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Thomas Krakowczyk

FROM BOP TO NEW AGE

Ein Vierklangkonzept für Gitarre, Keyboard  
und Bläusersätze

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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. Min*

Anl.

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und Bläusersätze

Vergleiche zu dem Thema:

Mel Bay

Ed McGuire

Guitar Harmonic Studies  
on the Fingboard

oder so

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Dieses Buch ist für:

Maritta

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

Chris

der gerade nach seinem 5. Schaltkreis sucht,

Martin

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

Alex

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

Karin

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

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

Thomas Krakowczyk  
30. September '86

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Dieses Buch stellt ein Akkordkonzept vor, das einen fließenden Übergang ermöglicht zwischen traditionellen, grundtonbezogenen Akkorden und komplexen, obertonbezogeneren.

Dieses Konzept ergibt sich aus folgenden Tatsachen:

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

Es gilt außerdem folgendes:

- 6) Terz und Septime stellen die Akkordessenz dar.
- 7) Grundton und Quinte können durch Optionen ersetzt werden.  
Dies sind Töne, die die Funktion des Akkordes nicht in Frage stellen.
- 8) Optionen liegen normalerweise über dem Basisvierklang.
- 9) Durch die Verwendung aller vier Umkehrungen wird diese Regel gebrochen.
- 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 music, each representing a different voicing of a C major triad (C, E, G). The first staff is labeled 'Drop 2' and shows the notes C4, E4, G4 on the first three lines of the staff. The second staff is labeled 'Drop 3' and shows the notes C4, E4, G4 on the first three lines of the staff. The third staff shows the notes C4, E4, G4 on the first three lines of the staff. A curved arrow points from the 'Drop 2' label to the first staff, and another curved arrow points from the 'Drop 3' label to the second staff. The third staff is unlabeled but shows the notes C4, E4, G4 on the first three lines of the staff.

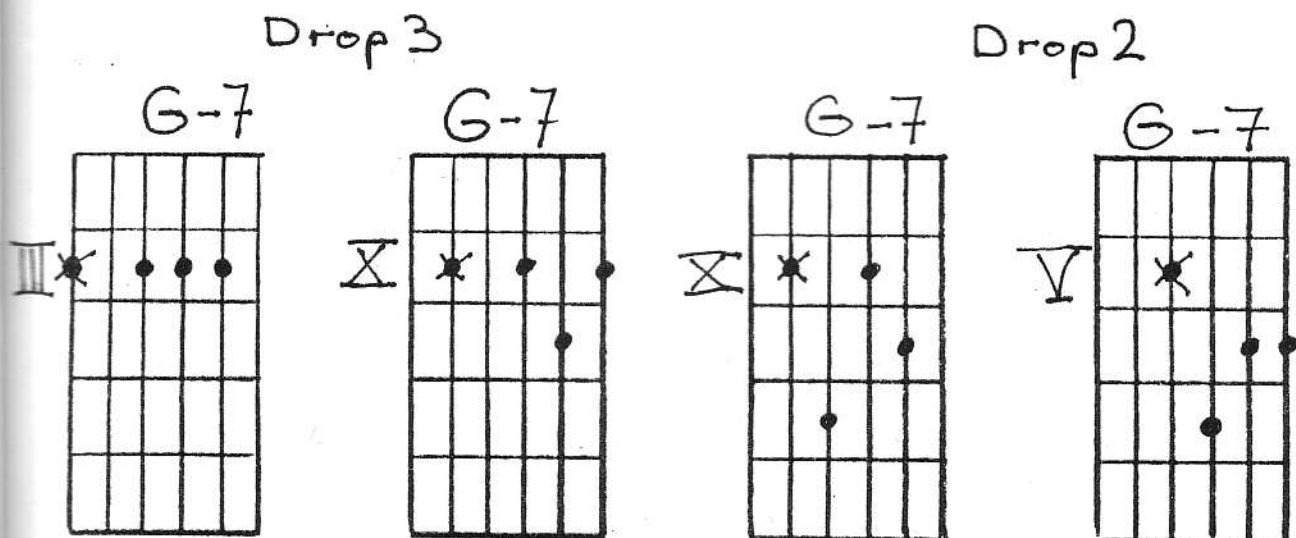
Wenn ein Drop 3 Voicing so gegriffen wird, daß sein tiefster Ton auf der E-Saite liegt, läßt sich ein Drop 2 Voicing aus ihm bilden, indem der tiefste Ton zwei Oktaven höher gesetzt wird, sodaß er auf der hohen e-Saite liegt. (siehe Griffdiagramme im Kapitel "Die Akkorde")

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

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

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

## Beispiel:





### Optionen

Dem Basisvierklang, bestehend aus Grundton, Terz, Quinte und Septime, können weitere Töne hinzugefügt werden, die seine Klangfarbe ändern. Diese Töne heißen Optionen und treten bei vierstimmigen Voicings an die Stelle von Grundton und/oder Quinte, die vom Baß gespielt werden, und somit in den Akkorden weggelassen werden können. Anstelle des Grundtons kann eine ( $b/\sharp$ )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,  $F\sharp 7 b 9 b 13$  oder  $B^b \Delta 6 / \sharp 11$  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/C $\Delta$ /C6, E $\flat$ -/A $\flat$ 7/D $\flat$  $\Delta$ /D $\flat$ 6 etc. und wieder zurück.
- Die Akkorde und Akkordverbindungen können auf verschiedenste Weise als Arpeggios gespielt werden.

ergänzen:

Die Akkorde

x CΔ7	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 C <sup>o</sup>	S. 18
x C <sup>o</sup>	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-7<sup>b9</sup> 13

C.sus 13

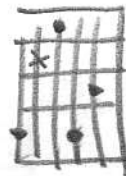
C<sup>o</sup> add 7<sup>9</sup> c d es ges

£ C-Δ 13 = A<sup>o</sup> add 7<sup>9</sup>

C#11 add 9



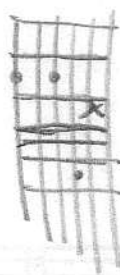
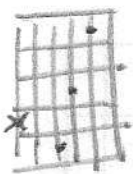
C<sup>o</sup> add #9  
13



= A-#11

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

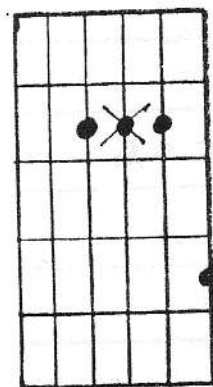
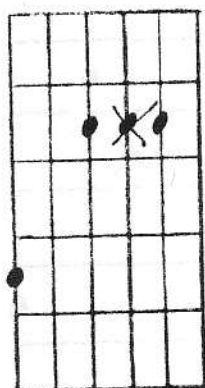
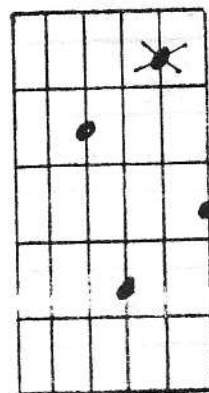
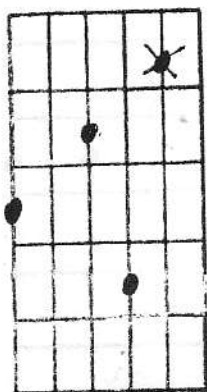
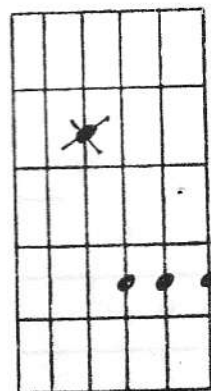
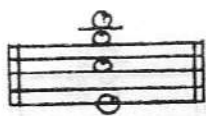
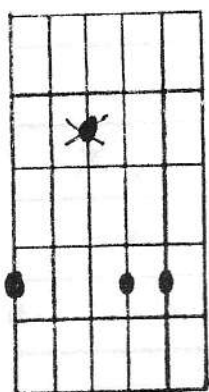
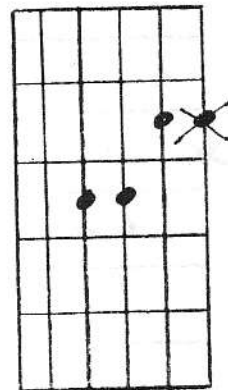
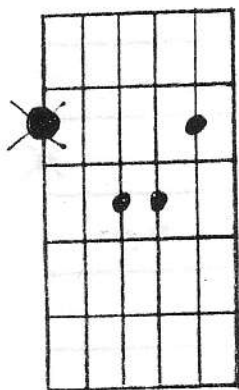
A<sup>b9</sup> = B(sus) = C add. G<sup>ph</sup> 13



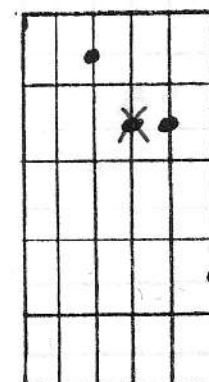
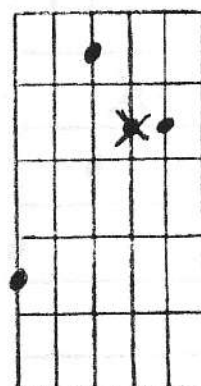
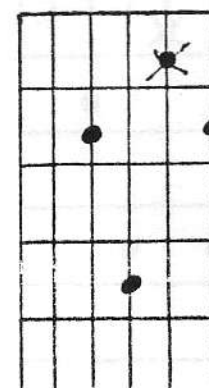
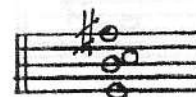
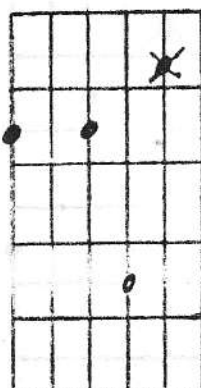
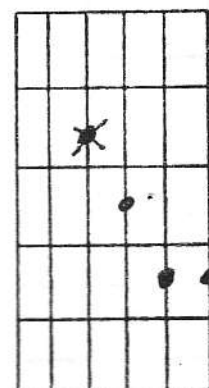
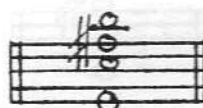
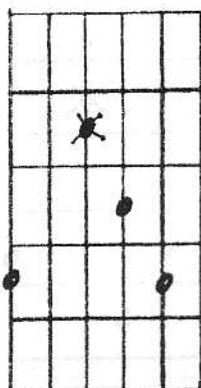
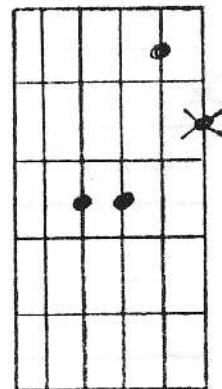
# Major 7 [CΔ]

