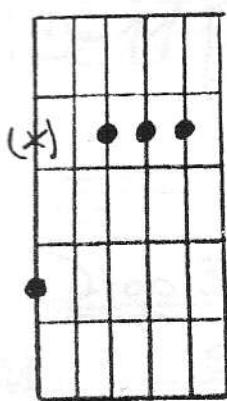
Drop 3

Four staves of guitar chords in Drop 3 tuning. The chords are: D-9 [FΔ], G<sub>13</sub><sup>9</sup> [FΔ<sup>#11</sup>], CΔ<sub>8</sub> [A<sub>sus</sub>], and CΔ<sub>13</sub><sup>9</sup> [E<sub>sus</sub>]. The chords are shown as vertical stacks of notes on a six-string guitar neck.

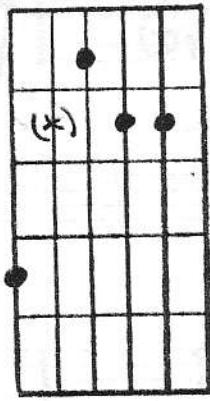
Drop 2

Four staves of guitar chords in Drop 2 tuning. The chords are: D-9 [FΔ], G<sub>13</sub><sup>9</sup> [FΔ<sup>#11</sup>], CΔ<sub>8</sub> [A<sub>sus</sub>], and CΔ<sub>13</sub><sup>9</sup> [E<sub>sus</sub>]. The chords are shown as vertical stacks of notes on a six-string guitar neck.

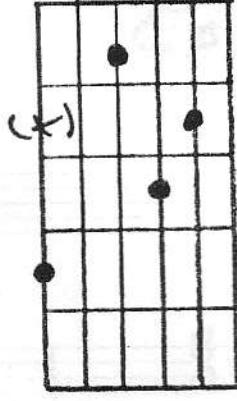
D-9



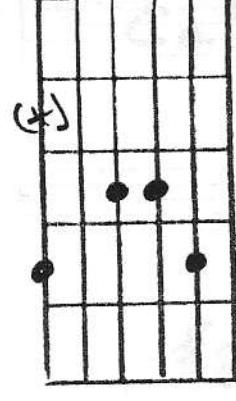
G<sup>9</sup><sub>13</sub>



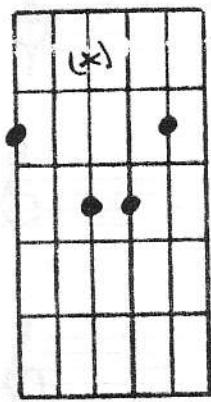
CΔ<sup>6</sup>



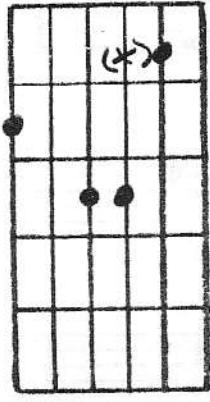
CΔ<sup>9</sup><sub>3</sub>



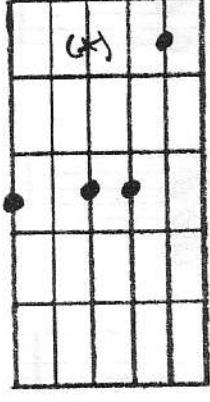
(X)



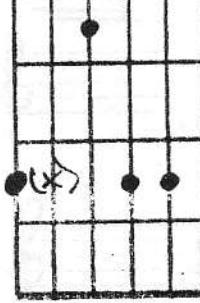
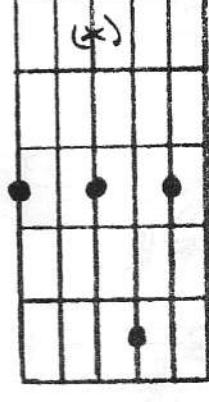
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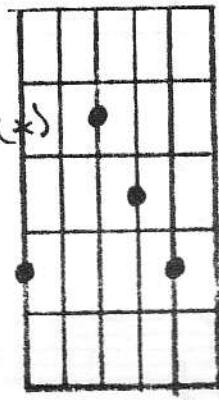
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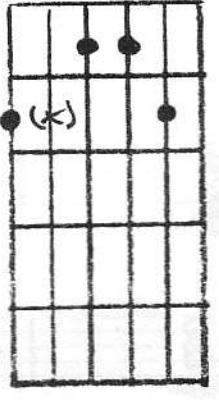
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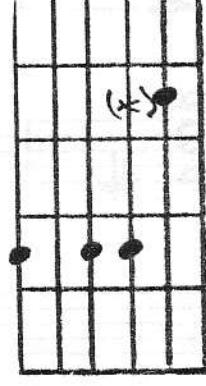
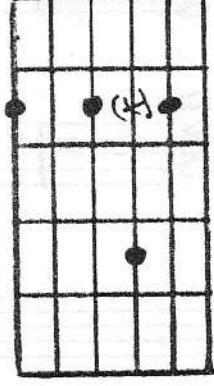
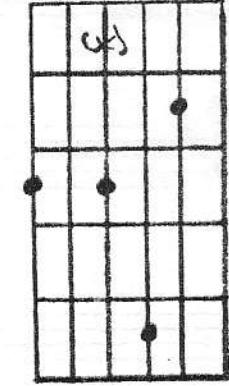
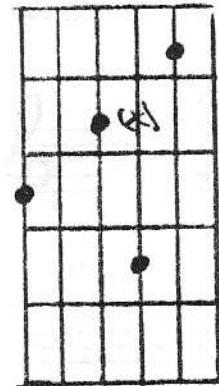
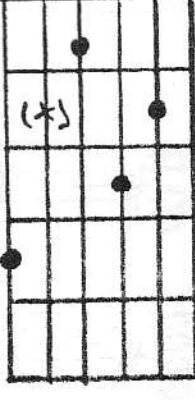
(X)



(X)



(X)



D-11 [Gsus] | G<sup>7</sup><sup>b5</sup> | CΔ | CΔ<sup>#11</sup> ||

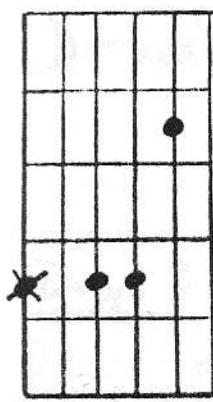
Drop 3

Handwritten guitar tablature for Drop 3 tuning (low E, B, G, D, A, E) across four staves. The tablature uses a standard staff notation where each vertical column represents a string and horizontal bars represent frets. The first staff shows chords for D-11, Gsus, CΔ, and CΔ<sup>#11</sup>. The second staff shows chords for G<sup>7</sup><sup>b5</sup>, CΔ, and CΔ<sup>#11</sup>. The third staff shows chords for G<sup>7</sup><sup>b5</sup>, CΔ, and CΔ<sup>#11</sup>. The fourth staff shows chords for G<sup>7</sup><sup>b5</sup>, CΔ, and CΔ<sup>#11</sup>.

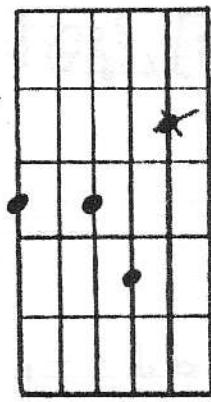
Drop 2

Handwritten guitar tablature for Drop 2 tuning (low E, A, D, G, B, E) across four staves. The tablature uses a standard staff notation where each vertical column represents a string and horizontal bars represent frets. The first staff shows chords for D-11, Gsus, CΔ, and CΔ<sup>#11</sup>. The second staff shows chords for G<sup>7</sup><sup>b5</sup>, CΔ, and CΔ<sup>#11</sup>. The third staff shows chords for G<sup>7</sup><sup>b5</sup>, CΔ, and CΔ<sup>#11</sup>. The fourth staff shows chords for G<sup>7</sup><sup>b5</sup>, CΔ, and CΔ<sup>#11</sup>.

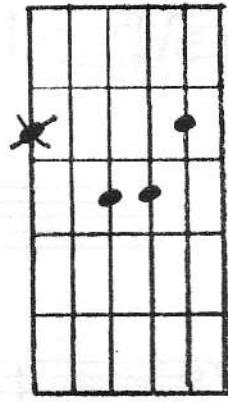
D-11



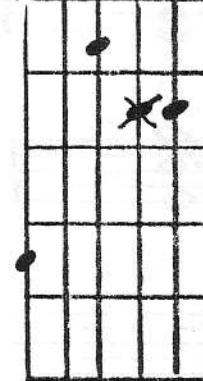
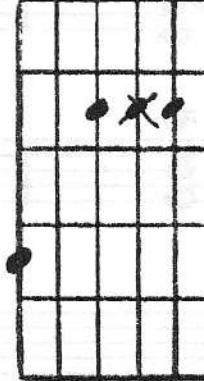
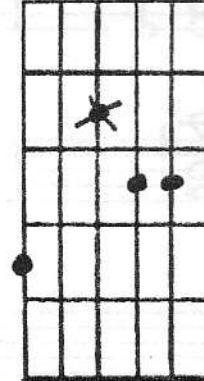
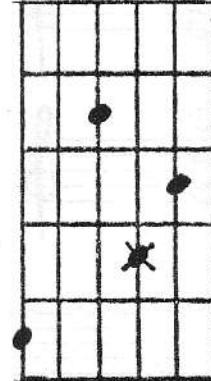
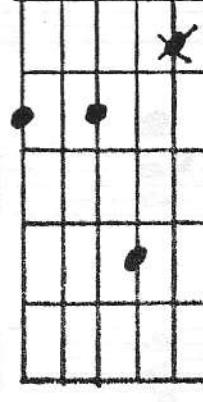
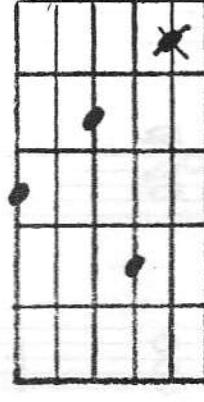
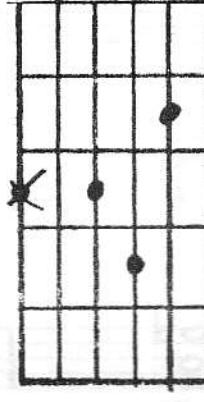
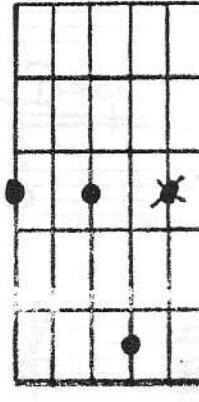
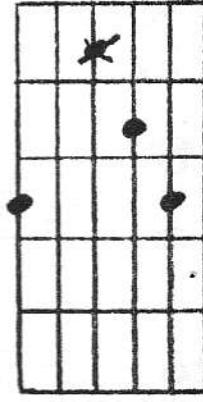
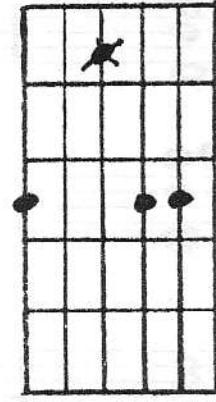
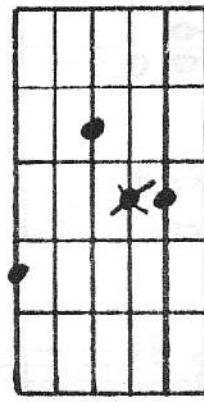
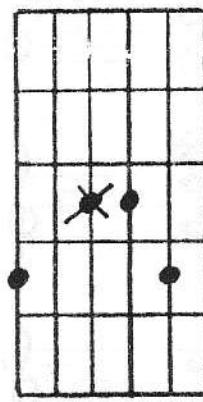
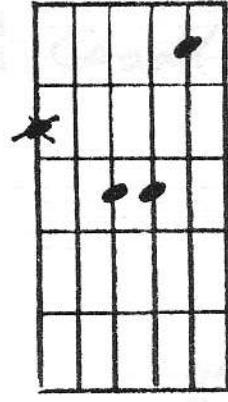
G765



G4



C<sub>A</sub> #11



2-113 879  
 | D-add9 | G<sub>7</sub><sup>9</sup><sub>b5</sub> [F7<sup>b5</sup>] | C<sub>A</sub><sup>9</sup><sub>13</sub> [E sus] | Cadd9 |

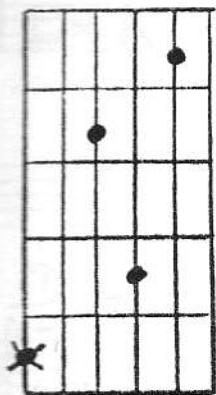
Drop 3

Handwritten guitar tablature for Drop 3 tuning (D-A-E-B-G-C) across four staves. The tablature uses a standard staff notation where each vertical column represents a string and each horizontal bar represents a fret. The first staff shows a power chord (D3-D2). The second staff shows a power chord (G3-G2) followed by a single note (B3). The third staff shows a power chord (C3-C2) followed by a single note (A3). The fourth staff shows a power chord (F3-F2) followed by a single note (D3).

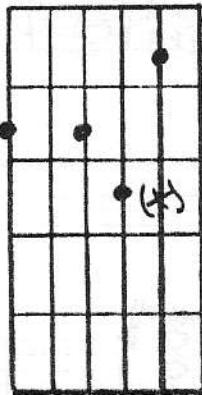
Drop 2

Handwritten guitar tablature for Drop 2 tuning (D-A-E-B-G-C) across four staves. The tablature uses a standard staff notation where each vertical column represents a string and each horizontal bar represents a fret. The first staff shows a power chord (D3-D2) followed by a single note (B3). The second staff shows a power chord (G3-G2) followed by a single note (B3). The third staff shows a power chord (C3-C2) followed by a single note (A3). The fourth staff shows a power chord (F3-F2) followed by a single note (D3).