Drop 3:

Drop 2:



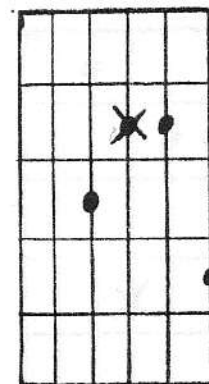
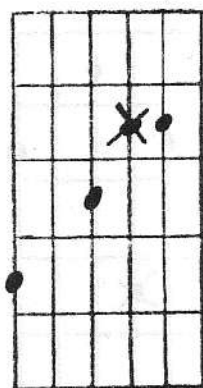
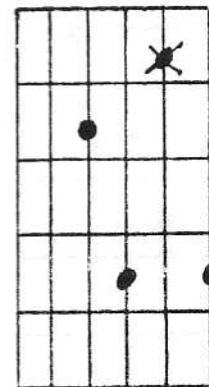
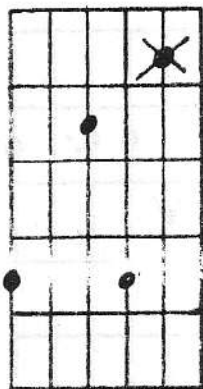
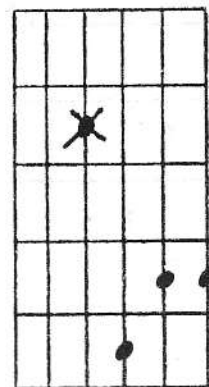
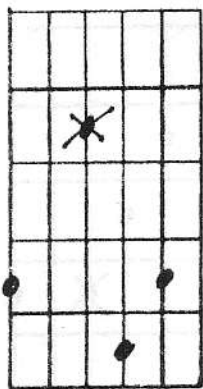
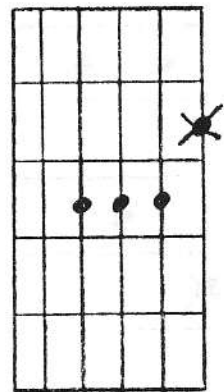
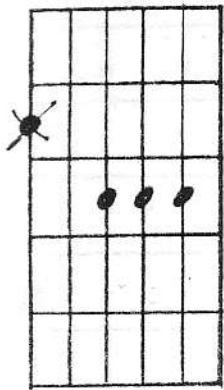
Major 7 #11  $[C \Delta \#11]$



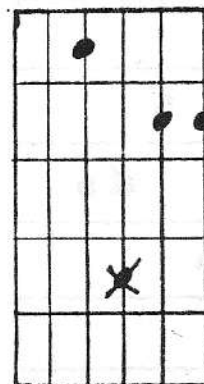
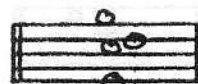
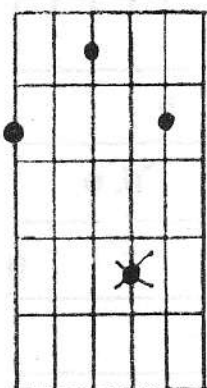
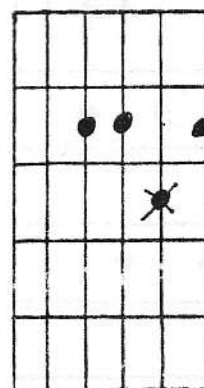
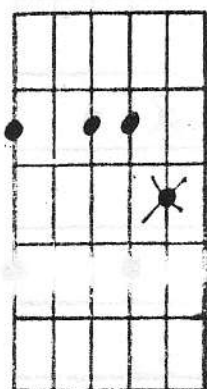
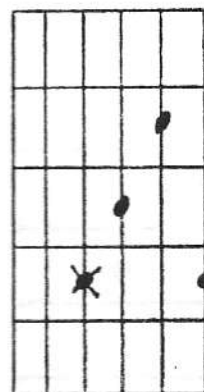
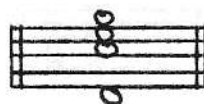
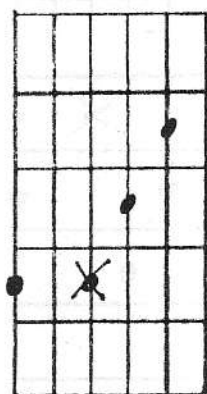
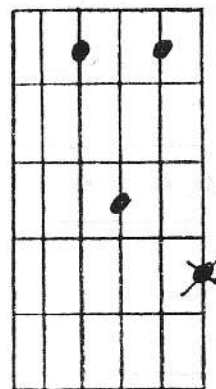
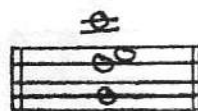
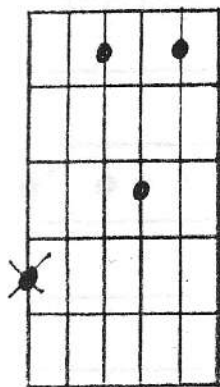


# Lydian Augmented

[ C Δ + ]

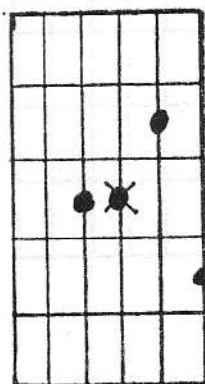
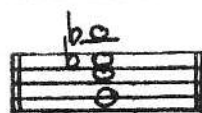
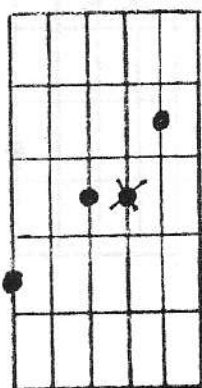
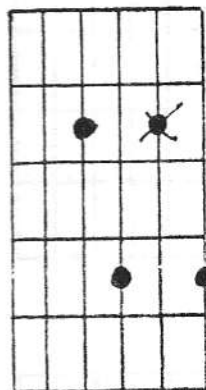
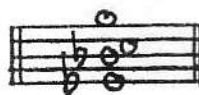
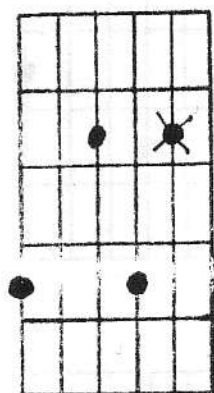
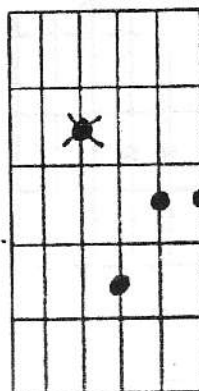
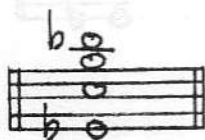
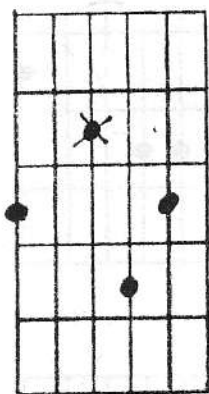
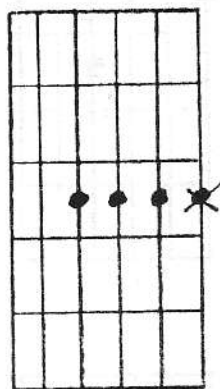
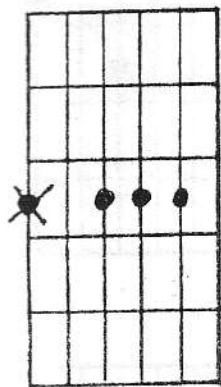


Major add 9  
[C add 9]

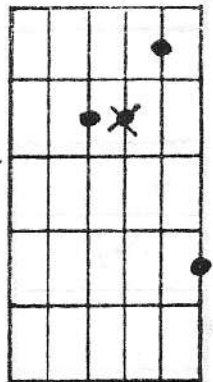
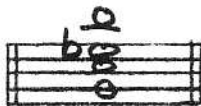
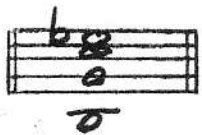
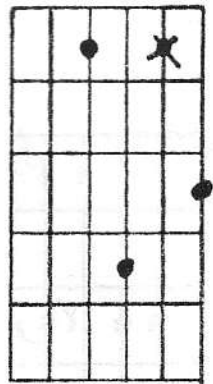
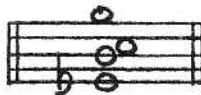
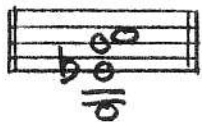
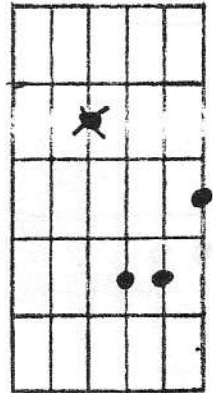
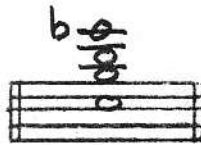
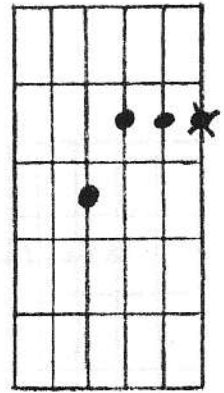
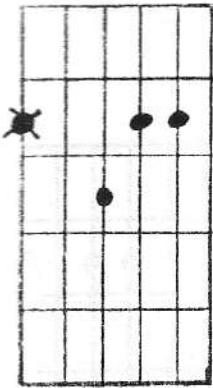


# Moll 7

[C-]

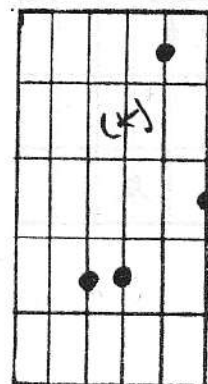
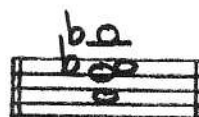
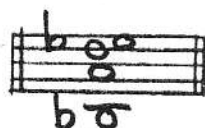
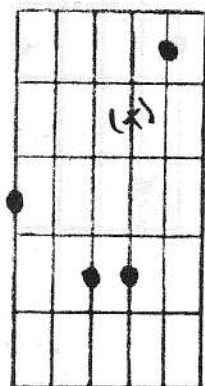
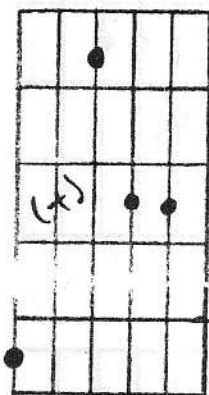
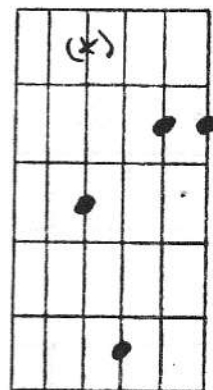
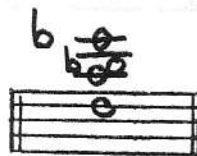
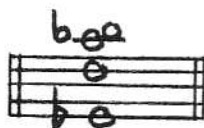
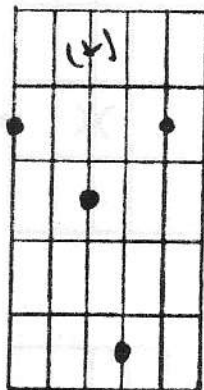
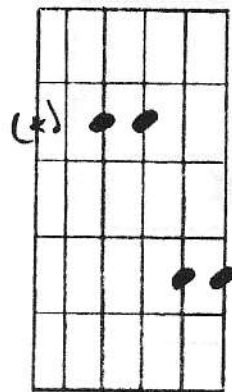
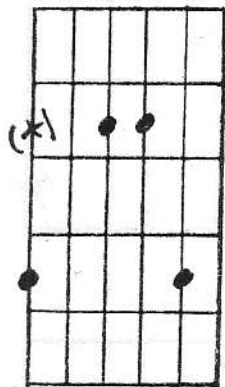


Moll  $\Delta 7$   
[C- $\Delta$ ]



Moll  $\frac{9}{13}$

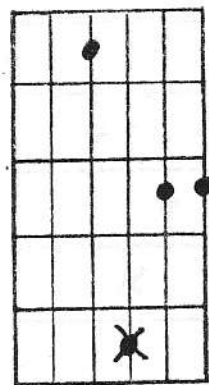
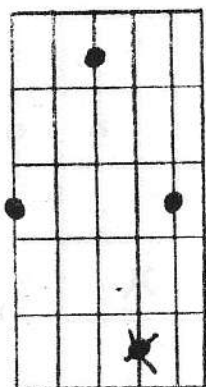
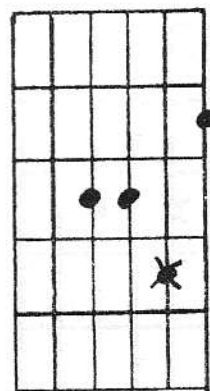
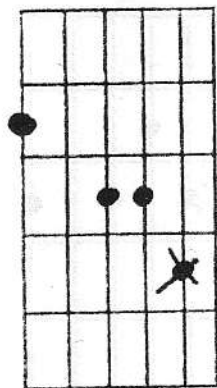
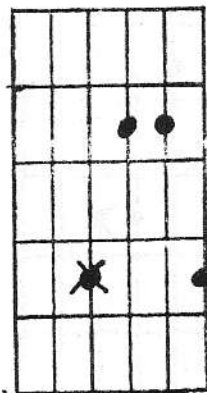
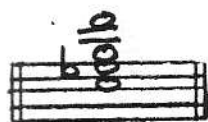
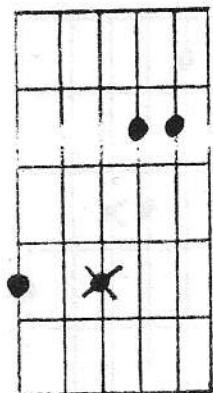
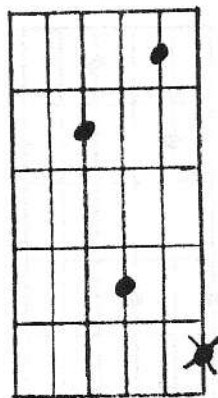
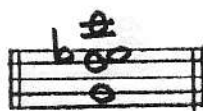
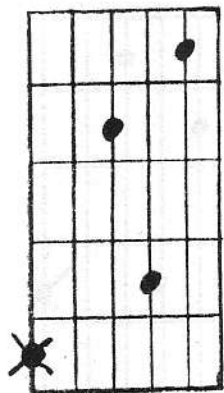
[ C -  $\frac{9}{13}$  ]





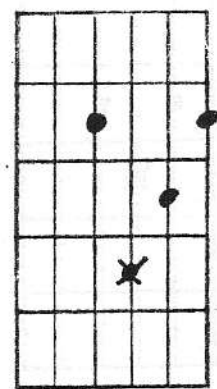
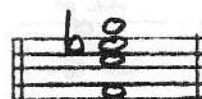
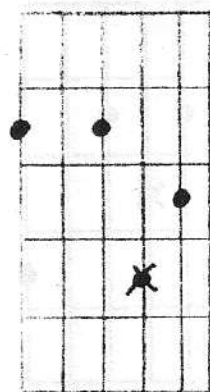
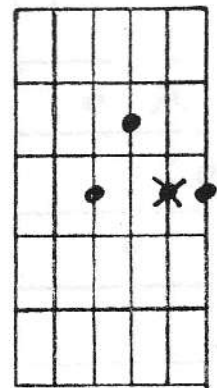
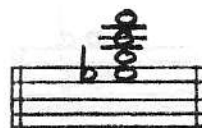
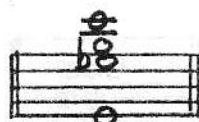
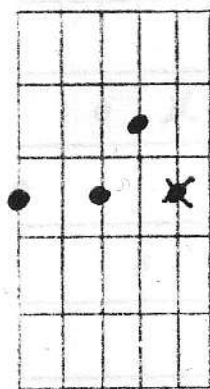
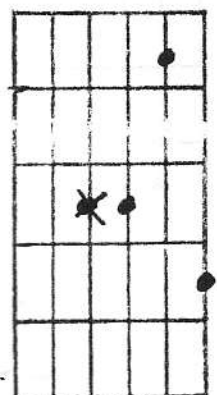
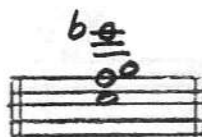
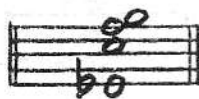
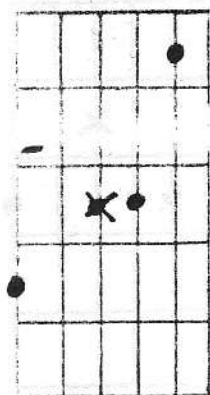
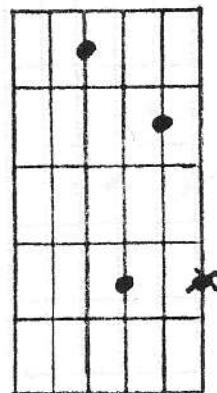
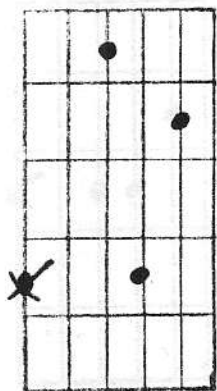
# Moll add 9

[C-add 9]



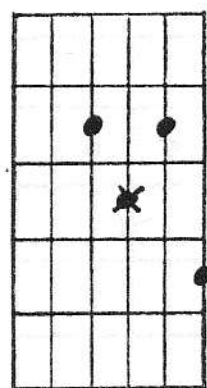
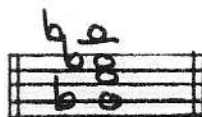
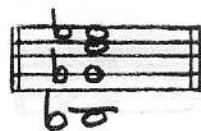
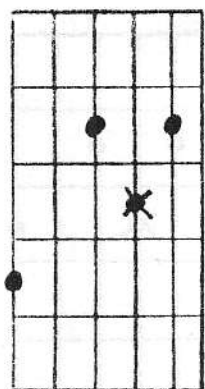
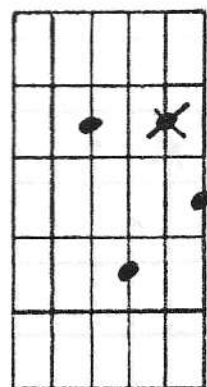
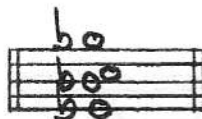
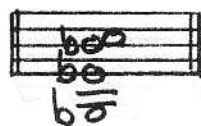
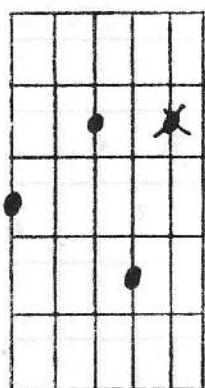
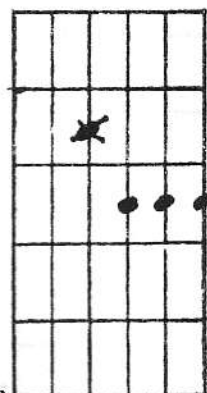
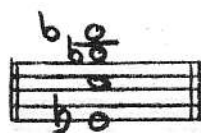
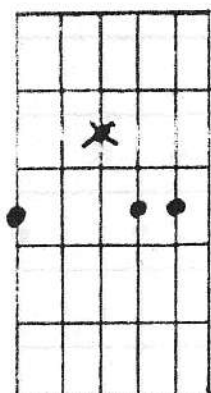
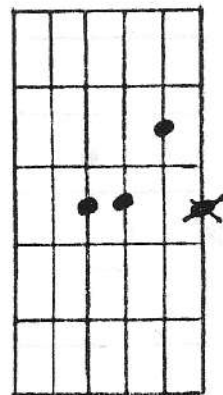
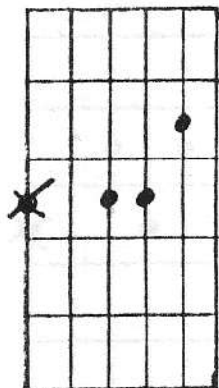
# Moll 11

[C - add 11]