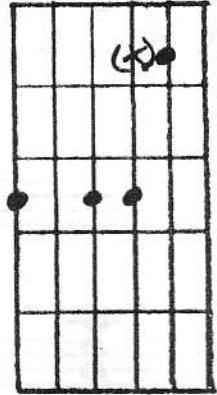
D-add9



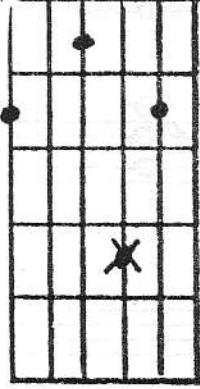
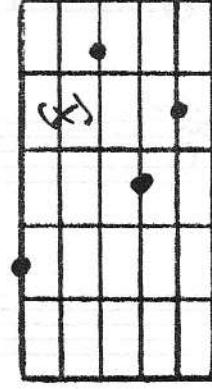
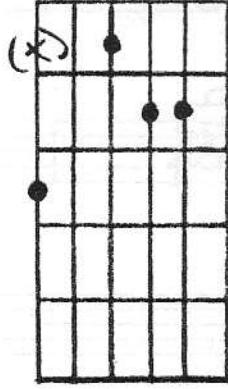
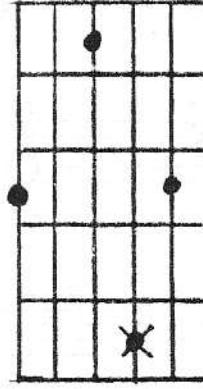
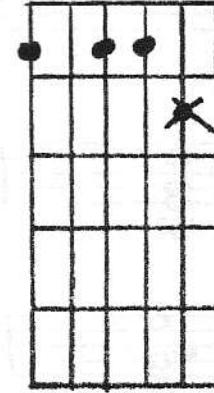
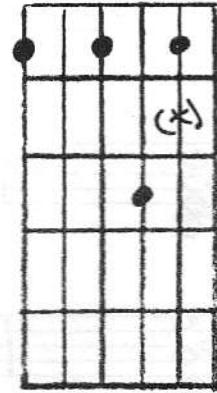
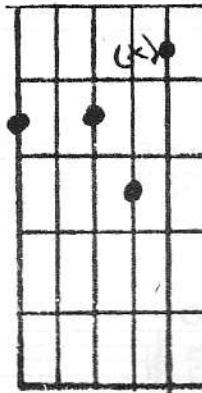
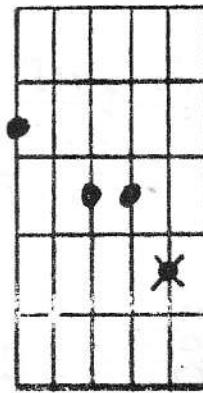
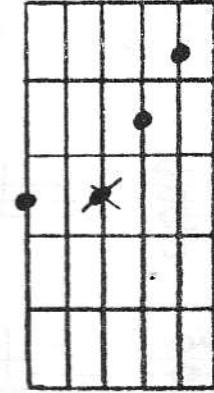
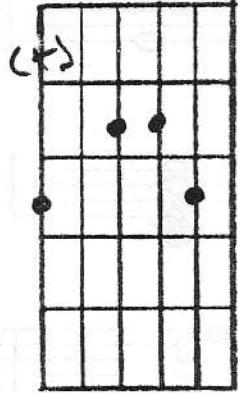
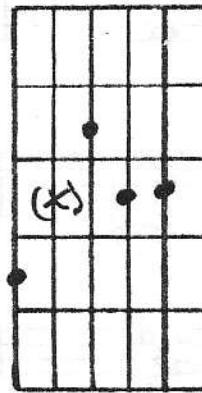
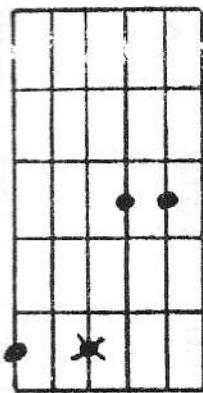
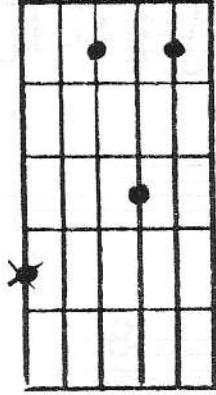
G7<sub>b</sub><sup>9</sup>13



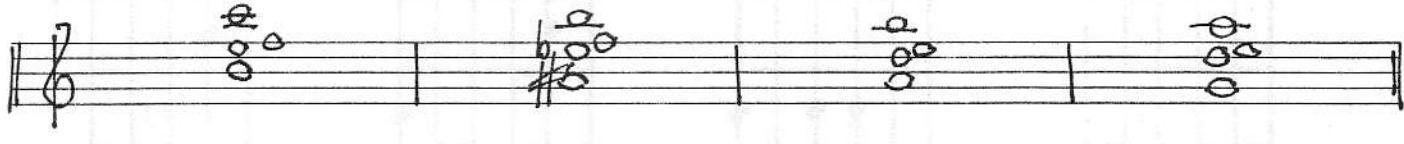
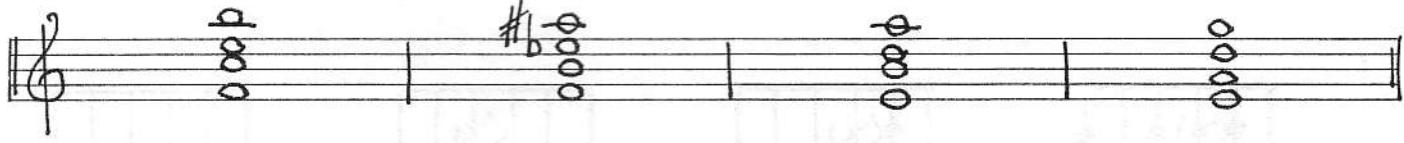
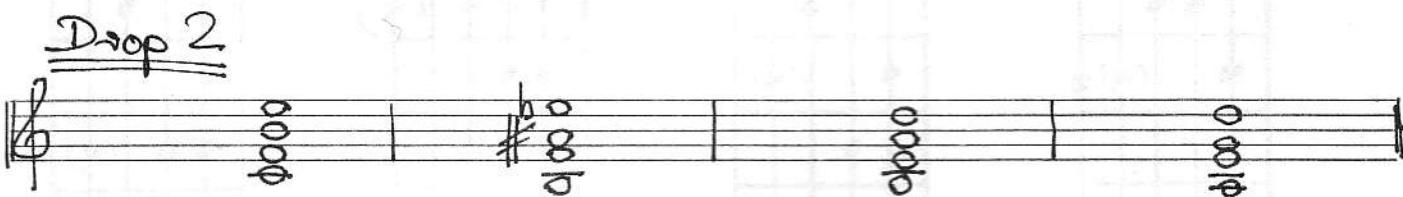
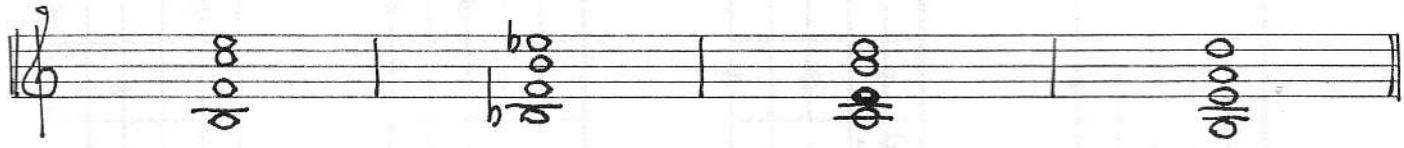
$C_4 \frac{9}{13}$



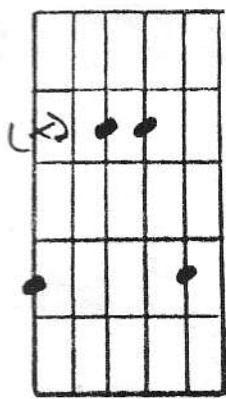
C add 9



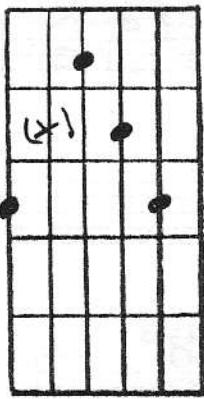
D-<sup>9</sup><sub>13</sub> | G7<sup>#9</sup><sub>b13</sub> [BΔ<sup>#11</sup>] | CΔ<sup>9</sup><sub>13</sub> [E<sub>sus</sub>] | CΔ<sup>6</sup><sub>9</sub> [A<sub>sus</sub>] |



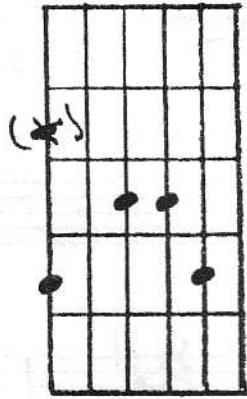
D-9  
13



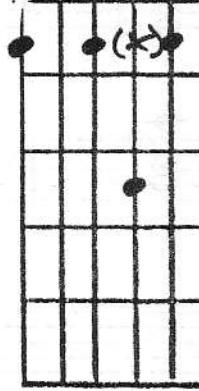
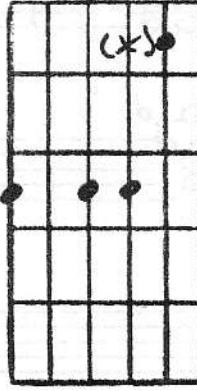
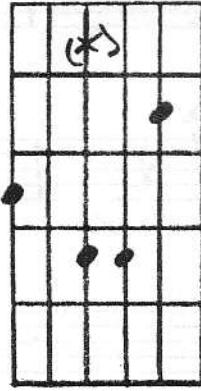
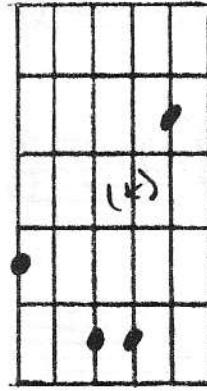
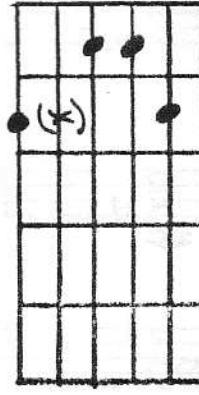
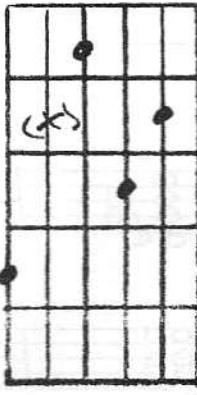
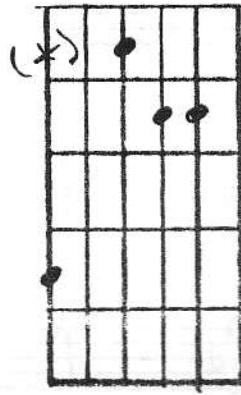
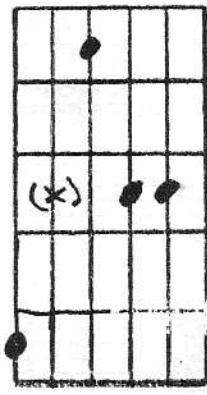
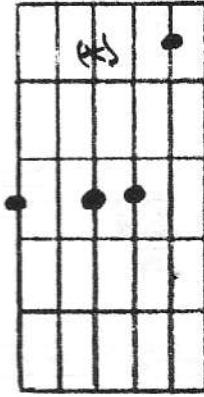
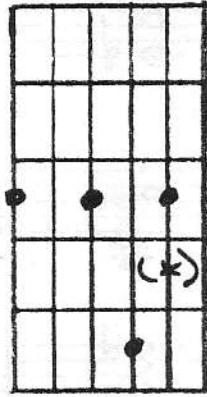
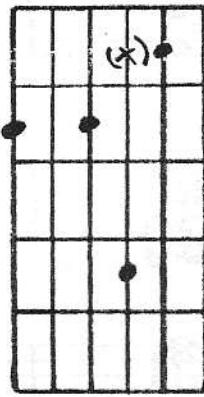
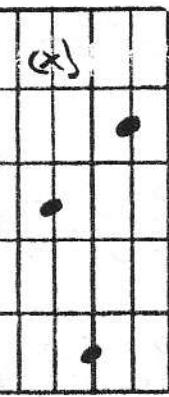
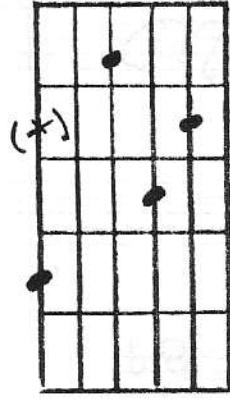
G7<sup>#9</sup>  
6 13



CΔ<sup>9</sup>  
13



CΔ<sup>6</sup>



D, G7<sup>b9</sup>[A<sup>b9</sup>] C7 C6[A<sup>9</sup>]

Drop 3

Handwritten musical score for a Drop 3 voicing. It consists of four staves of music, each with a treble clef and four measures. The chords are indicated above the staff: D, G7<sup>b9</sup>[A<sup>b9</sup>], C7, and C6[A<sup>9</sup>]. The notation uses circles with horizontal lines to represent notes, with a 'b' indicating a flat. The first staff starts with a D chord (open), followed by a G7<sup>b9</sup> chord (root position). The second staff starts with a C7 chord (root position). The third staff starts with a C6 chord (root position). The fourth staff starts with an A<sup>9</sup> chord (root position).