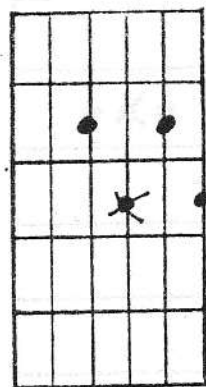
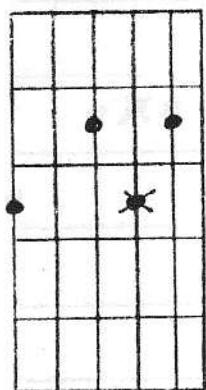
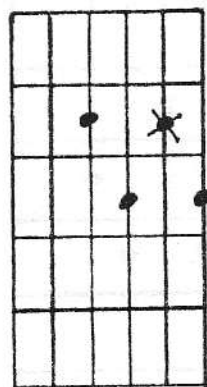
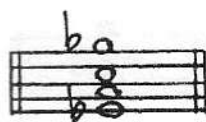
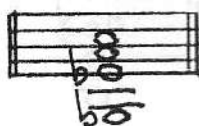
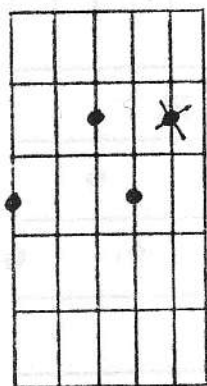
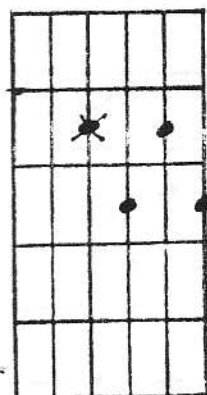
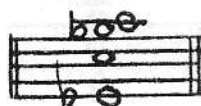
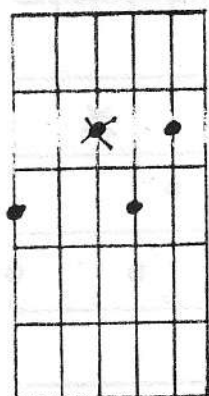
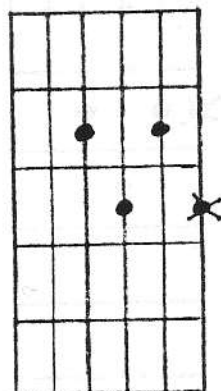
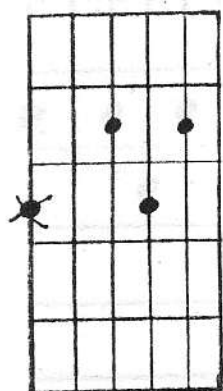


Moll 7<sup>b5</sup>

[Cø]

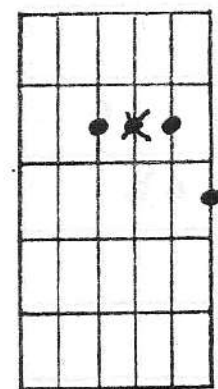
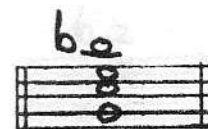
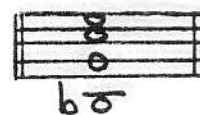
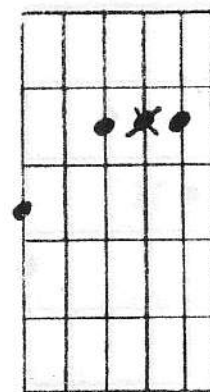
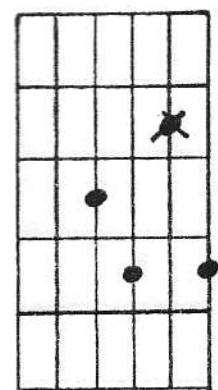
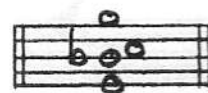
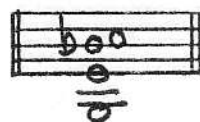
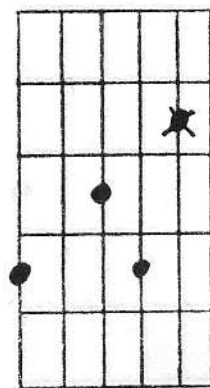
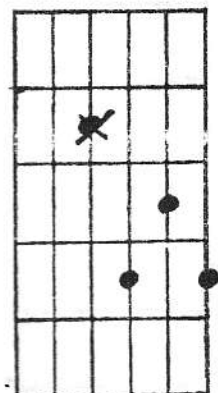
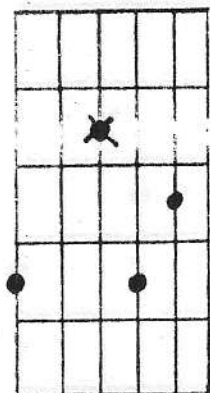
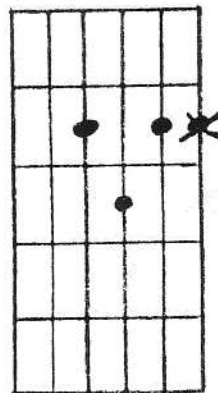
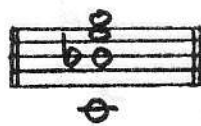
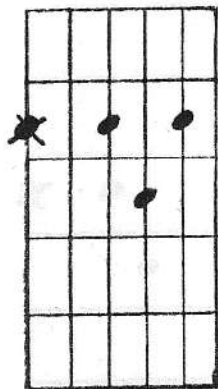


# Vermindert [C°]



# Dominant 7

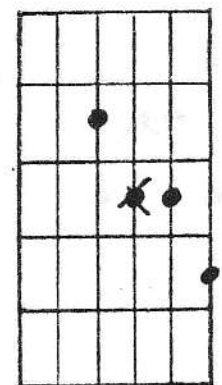
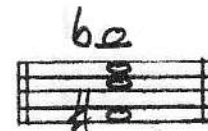
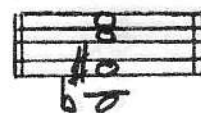
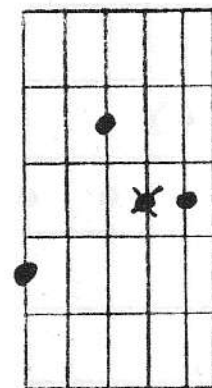
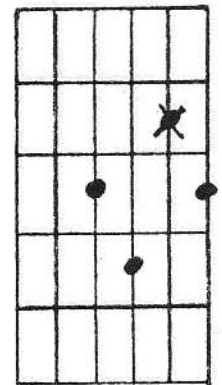
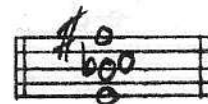
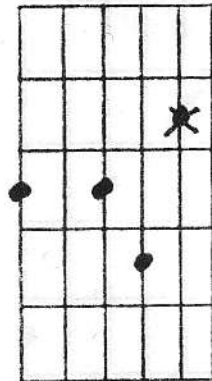
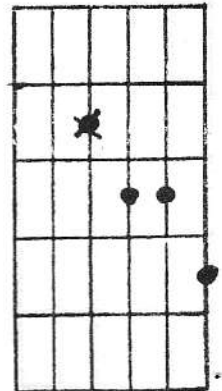
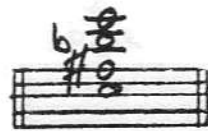
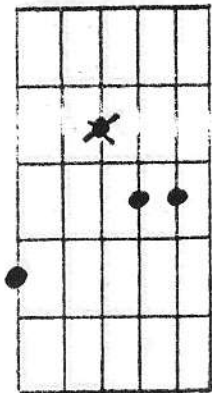
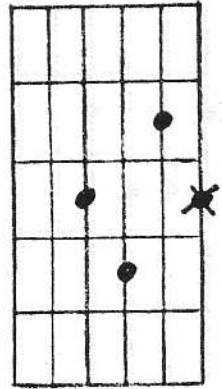
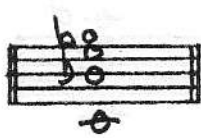
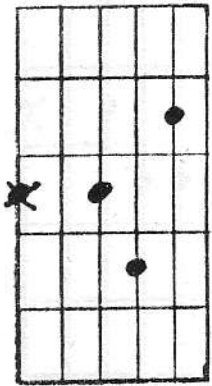
[ C 7 ]





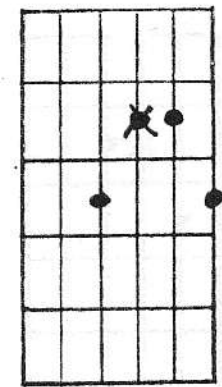
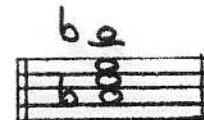
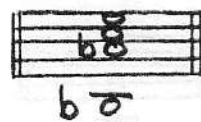
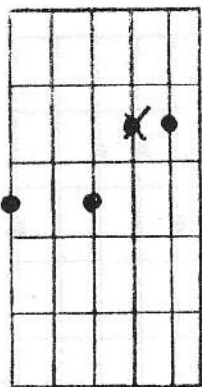
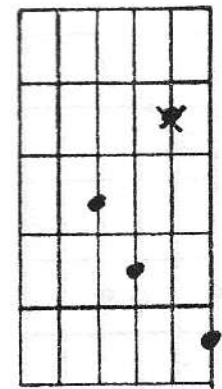
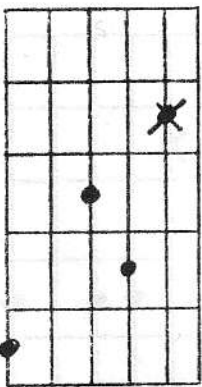
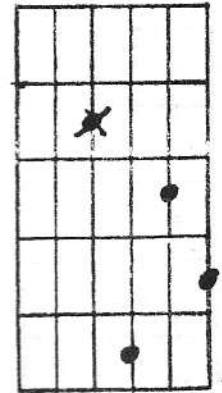
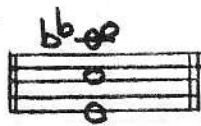
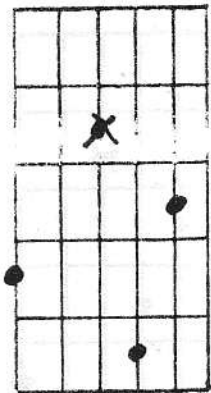
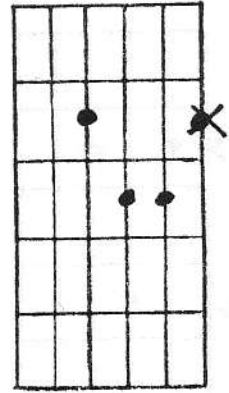
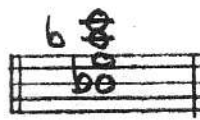
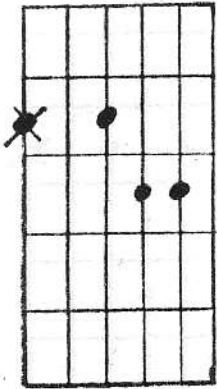
# Dominant 7 #11

[C7 #11]



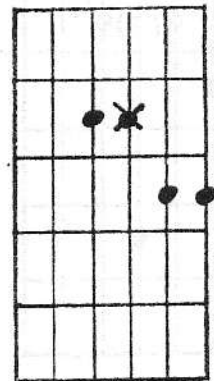
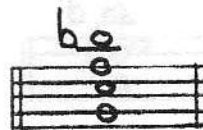
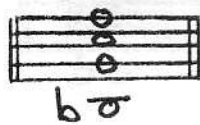
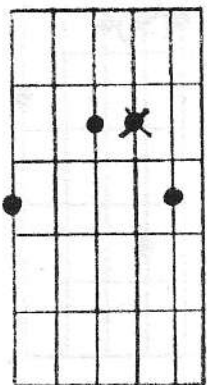
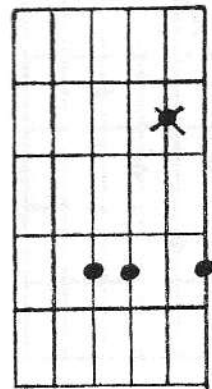
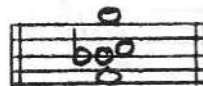
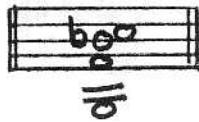
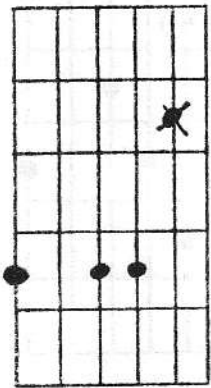
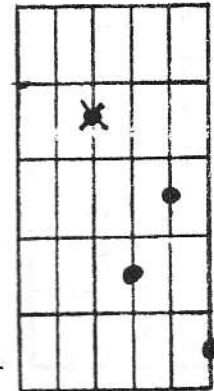
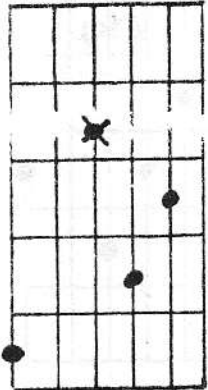
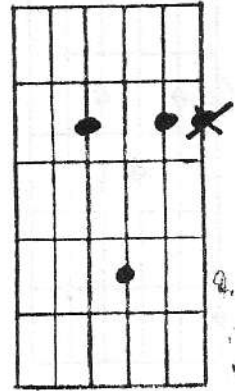
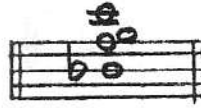
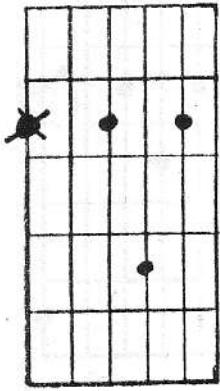
# Dominant 7<sup>b13</sup>

[C7<sup>b13</sup>]



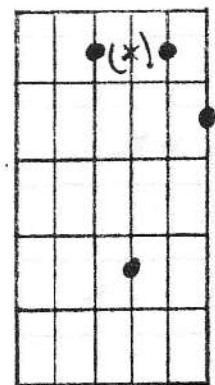
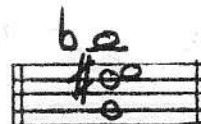
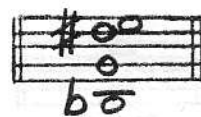
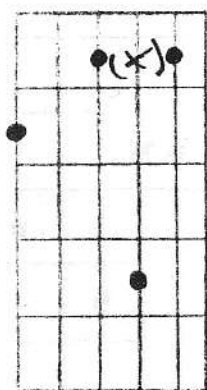
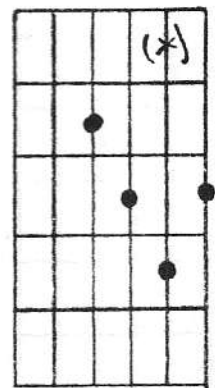
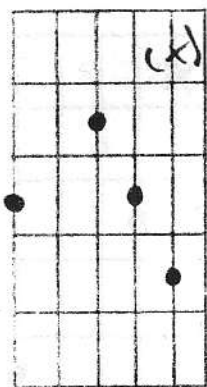
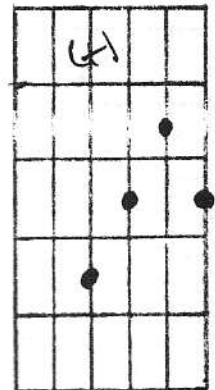
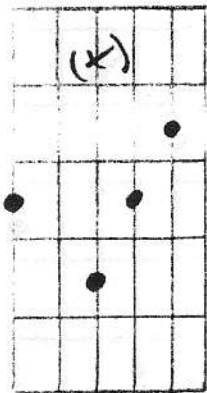
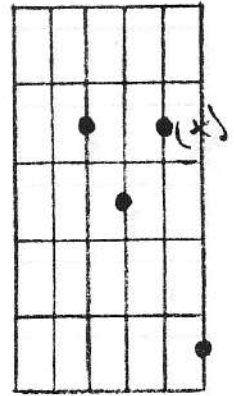
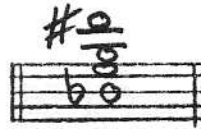
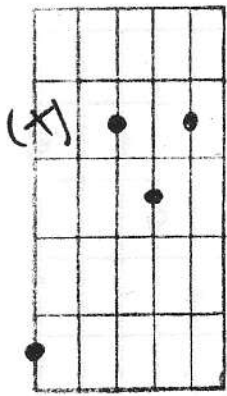
# Sus 4

[ C sus4 ]



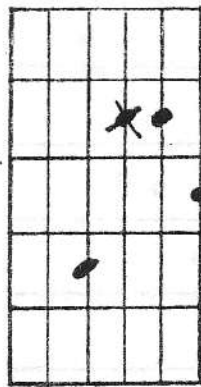
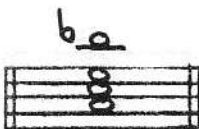
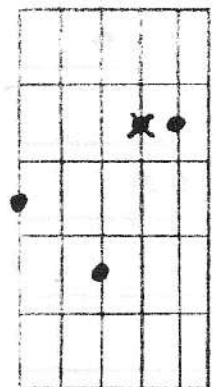
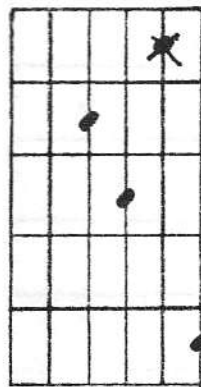
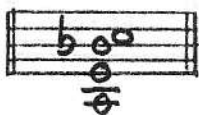
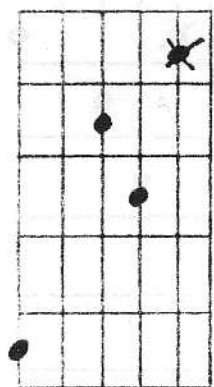
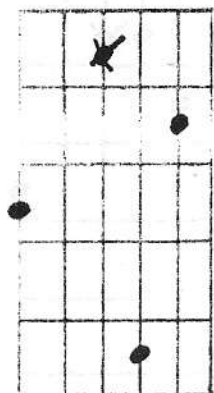
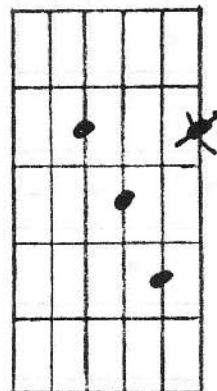
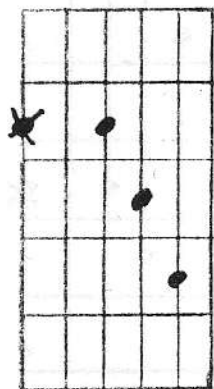
# Dominant 7#9

## [C7#9]

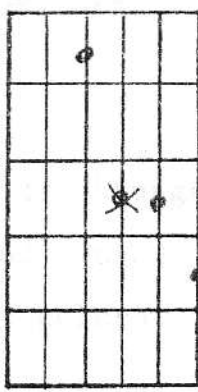
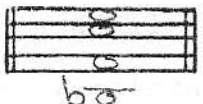
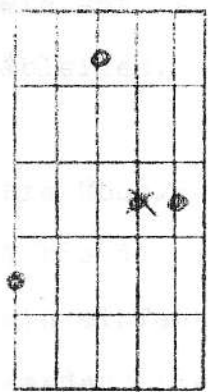
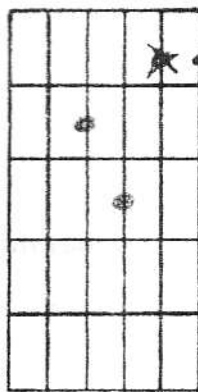
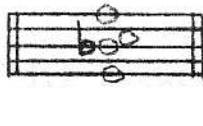
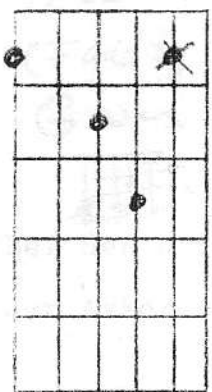
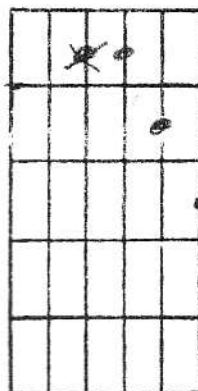
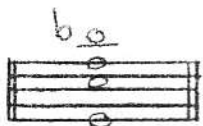
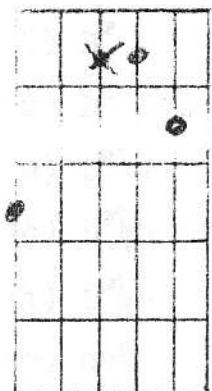
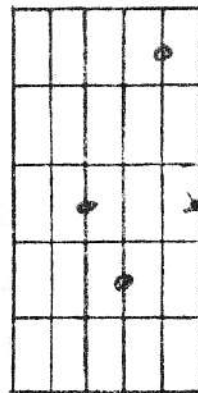
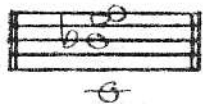
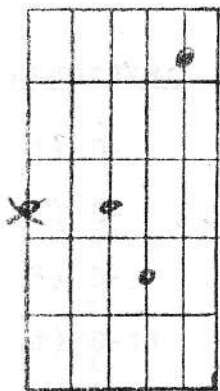


# Dominant 7 13

[ C 13 ]



# Dominant 7 add 11 [C7 add 11]



# Akkordverbindungen

1) D-	G7	C $\Delta$	C6	S.28
2) D-	G9	C $\Delta$ 9	C $\Delta$	S.30
3) D-9	G9/13	C6/9	C $\Delta$ 9/13	S.32
4) D-11	G7 11	C $\Delta$	C $\Delta$ #11	S.34
5) D-add9	G7/9/b 13	C $\Delta$ 9/13	Cadd9	S.36
6) D-9/13	G7#9b 13	C $\Delta$ 9/13	C6/9	S.38
7) D $^\circ$	G7b9	C-7	C-6	S.40
8) D $^\circ$	G7b9b13	C- $\Delta$ 9	C-6	S.42
9) D $^\circ$ 11	G7#9b13	C- $\Delta$ 9	C-6/9	S.44
10) D $^\circ$ b9/11	G#9b13	C- $\Delta$ 9	C- $\Delta$	S.46
11) D $^\circ$ b9	G7b13	C-9	C-6/9	S.48
12) C7b9b13	C7#9#11	F $\Delta$ 13	F $\Delta$	S.50
13) D-add9	D- $\Delta$ 9	D-9	D-6/9	S.52
14) B $\Delta$ D7 G $\Delta$ Bb7 Eb $\Delta$ (Giant Steps)				S.54

(Fadd9)

Gsus9



(F#11add9)

G9



Cadd9



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 | C4 | C6 [A-]

Drop 3

Handwritten musical notation for Drop 3 voicing across four staves. Each staff contains four measures of music, with notes and accidentals (sharps and flats) indicating specific pitches. The notation is written in a stylized, handwritten manner.