Drop 2

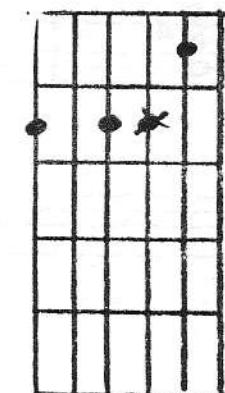
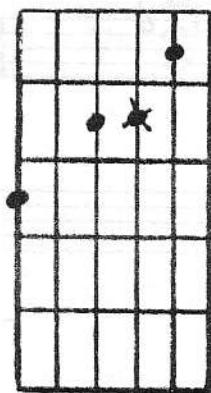
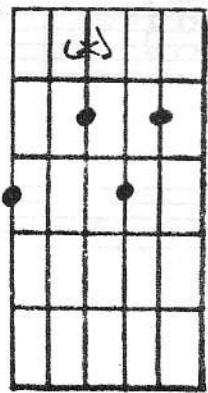
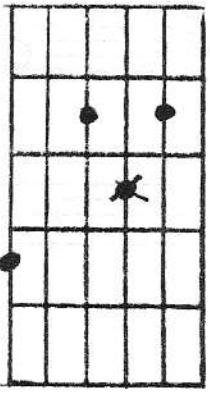
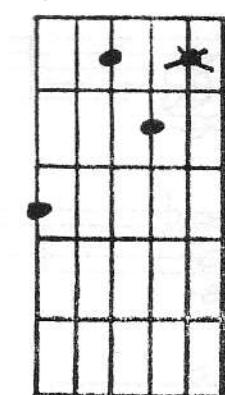
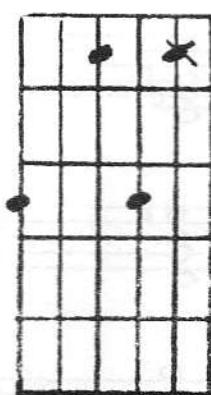
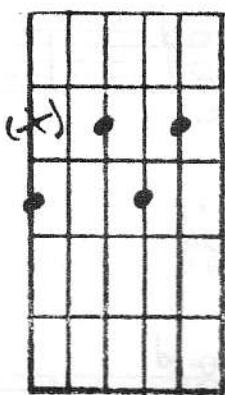
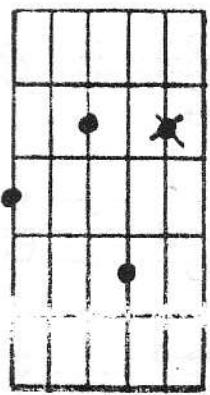
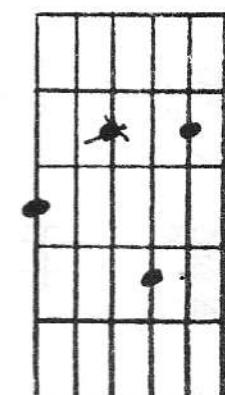
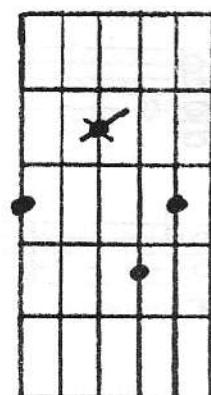
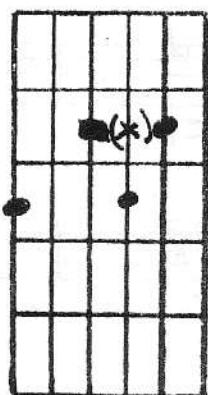
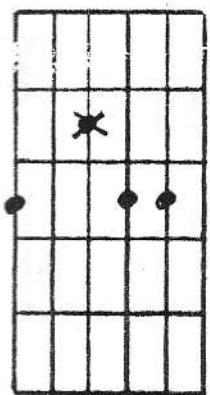
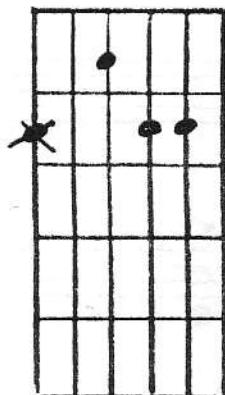
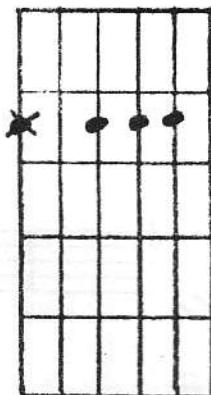
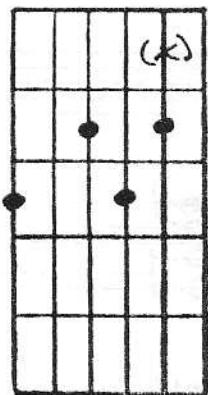
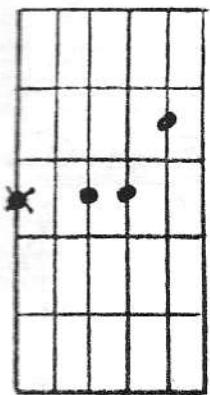
Handwritten musical score for a Drop 2 voicing. It consists of four staves of music, each with a treble clef and four measures. The chords are indicated above the staff: D, G7<sup>b9</sup>[A<sup>b9</sup>], C7, and C6[A<sup>9</sup>]. The notation uses circles with horizontal lines to represent notes, with a 'b' indicating a flat. The first staff starts with a D chord (root position). The second staff starts with a G7<sup>b9</sup> chord (root position). The third staff starts with a C7 chord (root position). The fourth staff starts with a C6 chord (root position).

D.

G769

C-7

C-6



Dx | G7<sup>b9</sup><sub>b13</sub> [F#] | CΔ9 [E<sup>b</sup>Δ+] | C6 [AΔ]

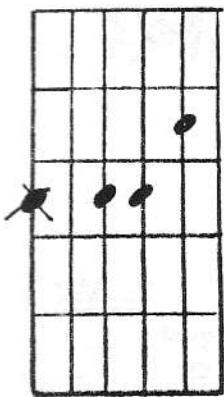
Drop 3

Handwritten guitar tablature for Drop 3 tuning (D-G-B-E-A-D) across four staves. The tablature uses a treble clef and shows fingerings (0, b, g) and string muting symbols (o). The first staff starts with Dx. The second staff begins with G7<sup>b9</sup><sub>b13</sub> [F#]. The third staff begins with CΔ9 [E<sup>b</sup>Δ+]. The fourth staff begins with C6 [AΔ]. The tablature consists of four horizontal staves, each representing a string from low E to high E.

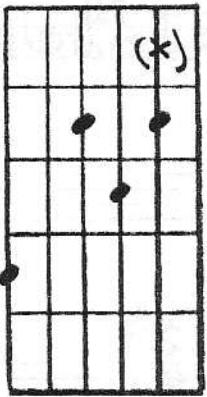
Drop 2

Handwritten guitar tablature for Drop 2 tuning (D-G-B-E-A-D) across four staves. The tablature uses a treble clef and shows fingerings (0, b, g) and string muting symbols (o). The first staff starts with Dx. The second staff begins with G7<sup>b9</sup><sub>b13</sub> [F#]. The third staff begins with CΔ9 [E<sup>b</sup>Δ+]. The fourth staff begins with C6 [AΔ]. The tablature consists of four horizontal staves, each representing a string from low E to high E.

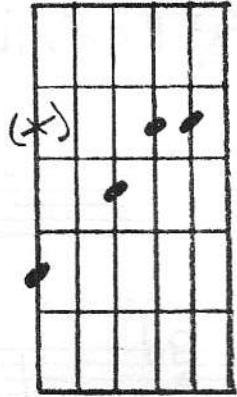
Dg



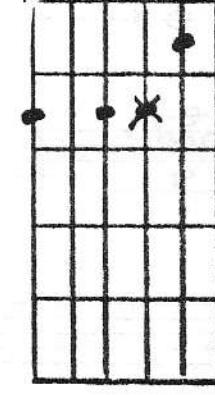
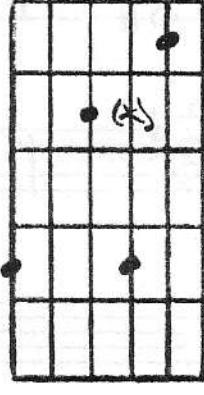
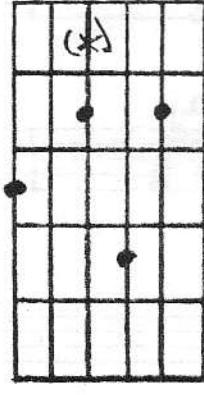
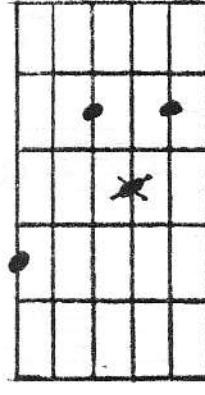
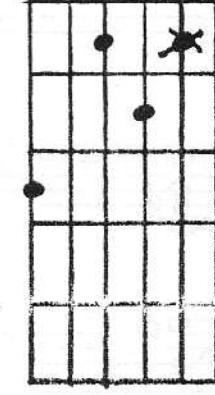
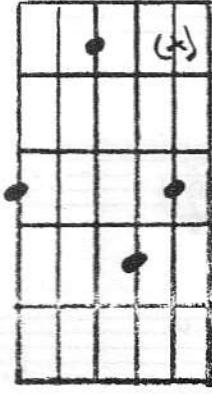
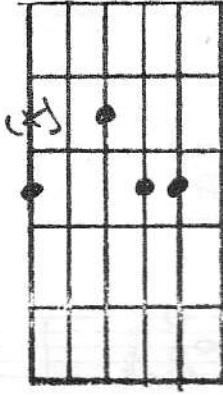
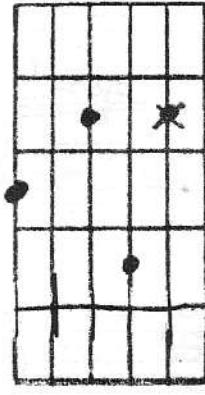
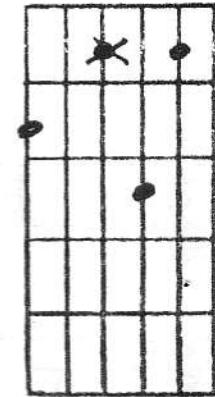
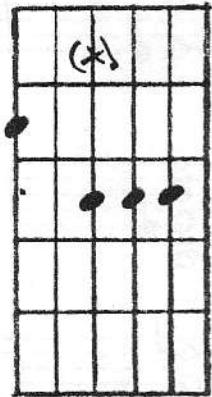
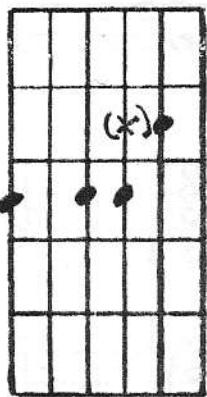
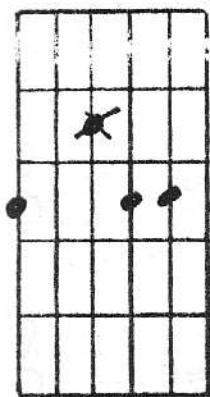
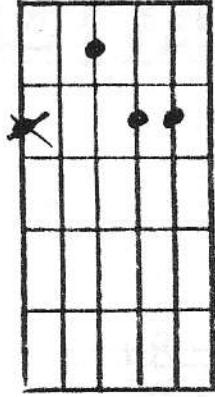
G7<sup>b9</sup>  
b13



C-49

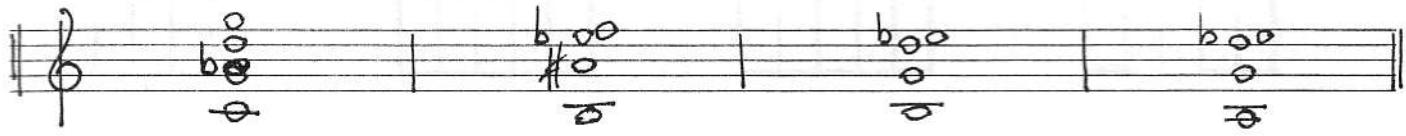
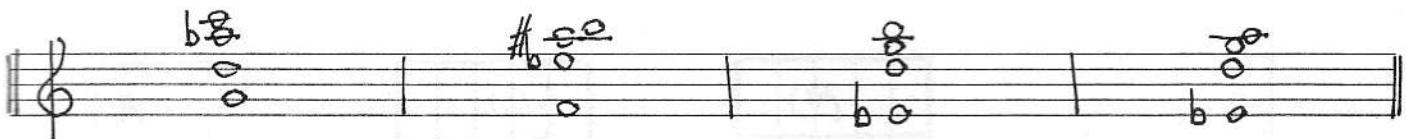
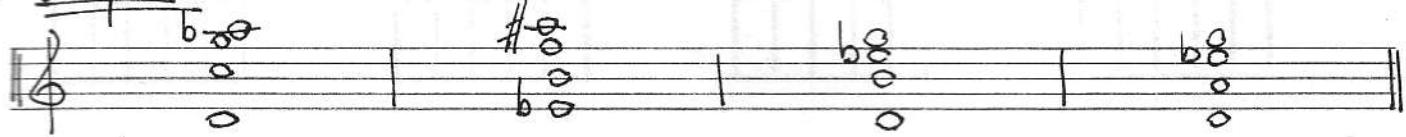


C-6

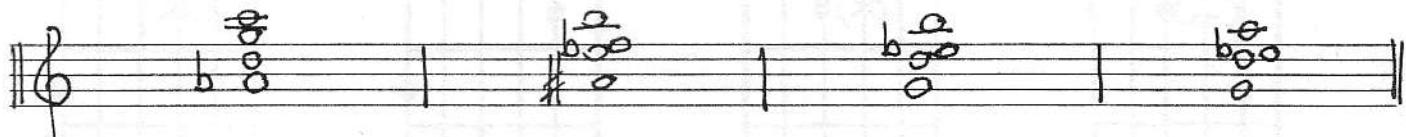
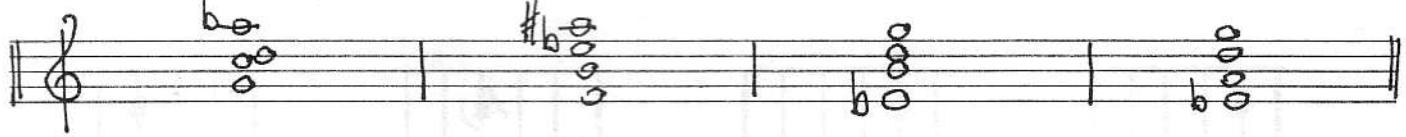
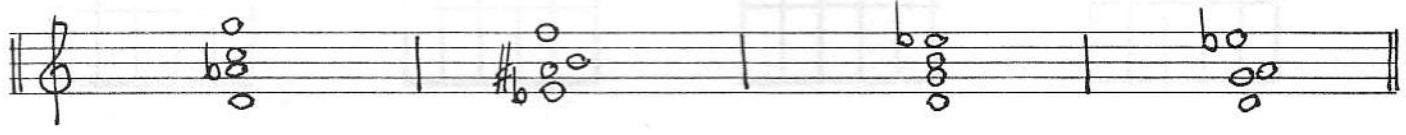
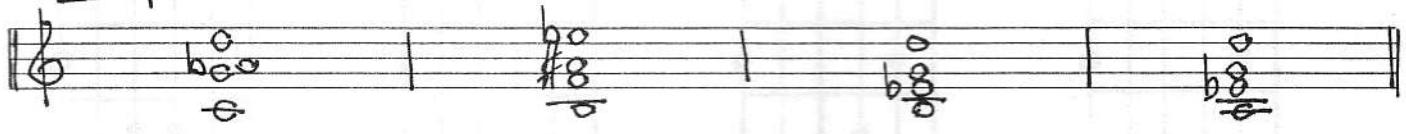


D 8/11 [A<sup>b</sup><sub>A</sub><sup>#11</sup>] | G<sup>#9</sup><sub>b13</sub> [B<sub>A</sub><sup>#11</sup>] | C△9 [E<sup>b</sup><sub>A</sub>+] | C-6 [E<sup>b</sup><sub>A</sub><sup>#11</sup>] |

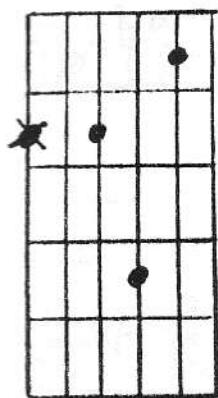
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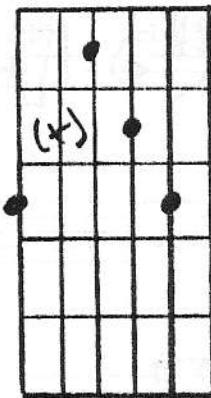
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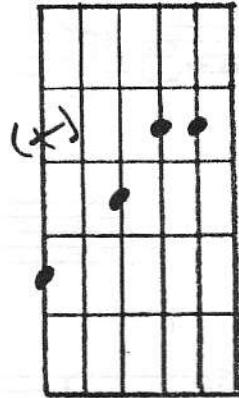
De 11



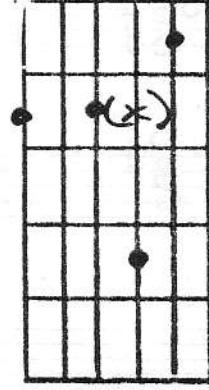
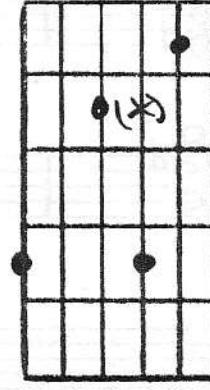
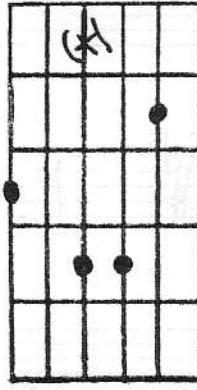
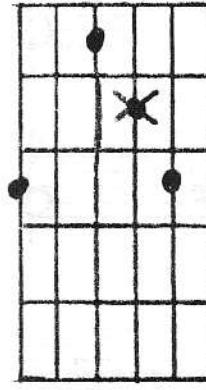
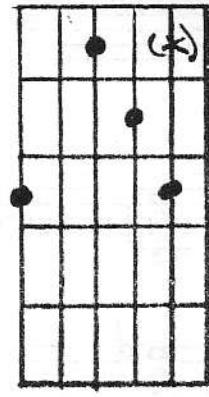
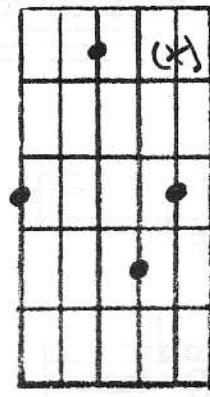
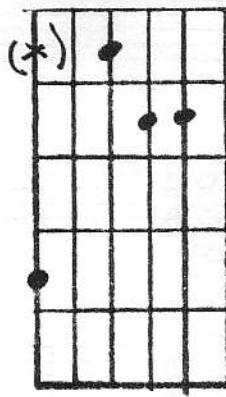
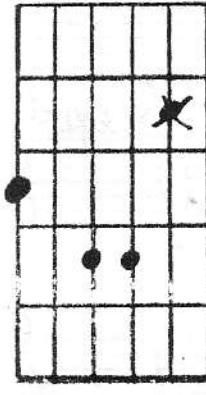
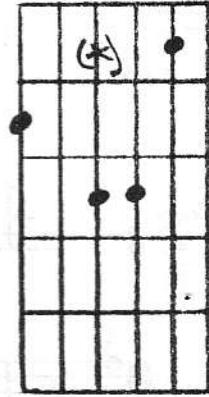
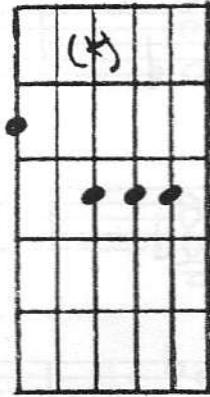
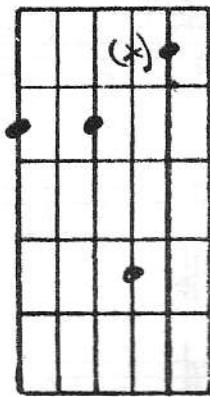
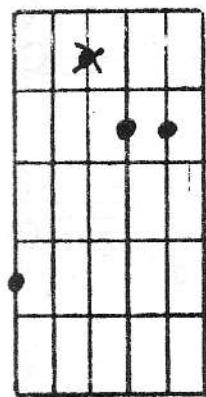
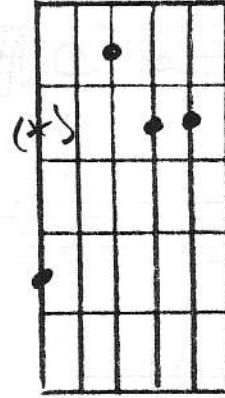
G7<sup>b13</sup>  
#9



C-19



C-196



D 7/9 [A<sup>b</sup><sub>A+</sub>] | G<sup>#9</sup><sub>b13</sub> [B<sub>A+</sub>] | C-<sup>1</sup><sub>9</sub> [E<sub>B+</sub>] | C-A |

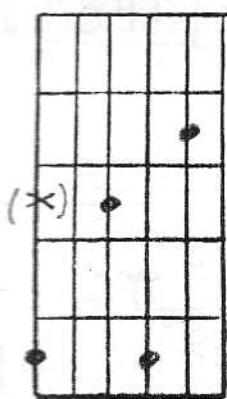
Drop 3

Handwritten musical score for a bass line in Drop 3 position. The score consists of four staves, each with a bass clef and four measures. The notes are represented by open circles with stems, indicating the absence of certain strings. The first staff starts with an open circle (D), followed by an open circle (G), an open circle (B), and an open circle (E). The second staff starts with an open circle (F#), followed by an open circle (C), an open circle (E), and an open circle (A). The third staff starts with an open circle (D), followed by an open circle (G), an open circle (B), and an open circle (E). The fourth staff starts with an open circle (F#), followed by an open circle (C), an open circle (E), and an open circle (A).

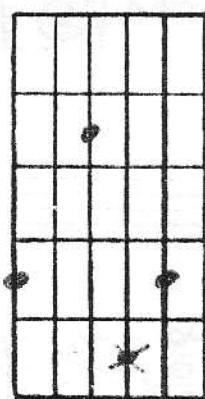
Drop 2

Handwritten musical score for a bass line in Drop 2 position. The score consists of four staves, each with a bass clef and four measures. The notes are represented by open circles with stems, indicating the absence of certain strings. The first staff starts with an open circle (D), followed by an open circle (G), an open circle (B), and an open circle (E). The second staff starts with an open circle (F#), followed by an open circle (C), an open circle (E), and an open circle (A). The third staff starts with an open circle (D), followed by an open circle (G), an open circle (B), and an open circle (E). The fourth staff starts with an open circle (F#), followed by an open circle (C), an open circle (E), and an open circle (A).

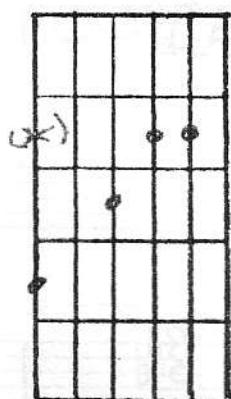
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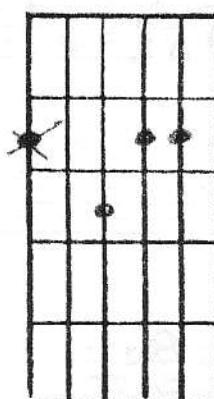
G<sup>#9</sup><sub>b13</sub> [BΔ+]



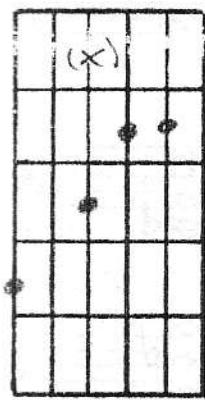
C-Δg



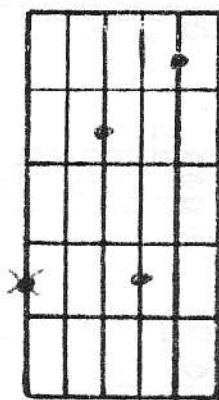
C - A



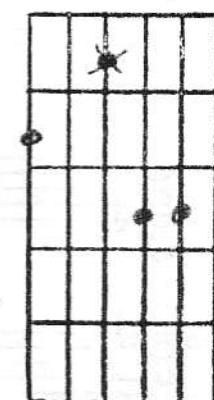
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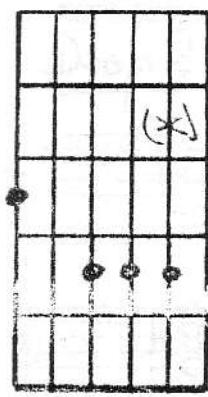
GK



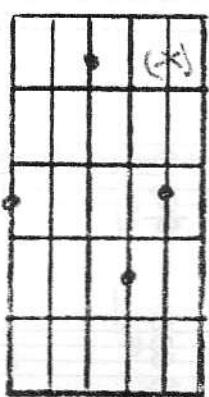
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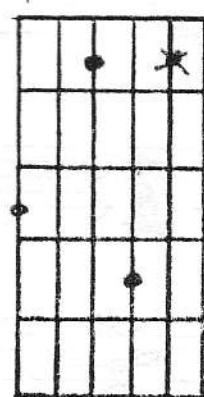
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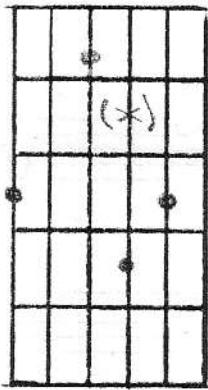
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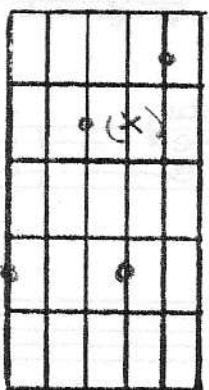
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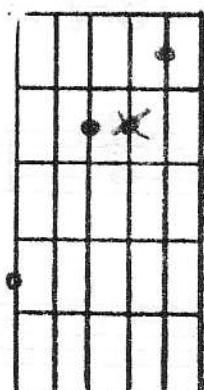
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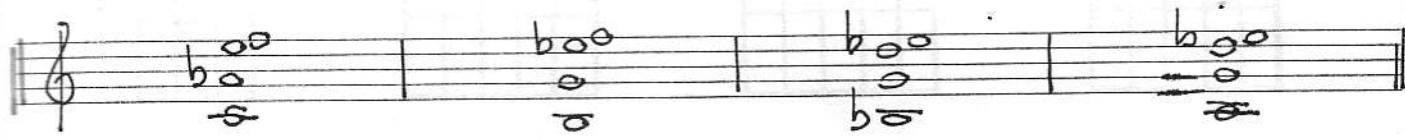
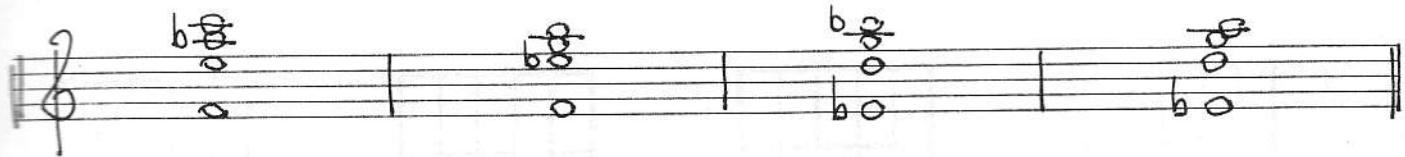