Drop 2

Handwritten musical notation for Drop 2 voicing across four staves. Each staff contains four measures of music, with notes and accidentals (sharps and flats) indicating specific pitches. The notation is written in a stylized, handwritten manner.

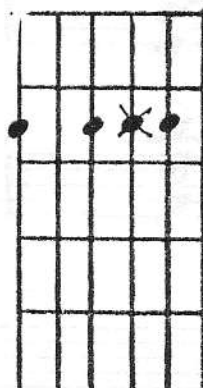
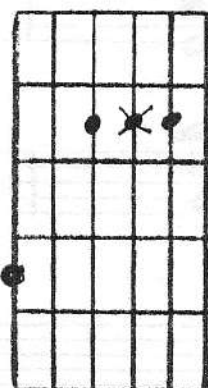
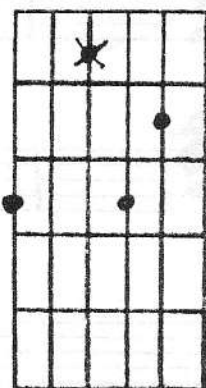
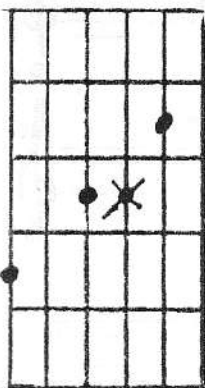
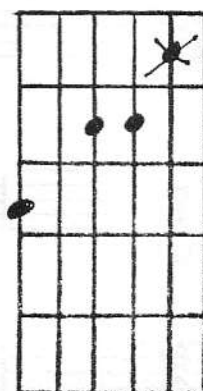
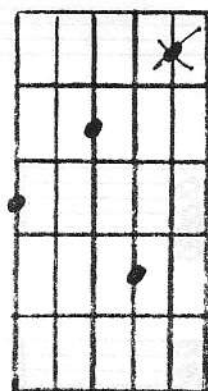
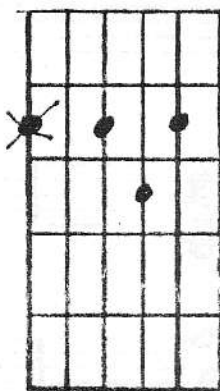
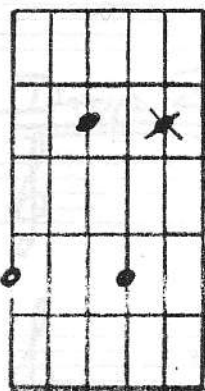
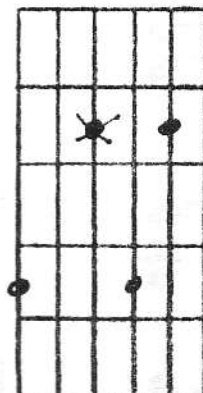
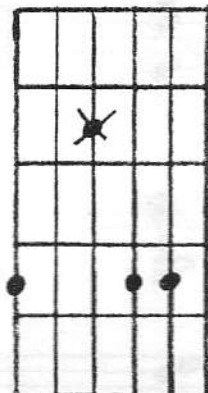
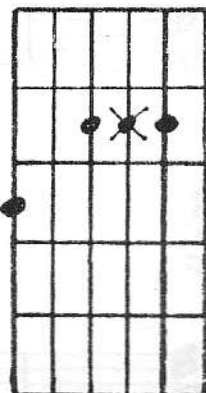
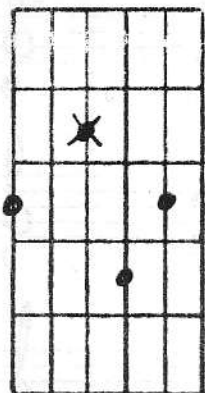
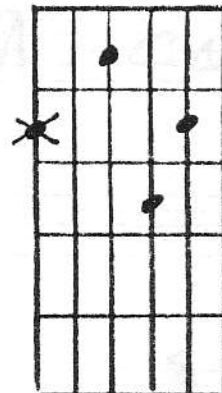
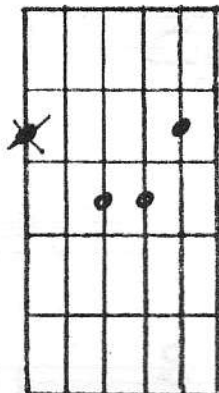
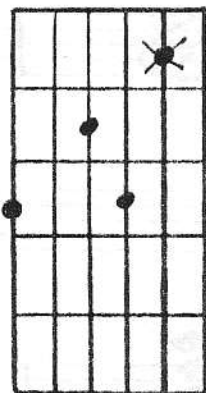
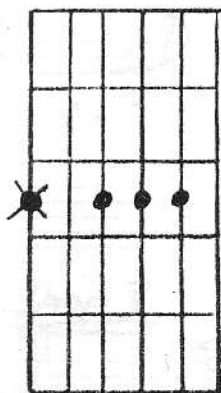


D-

G7

C△

C6





Drop 3



Drop 2

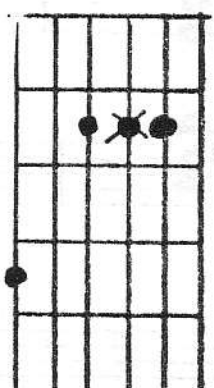
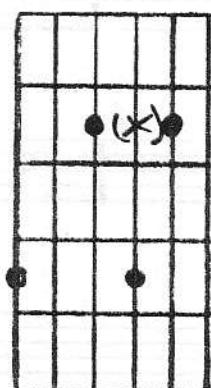
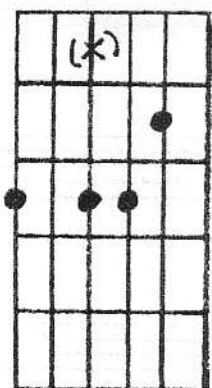
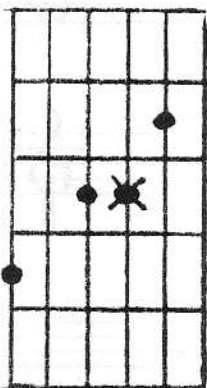
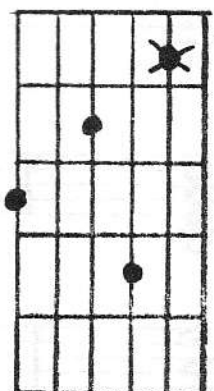
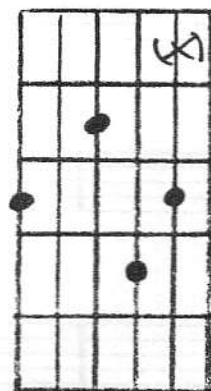
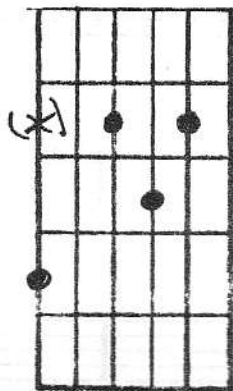
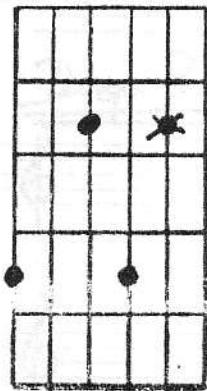
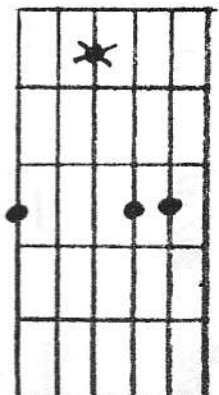
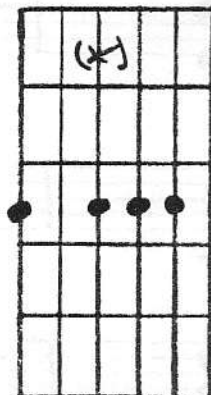
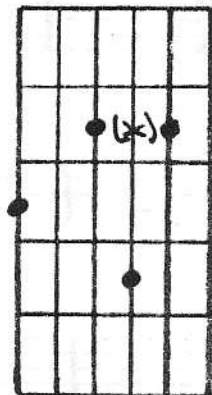
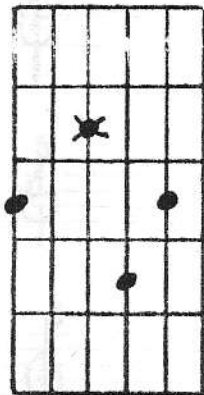
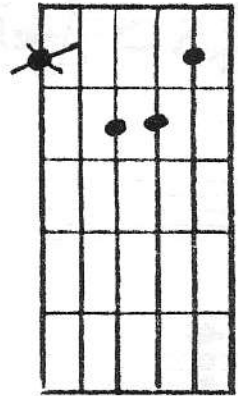
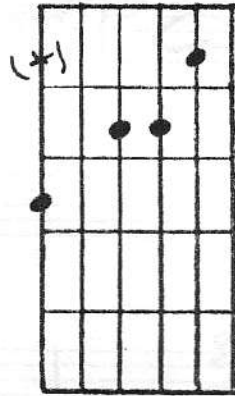
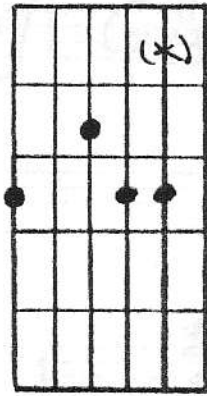
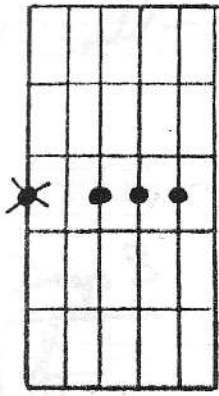