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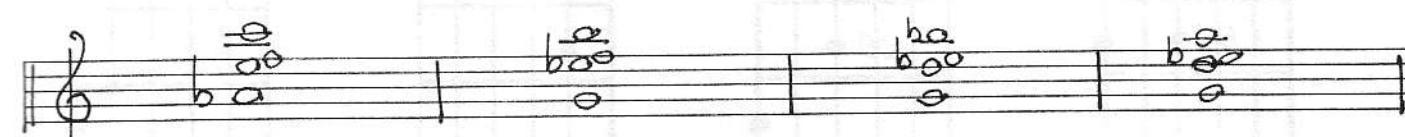
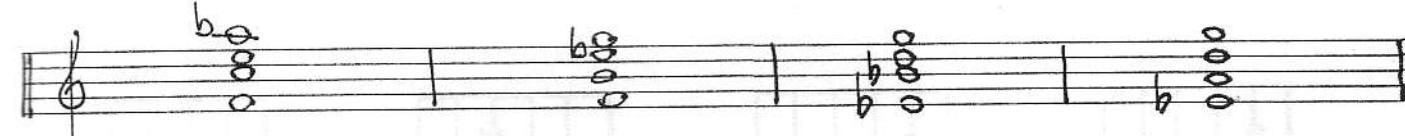
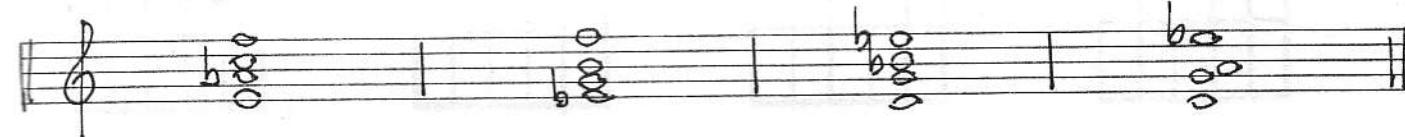
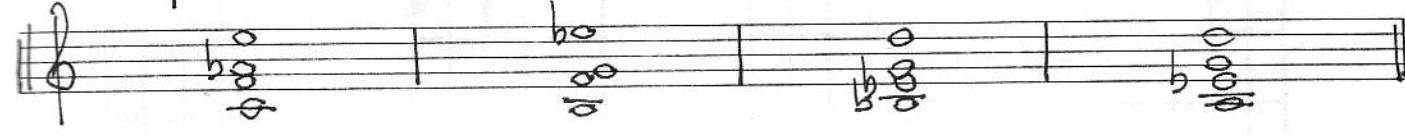


1 D<sup>b</sup><sub>7</sub><sup>9</sup> [E<sup>b</sup><sub>Δ</sub>] | G7<sup>b13</sup> | C-9 [E<sup>b</sup><sub>Δ</sub>] | C-6 [E<sup>b</sup><sub>Δ</sub><sup>#11</sup>] |

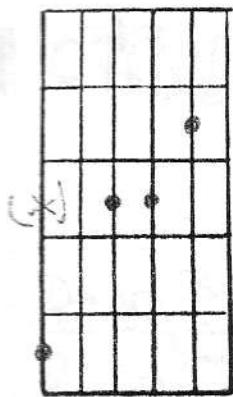
① Drop 3



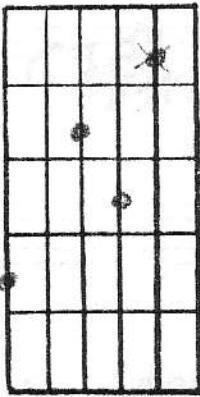
Drop 2



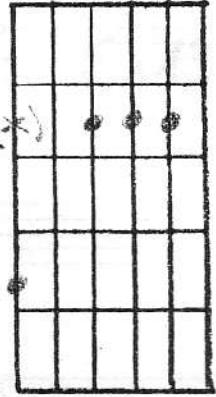
D<sub>ø</sub> 49



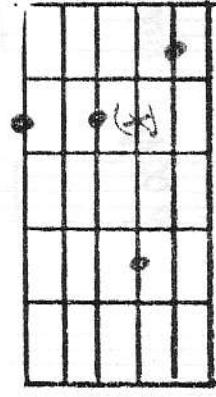
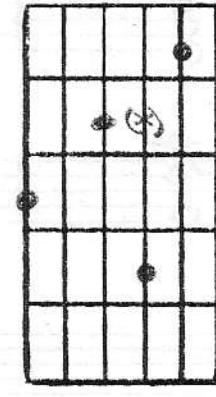
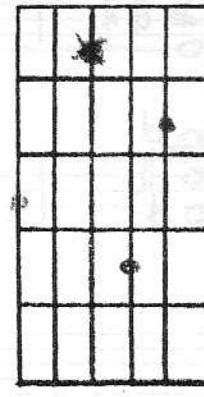
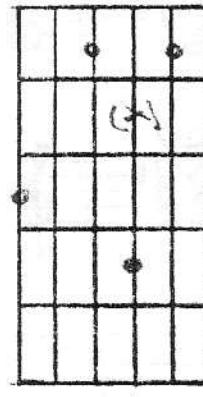
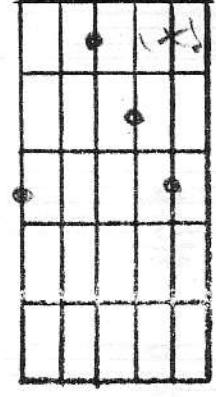
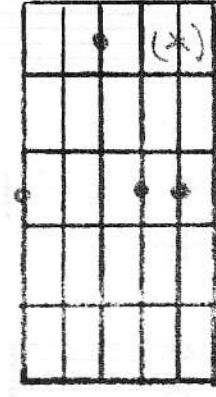
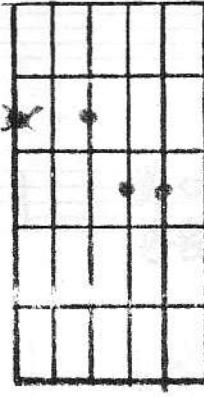
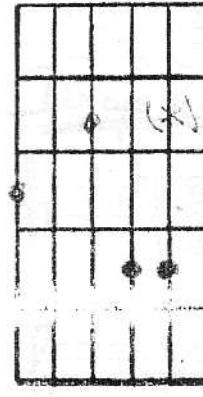
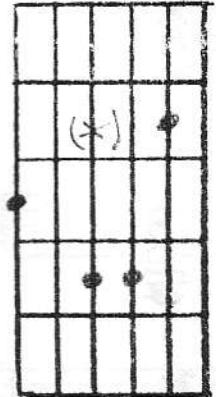
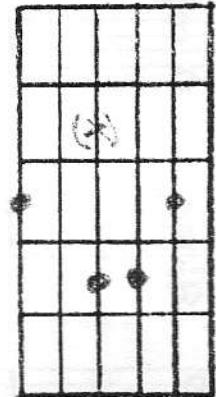
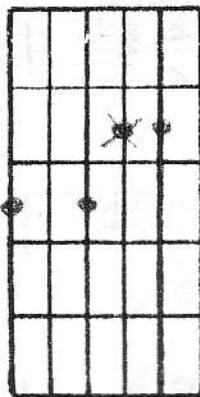
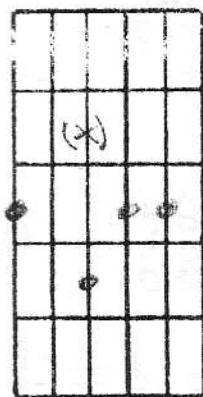
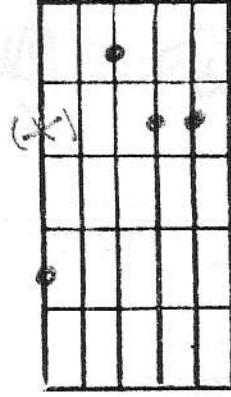
G7613



C-9



C - 6



C7**<sub>b</sub>**<sup>9</sup> [B<sup>b</sup>Ø] | C7**<sub>#</sub>**<sup>9</sup> [F#13] | FΔ13 [D-add9] FΔ |

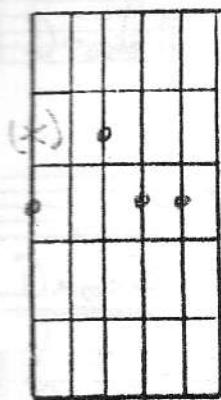
Drop 3

Handwritten musical score for Drop 3 voicing. The score consists of four staves, each with a treble clef and a key signature of one flat. The first staff shows a sequence of chords: C7b9 [BbØ], C7#9 [F#13], FΔ13 [D-add9], and FΔ. The second staff begins with a rest followed by a C7b9 chord. The third staff begins with a rest followed by a C7#9 chord. The fourth staff begins with a rest followed by an FΔ chord.

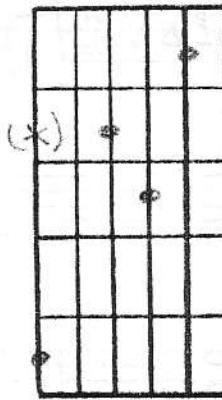
Drop 2

Handwritten musical score for Drop 2 voicing. The score consists of four staves, each with a treble clef and a key signature of one flat. The first staff shows a sequence of chords: C7b9 [BbØ], C7#9 [F#13], FΔ13 [D-add9], and FΔ. The second staff begins with a rest followed by a C7b9 chord. The third staff begins with a rest followed by a C7#9 chord. The fourth staff begins with a rest followed by an FΔ chord.

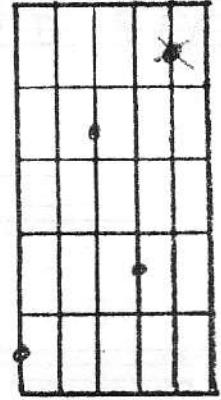
$C7^{\text{b9}}_{\text{b13}}$



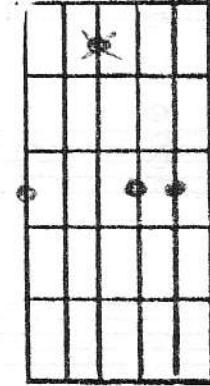
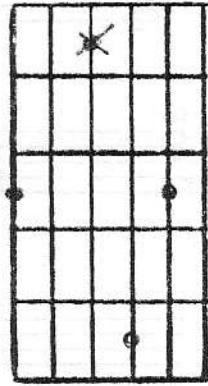
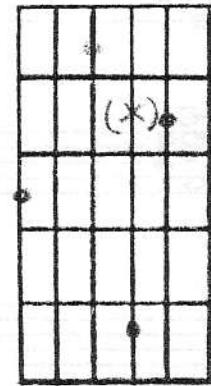
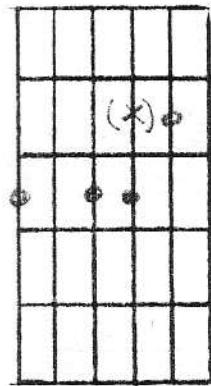
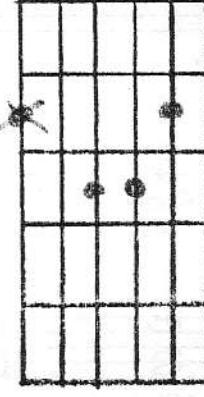
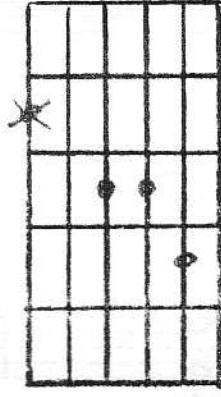
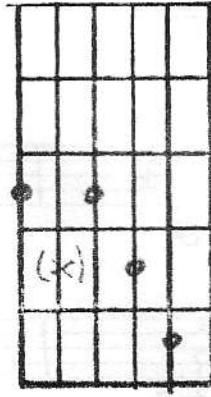
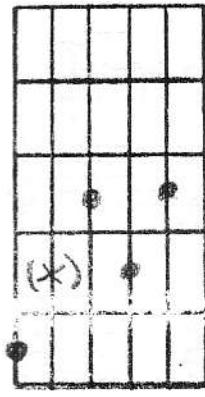
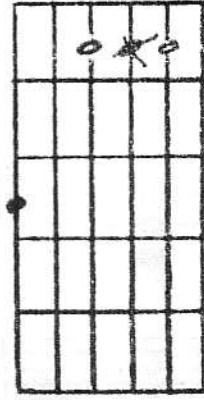
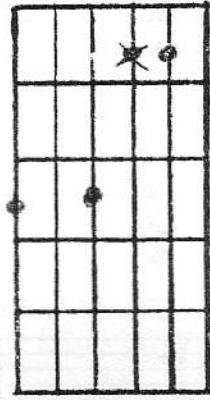
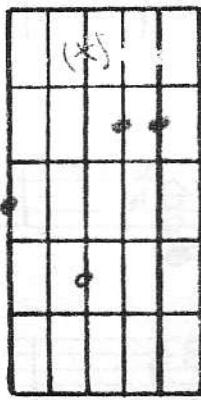
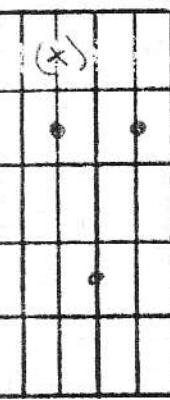
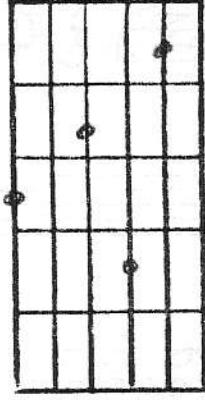
$C7^{\#9}_{\text{\#11}}$



$F\Delta 13$



$F\Delta$



D-add9 [FA13] | D- $\Delta$ 9 [FA+] | D-9 [FA] | D- $\frac{5}{2}$  [FA $\#$ 11] |

Drop 3

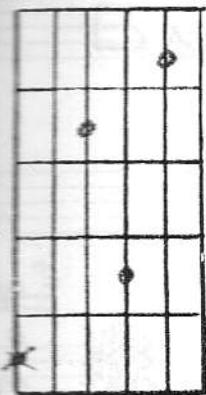
Handwritten guitar tablature for Drop 3 tuning (low E, B, G, D, A, E) across four lines of five strings each. The first line shows D-add9, D-Δ9, D-9, and D-5/2. The second line shows D-add9, D-Δ9, D-9, and D-5/2. The third line shows D-add9, D-Δ9, D-9, and D-5/2. The fourth line shows D-add9, D-Δ9, D-9, and D-5/2.