D-

Gg

CΔg

CΔ

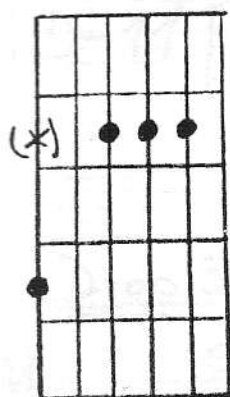


$D-9[F\Delta]$  |  $G_{13}^9[F\Delta^{11}]$  |  $C\Delta^6[A_{sus}]$  |  $C\Delta_{13}^9[E_{sus}]$

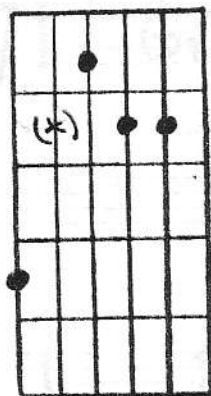
Drop 3

Drop 2

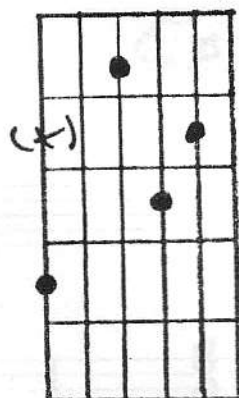
D-9



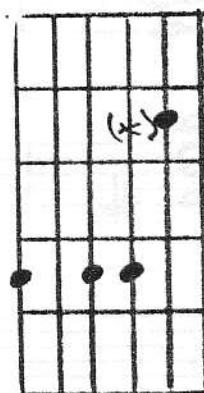
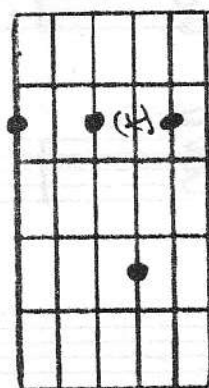
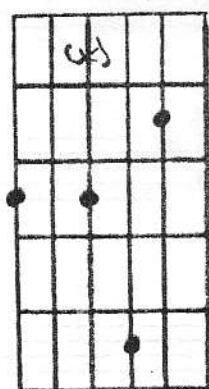
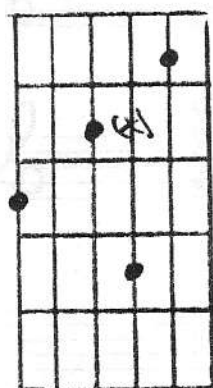
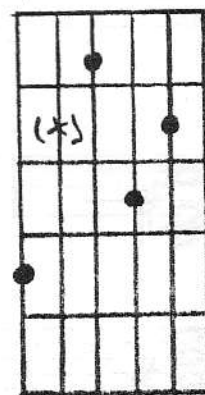
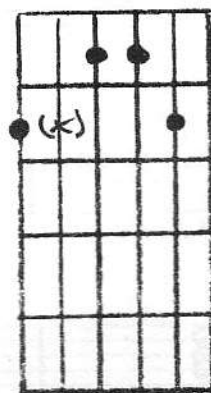
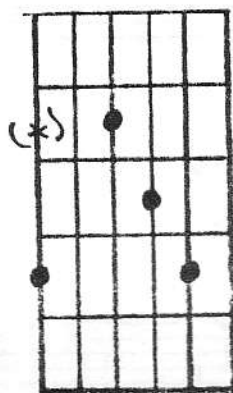
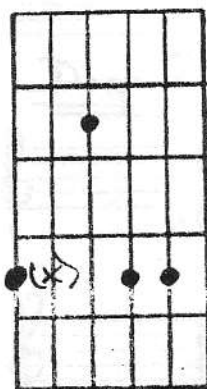
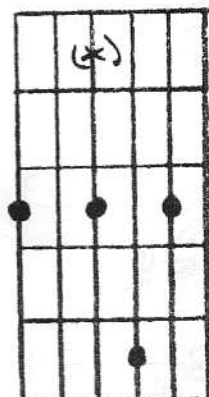
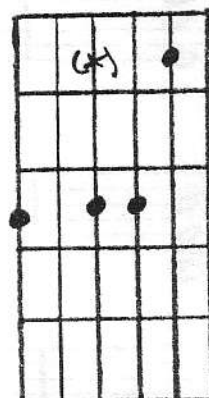
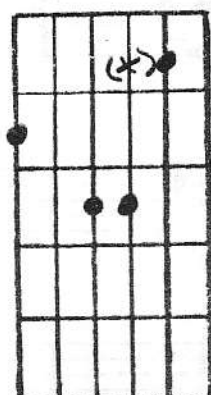
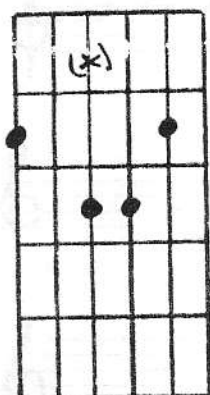
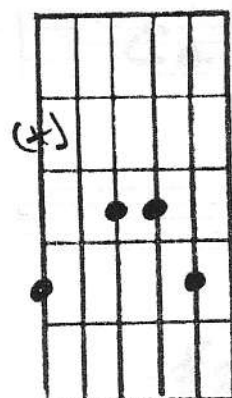
G<sub>13</sub><sup>9</sup>



C<sub>9</sub><sup>6</sup>



C<sub>13</sub><sup>9</sup>





|| D-11 [G sus] | G7<sup>b5</sup> | CΔ | CΔ<sup>#11</sup> ||

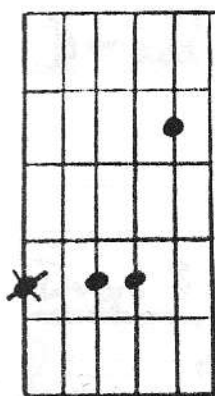
### Drop 3

Handwritten musical notation for Drop 3 voicing across four staves. Each staff contains four measures of music, with notes represented by circles. The notes are arranged in a way that shows the interval of a third between adjacent notes, with the third note being an octave lower than the first. The notes are: C, E, G, B (first measure), D, F, A, C (second measure), E, G, B (third measure), and F, A, C, E (fourth measure). The notes are written in a way that shows the interval of a third between adjacent notes, with the third note being an octave lower than the first.

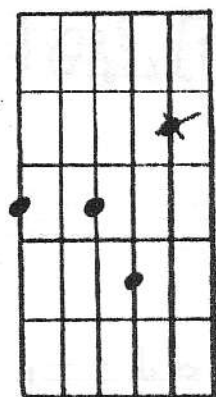
### Drop 2

Handwritten musical notation for Drop 2 voicing across four staves. Each staff contains four measures of music, with notes represented by circles. The notes are arranged in a way that shows the interval of a second between adjacent notes, with the third note being an octave lower than the first. The notes are: C, E, G, B (first measure), D, F, A, C (second measure), E, G, B (third measure), and F, A, C, E (fourth measure). The notes are written in a way that shows the interval of a second between adjacent notes, with the third note being an octave lower than the first.

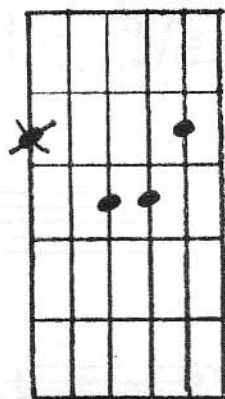
D-11



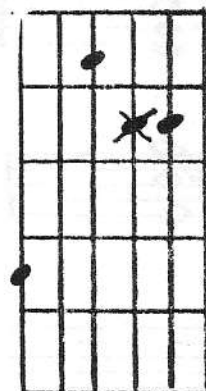
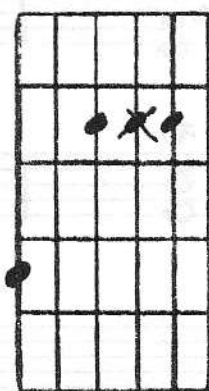
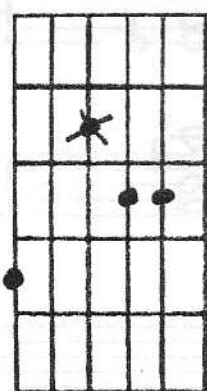
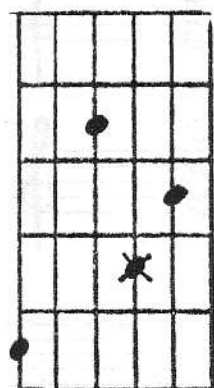
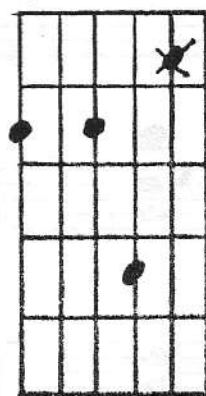
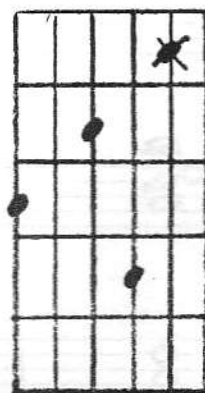
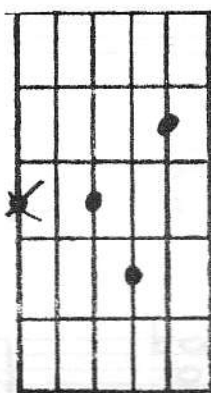
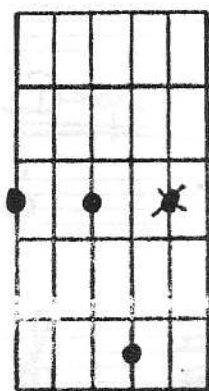
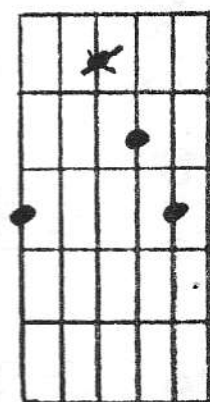
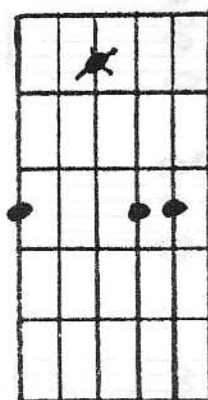
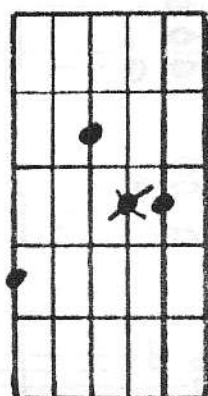
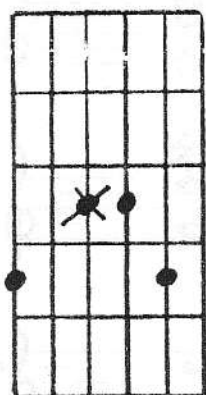
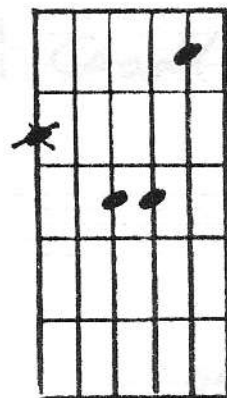
G765