Drop 2

Handwritten guitar tablature for Drop 2 tuning (low E, G, B, D, A, E) across four lines of five strings each. The first line shows D-add9, D-Δ9, D-9, and D-5/2. The second line shows D-add9, D-Δ9, D-9, and D-5/2. The third line shows D-add9, D-Δ9, D-9, and D-5/2. The fourth line shows D-add9, D-Δ9, D-9, and D-5/2.

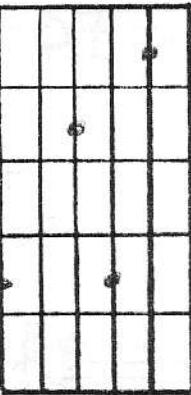
D - add 9

[F Δ 13]



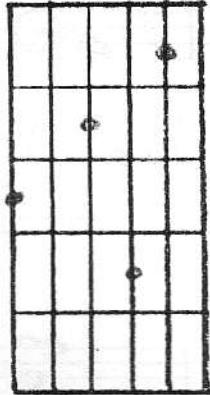
D - Δ9

[F Δ +]



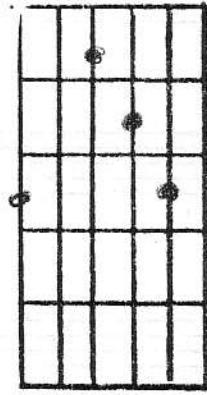
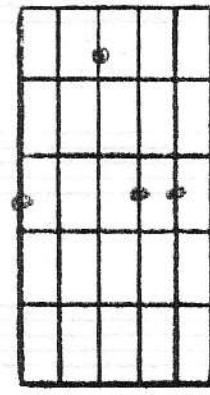
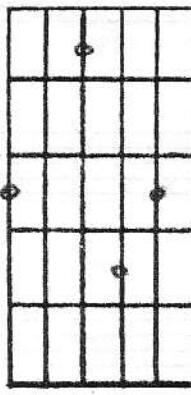
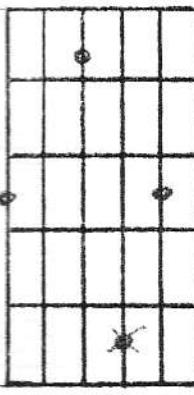
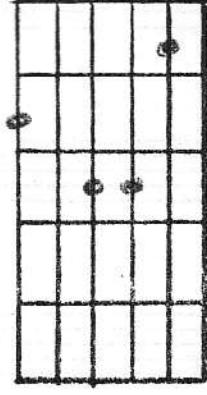
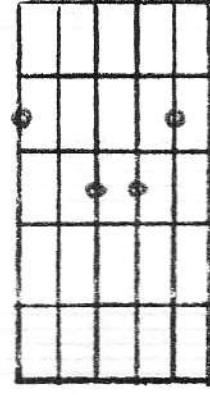
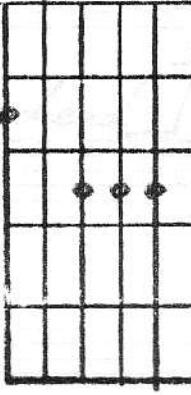
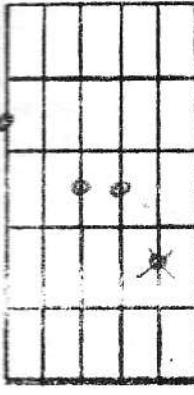
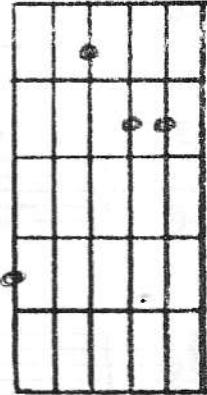
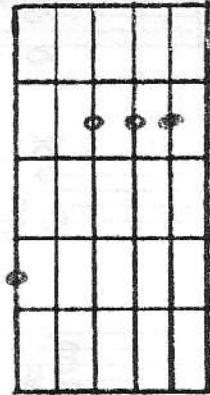
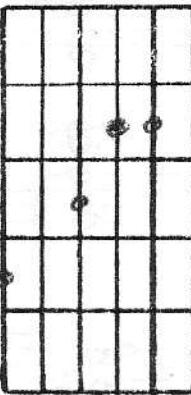
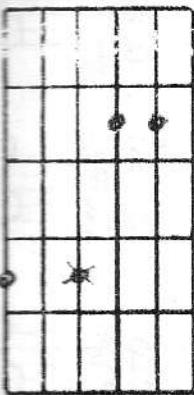
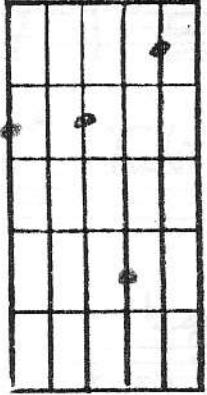
D - J

[F Δ]



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

[F Δ #11]



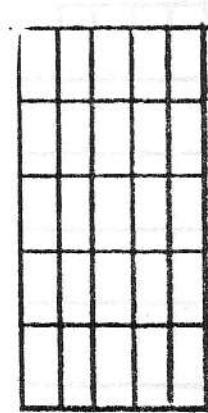
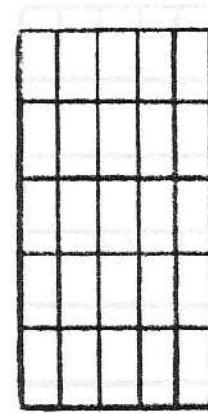
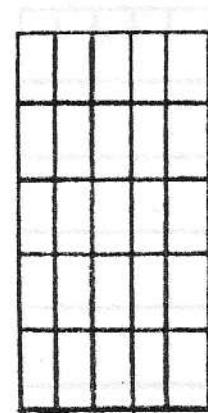
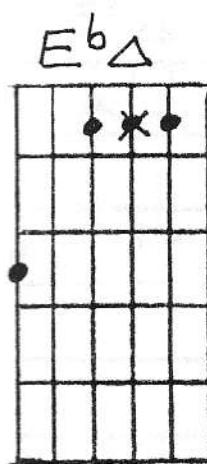
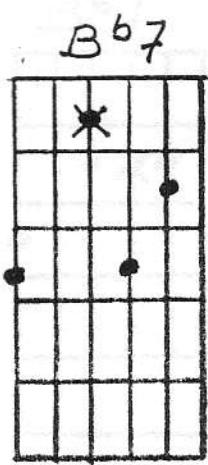
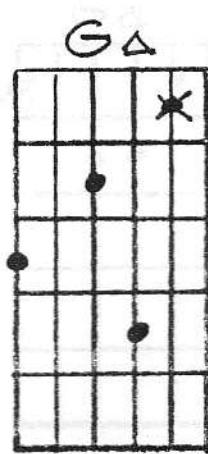
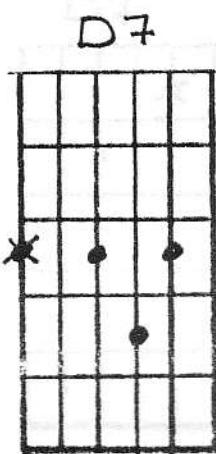
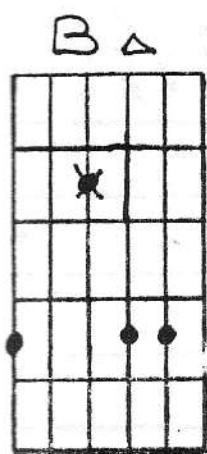
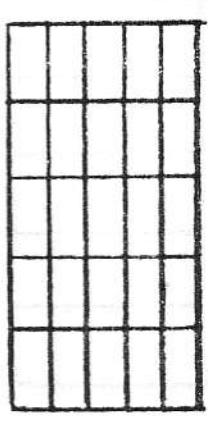
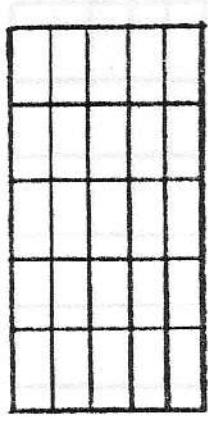
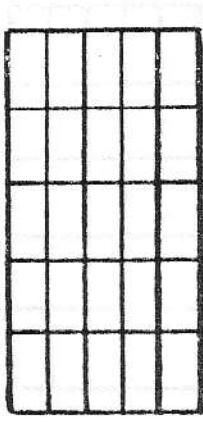
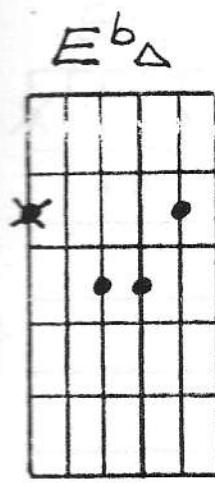
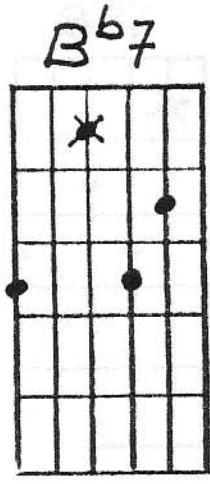
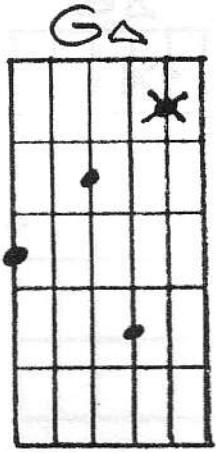
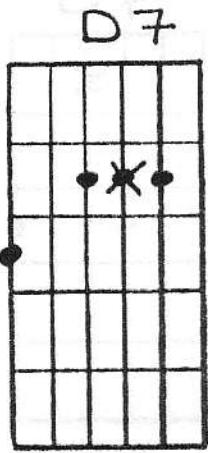
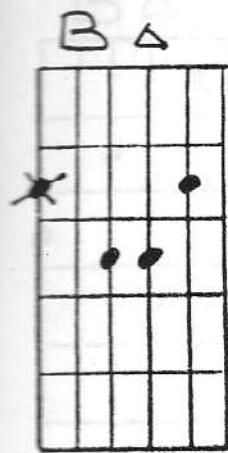
BΔ | D7 | GΔ | B<sup>b</sup>7 | E<sup>b</sup> |

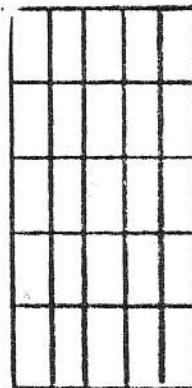
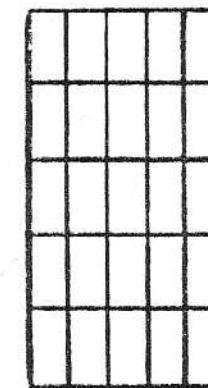
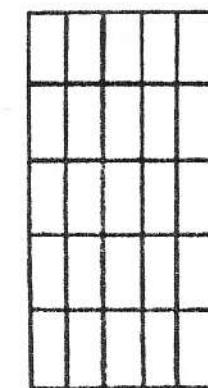
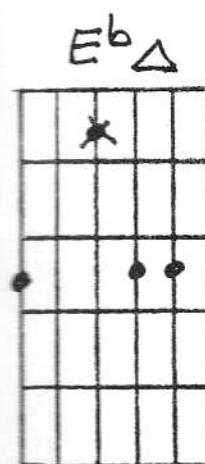
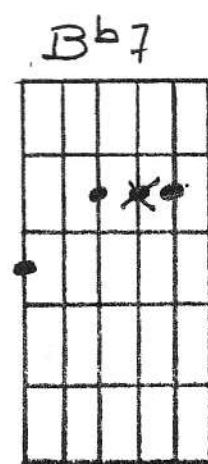
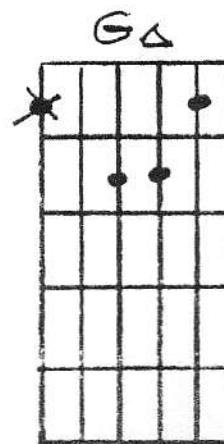
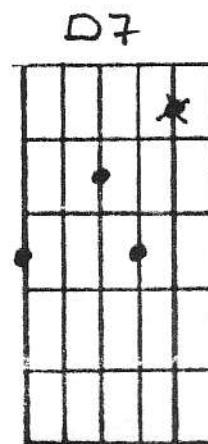
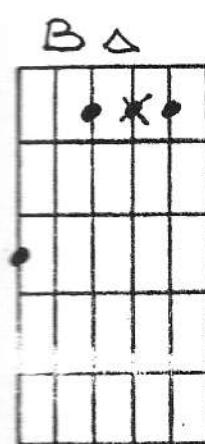
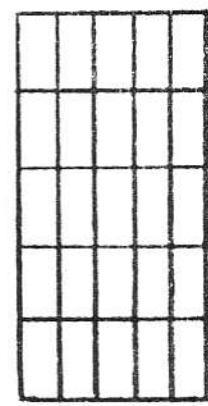
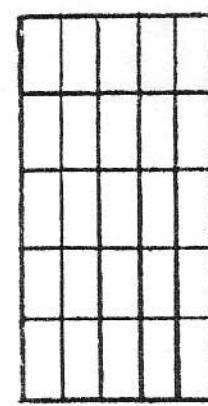
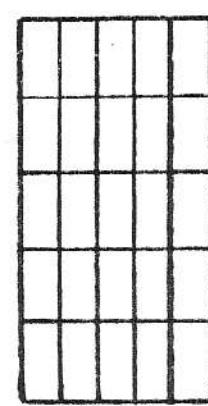
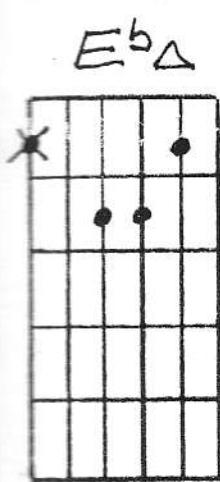
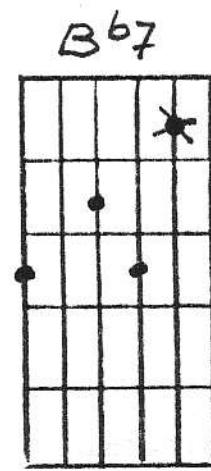
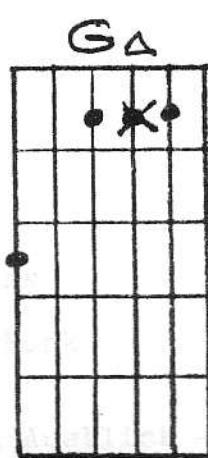
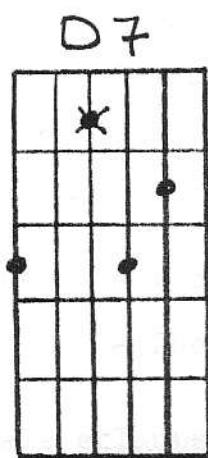
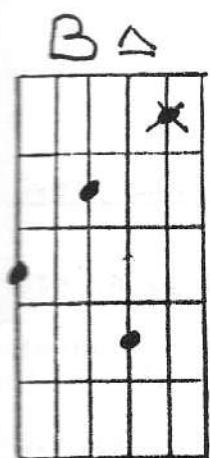
[„Giant Steps“ Takt 1-3]

Drop 3

The score consists of five staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature for all staves is 3/4. The first staff contains notes with stems pointing up, while the subsequent staves contain notes with stems pointing down. The notes are represented by vertical strokes on the staff lines, with horizontal dashes indicating note heads. The music is divided into measures by vertical bar lines.

[Drop 2 entsprechend]





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

Handwritten musical score for "Stella by Starlight" featuring ten staves of chords and lyrics. The score includes the following chords and lyrics:

- Staff 1: E<sup>b</sup>11, A7<sup>#9</sup><sub>b13</sub>, C-11, F-9, B<sup>b</sup>7<sub>13</sub>, E<sup>b</sup>11, E<sup>b</sup>11, B<sup>b</sup>7<sub>13</sub>, D-9, B<sup>b</sup>7<sub>13</sub>, E<sup>b</sup>9.
- Staff 2: B<sup>b</sup>△, E<sup>b</sup>11, A7<sup>#9</sup><sub>b13</sub>, D-9, B<sup>b</sup>7<sub>13</sub>, E<sup>b</sup>9.
- Staff 3: F△, E<sup>b</sup>, A7<sup>b9</sup><sub>b13</sub>, A△, D7<sup>b9</sup><sub>b13</sub>.
- Staff 4: G7<sup>b13</sup>, C-△9, B<sup>b</sup>△, G7<sup>b9</sup><sub>b13</sub>.
- Staff 5: A<sup>b</sup>7<sup>#11</sup>, B<sup>b</sup>, B<sup>b</sup>7<sub>13</sub>, B<sup>b</sup>7<sub>13</sub>, B<sup>b</sup>7<sub>13</sub>, B<sup>b</sup>7<sub>13</sub>.
- Staff 6: E<sup>b</sup>, A7<sup>b9</sup><sub>b13</sub>, D△, G7<sup>b9</sup><sub>b13</sub>.
- Staff 7: C△, F7<sup>b9</sup><sub>b13</sub>, B<sup>b</sup>△<sup>#11</sup>, B<sup>b</sup>△<sup>#11</sup>.

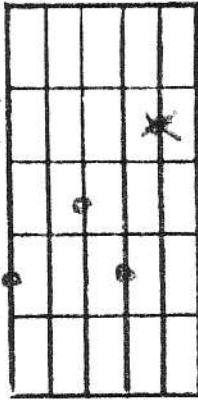
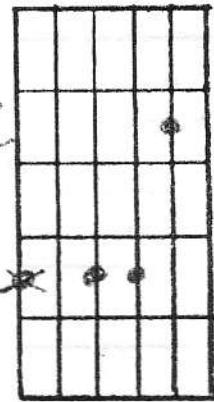
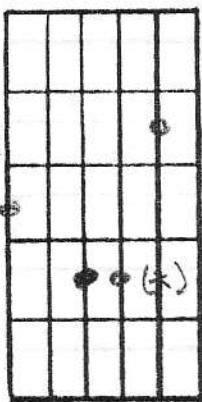
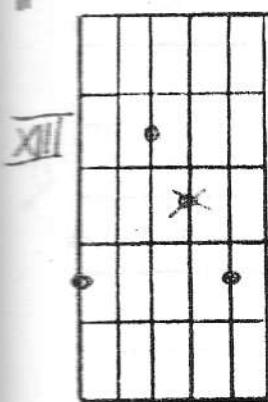
# Stella by Starlight

E Δ<sup>11</sup>

A7 #<sup>9</sup><sub>b13</sub>

C-11

F7

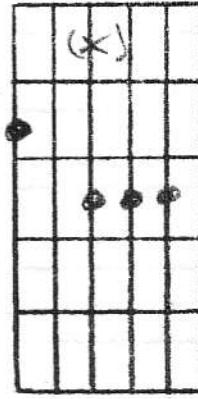
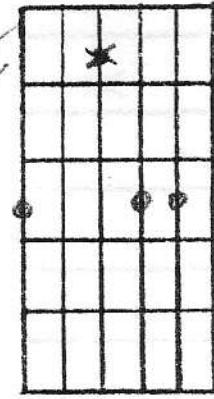
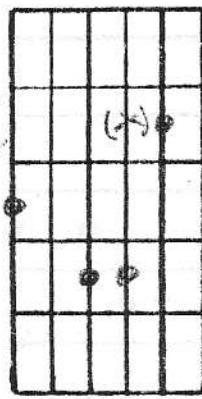
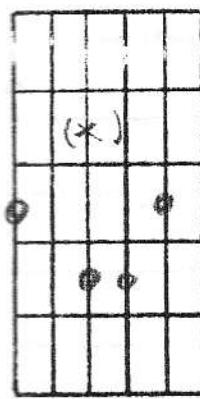


F-9

B⁹Δ<sub>13</sub>

E⁶Δ

E⁶Δ⁹

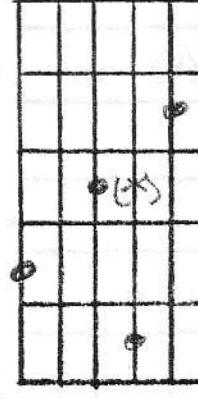
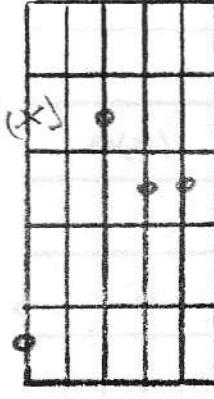
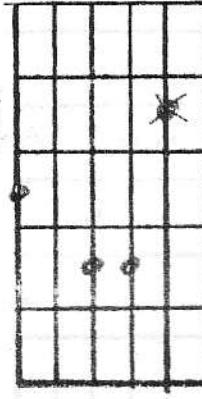
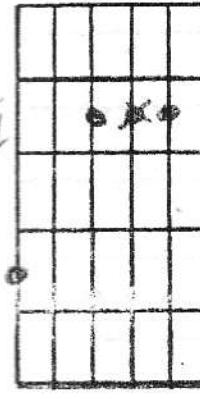


B⁶Δ

E Δ¹¹

A7 #<sup>9</sup><sub>b13</sub>

D-9

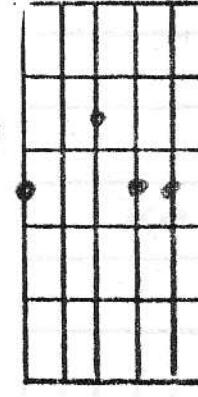
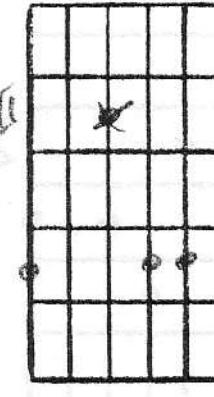
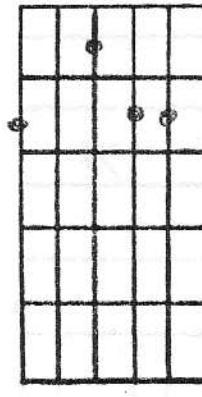
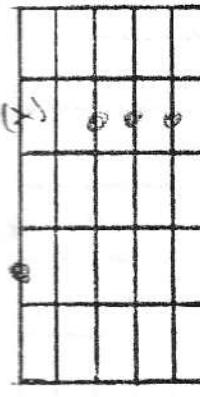


B⁹Δ

E⁹

FΔ

EΔ

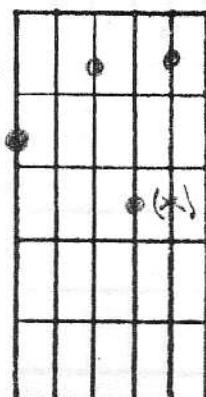
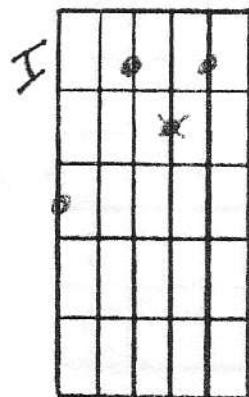
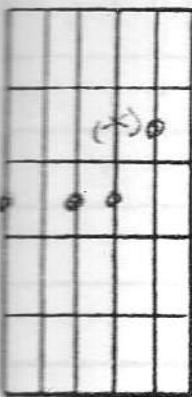


Stella -2-

4-10  
0465

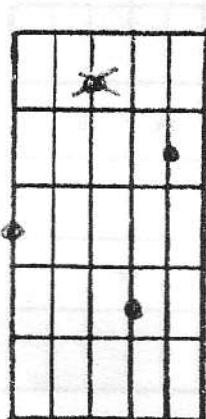
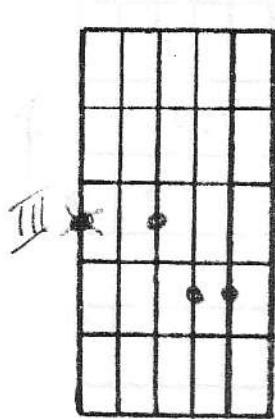
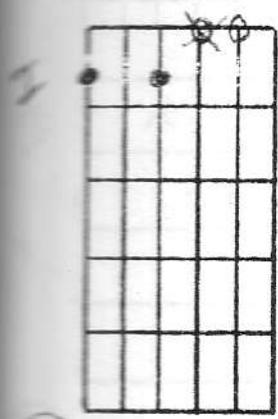
15

40



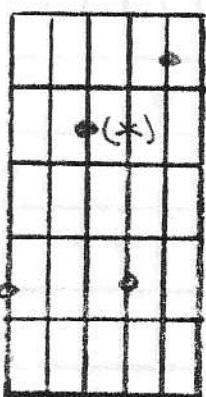
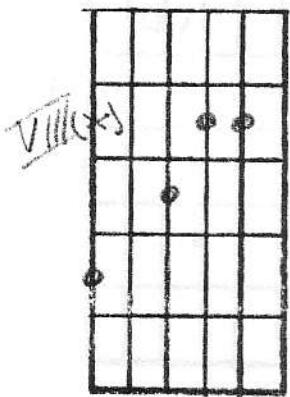
4

G7613



四

C-△9



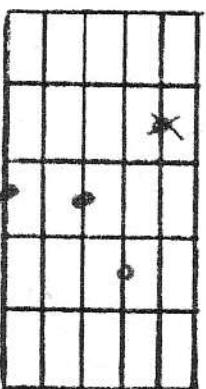
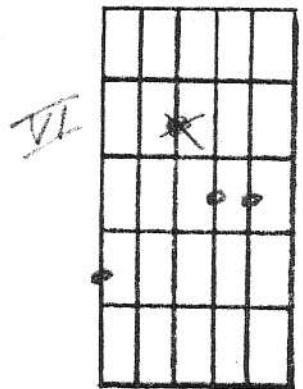
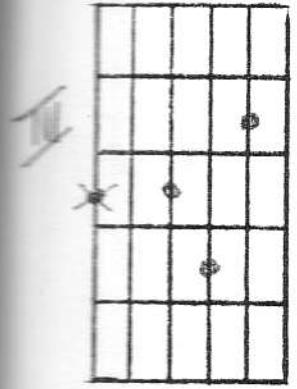
A 6x6 grid with vertices labeled as follows:

- Top row: 1, 2, 3, 4, 5, 6
- Second row: 7, 8, 9, 10, 11, 12
- Third row: 13, 14, 15, 16, 17, 18
- Fourth row: 19, 20, 21, 22, 23, 24
- Fifth row: 25, 26, 27, 28, 29, 30
- Sixth row: 31, 32, 33, 34, 35, 36

The grid has a path starting at vertex 1, moving right to 2, up to 7, right to 8, up to 13, right to 14, up to 19, right to 20, up to 25, right to 26, up to 31, right to 32, up to 37, right to 38, up to 43, right to 44, up to 49, right to 50, up to 55, right to 56, up to 61, right to 62, up to 67, right to 68, up to 73, right to 74, up to 79, right to 80, up to 85, right to 86, up to 91, right to 92, up to 97, right to 98, up to 103, right to 104, up to 109, right to 110, up to 115, right to 116, up to 121, right to 122, up to 127, right to 128, up to 133, right to 134, up to 139, right to 140, up to 145, right to 146, up to 151, right to 152, up to 157, right to 158, up to 163, right to 164, up to 169, right to 170, up to 175, right to 176, up to 181, right to 182, up to 187, right to 188, up to 193, right to 194, up to 199, right to 200, up to 205, right to 206, up to 211, right to 212, up to 217, right to 218, up to 223, right to 224, up to 229, right to 230, up to 235, right to 236, up to 241, right to 242, up to 247, right to 248, up to 253, right to 254, up to 259, right to 260, up to 265, right to 266, up to 271, right to 272, up to 277, right to 278, up to 283, right to 284, up to 289, right to 290, up to 295, right to 296, up to 301, right to 302, up to 307, right to 308, up to 313, right to 314, up to 319, right to 320, up to 325, right to 326, up to 331, right to 332, up to 337, right to 338, up to 343, right to 344, up to 349, right to 350, up to 355, right to 356, up to 361, right to 362, up to 367, right to 368, up to 373, right to 374, up to 379, right to 380, up to 385, right to 386, up to 391, right to 392, up to 397, right to 398, up to 403, right to 404, up to 409, right to 410, up to 415, right to 416, up to 421, right to 422, up to 427, right to 428, up to 433, right to 434, up to 439, right to 440, up to 445, right to 446, up to 451, right to 452, up to 457, right to 458, up to 463, right to 464, up to 469, right to 470, up to 475, right to 476, up to 481, right to 482, up to 487, right to 488, up to 493, right to 494, up to 499, right to 500, up to 505, right to 506, up to 511, right to 512, up to 517, right to 518, up to 523, right to 524, up to 529, right to 530, up to 535, right to 536, up to 541, right to 542, up to 547, right to 548, up to 553, right to 554, up to 559, right to 560, up to 565, right to 566, up to 571, right to 572, up to 577, right to 578, up to 583, right to 584, up to 589, right to 590, up to 595, right to 596, up to 601, right to 602, up to 607, right to 608, up to 613, right to 614, up to 619, right to 620, up to 625, right to 626, up to 631, right to 632, up to 637, right to 638, up to 643, right to 644, up to 649, right to 650, up to 655, right to 656, up to 661, right to 662, up to 667, right to 668, up to 673, right to 674, up to 679, right to 680, up to 685, right to 686, up to 691, right to 692, up to 697, right to 698, up to 703, right to 704, up to 709, right to 710, up to 715, right to 716, up to 721, right to 722, up to 727, right to 728, up to 733, right to 734, up to 739, right to 740, up to 745, right to 746, up to 751, right to 752, up to 757, right to 758, up to 763, right to 764, up to 769, right to 770, up to 775, right to 776, up to 781, right to 782, up to 787, right to 788, up to 793, right to 794, up to 799, right to 800, up to 805, right to 806, up to 811, right to 812, up to 817, right to 818, up to 823, right to 824, up to 829, right to 830, up to 835, right to 836, up to 841, right to 842, up to 847, right to 848, up to 853, right to 854, up to 859, right to 860, up to 865, right to 866, up to 871, right to 872, up to 877, right to 878, up to 883, right to 884, up to 889, right to 890, up to 895, right to 896, up to 901, right to 902, up to 907, right to 908, up to 913, right to 914, up to 919, right to 920, up to 925, right to 926, up to 931, right to 932, up to 937, right to 938, up to 943, right to 944, up to 949, right to 950, up to 955, right to 956, up to 961, right to 962, up to 967, right to 968, up to 973, right to 974, up to 979, right to 980, up to 985, right to 986, up to 991, right to 992, up to 997, right to 998.

24

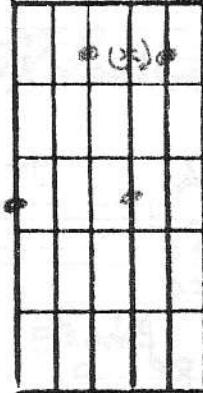
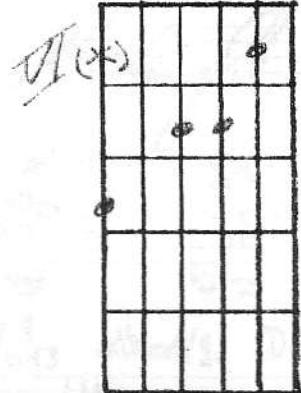
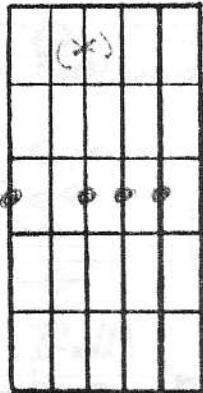
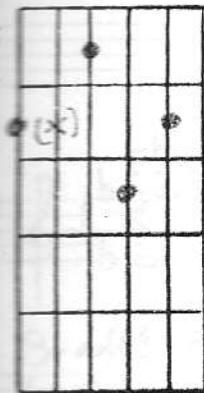
A67#11



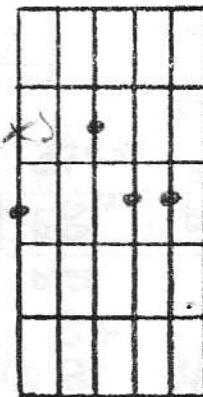
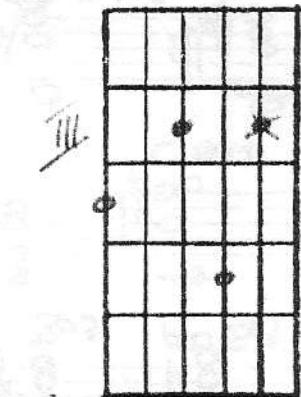
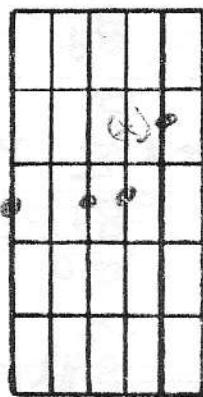
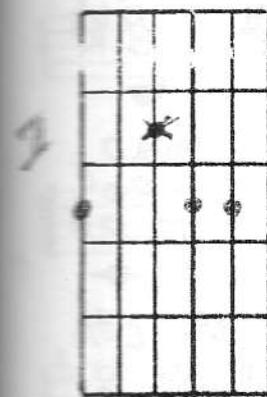
A grid diagram consisting of 12 vertical columns and 5 horizontal rows. The first column contains handwritten text 'XII' at the top and 'XIII' at the bottom. The last column contains handwritten text 'XIV' at the bottom.

*Stella - 3-*

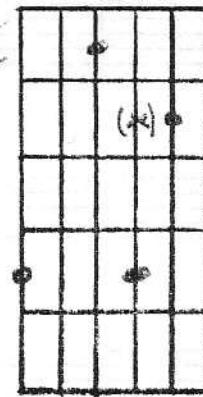
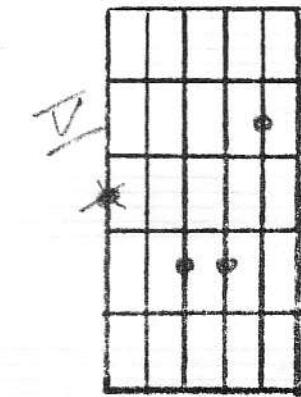
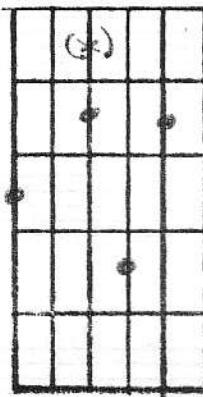
⑨  $B^b\Delta 9$



⑨  $E\varnothing$  |  $A7^{69}_{018}$  |  $D\varnothing$  |  $G7^{69}_{018}$  |



⑨  $C\varnothing$  |  $F7^{69}_{018}$  |  $B^b\Delta \#11$  |  $B^b\Delta \#11$  ||



Round Midnight

Round Midnight - Thelonious Monk

The musical score is handwritten on six staves. The first staff starts with a key signature of one flat, followed by a staff with a key signature of one sharp. The second staff begins with a key signature of one flat. The third staff starts with a key signature of one flat. The fourth staff begins with a key signature of one flat. The fifth staff starts with a key signature of one flat. The sixth staff starts with a key signature of one flat.

Chords and time signatures shown include:

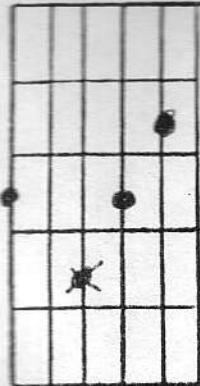
- Staff 1: E<sup>b</sup> add 9, C#11, F#11, B7#11, E<sup>b</sup>11, A#11
- Staff 2: B-add 9, E7<sup>9</sup><sub>b13</sub>, B-add 9, E7<sup>9</sup><sub>b13</sub>, A<sup>b</sup>-add 9, D7<sup>9</sup><sub>b13</sub>, E<sup>b</sup>-add 9, A7<sup>9</sup><sub>b13</sub>
- Staff 3: C#11, F7#11, B7#11
- Staff 4: C#11, F7#11, B7#11
- Staff 5: A<sup>b</sup>9, D<sup>b</sup>9, G6<sub>a13</sub>, B7, D7, B7, E7, D7, B7, B7, D7, B7
- Staff 6: B7, D7, B7, D7, B7, D7, B7, D7, B7, D7, B7, D7, B7

Da capo al fine

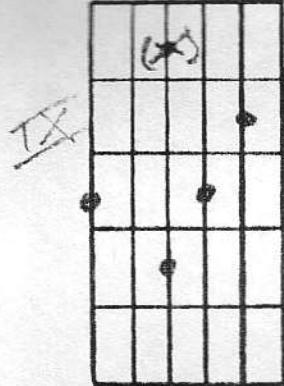


# Round Midnight - 2-

⑧ | B<sup>b</sup> add3

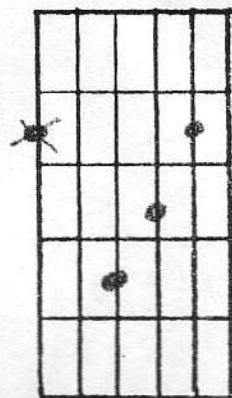


B<sup>b</sup>7#9

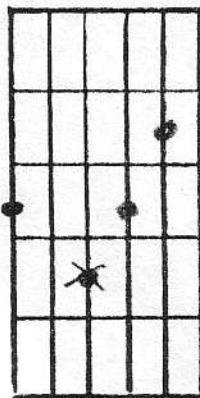


2. / 3.

B



B<sup>b</sup> add9



IV

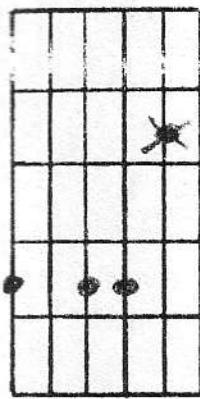
VII

\*

⑩ |

E<sup>b</sup> M

Fine



⑪ |

CØ 11

F7#11

| B<sup>b</sup>7#11

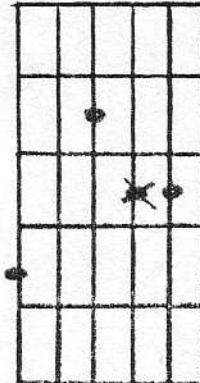
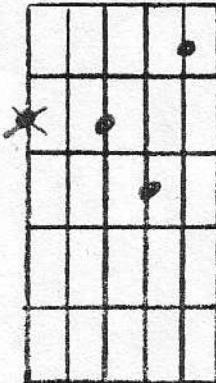
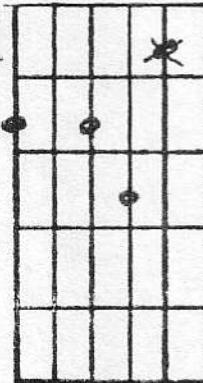
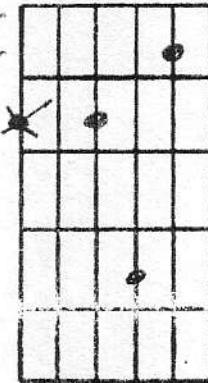
B<sup>b</sup>7#11 |

IV

VI

V

III



⑯ |

CØ

F7

| B<sup>b</sup>7#11

B<sup>b</sup>7#11 |

IV

VI

V

VIII