C<sub>A</sub>



C<sub>A</sub>#11



D-add 9 | G7<sup>9</sup><sub>b13</sub> [F7<sup>b5</sup>] | CΔ<sup>9</sup><sub>13</sub> [E sus] | CΔ add 9 ||

### Drop 3

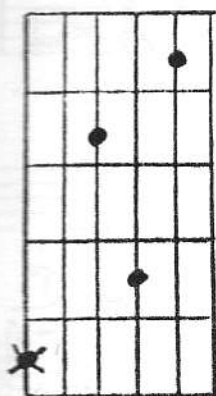
Handwritten musical notation for Drop 3 voicing across four staves. The notation shows four measures of music. The first measure has a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second measure has a treble clef and a key signature of one flat (B-flat). The notes are: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The third measure has a treble clef and a key signature of one flat (B-flat). The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). The fourth measure has a treble clef and a key signature of one flat (B-flat). The notes are: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). The notation is written in a simplified, handwritten style with some additional markings like 'x' and 'H'.

### Drop 2

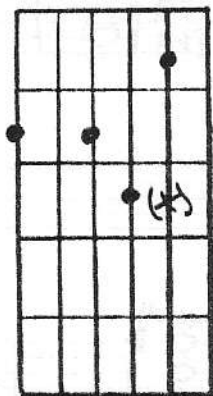
Handwritten musical notation for Drop 2 voicing across four staves. The notation shows four measures of music. The first measure has a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second measure has a treble clef and a key signature of one flat (B-flat). The notes are: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The third measure has a treble clef and a key signature of one flat (B-flat). The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). The fourth measure has a treble clef and a key signature of one flat (B-flat). The notes are: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). The notation is written in a simplified, handwritten style with some additional markings like 'x' and 'H'.



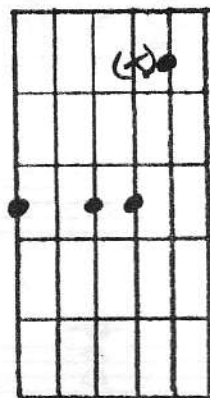
D-add9



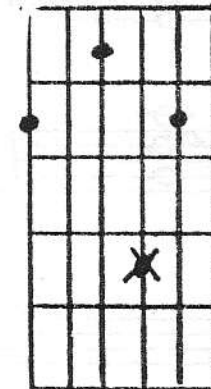
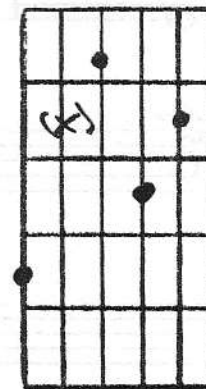
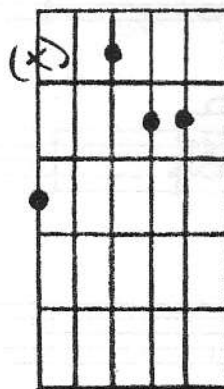
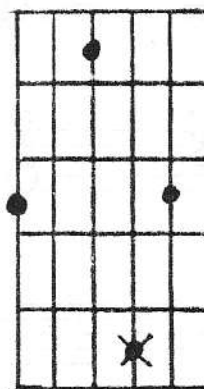
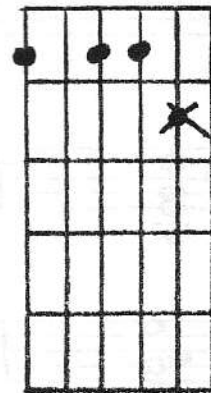
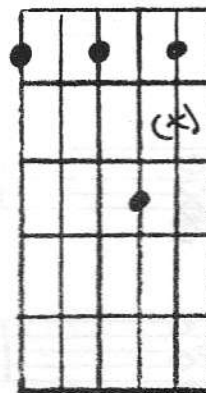
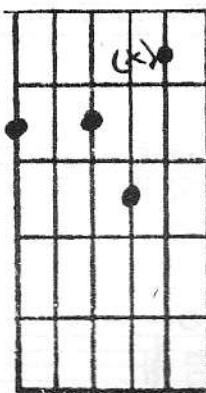
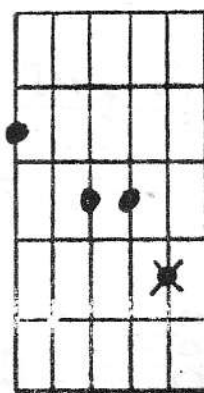
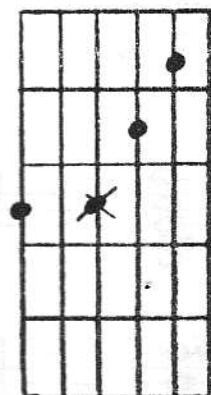
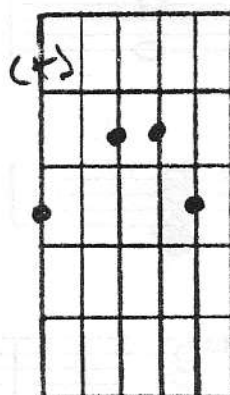
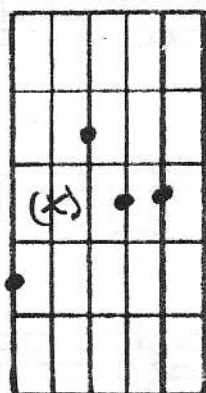
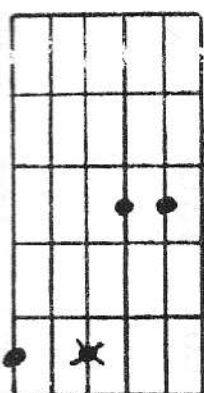
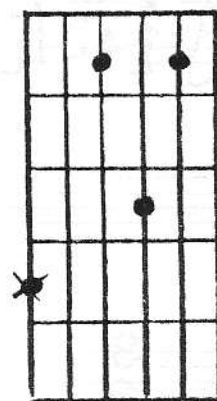
G7<sub>b9</sub>13



CΔ<sub>9</sub>13



C add9

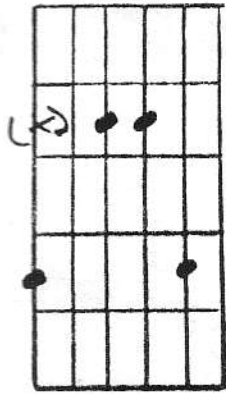


$D - \frac{9}{13}$  |  $G7 \frac{\#9}{b13} [B \Delta \#11]$  |  $C \Delta \frac{9}{13} [F \text{ sus}]$  |  $C \Delta \frac{6}{9} [A \text{ sus}]$  ||

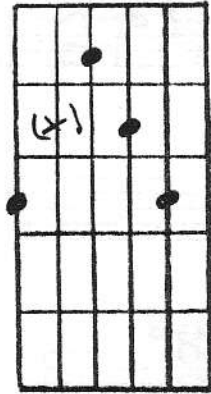
Drop 3

Drop 2

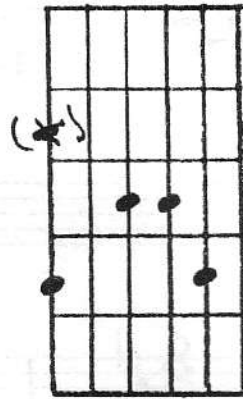
D<sup>9</sup><sub>13</sub>



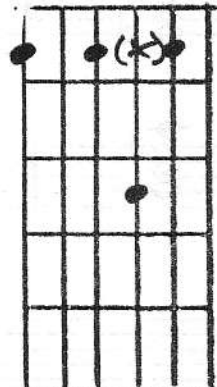
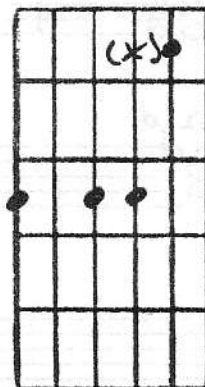
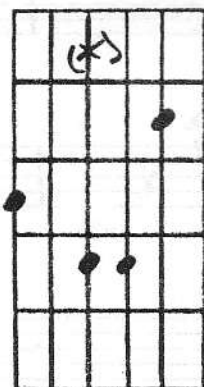
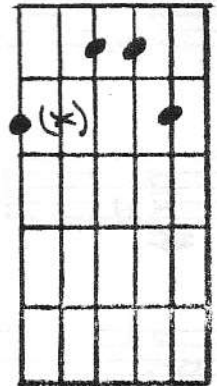
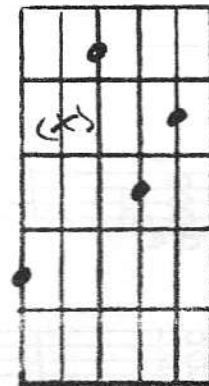
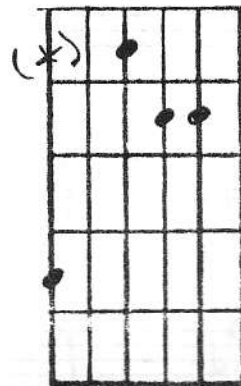
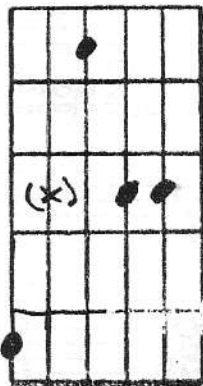
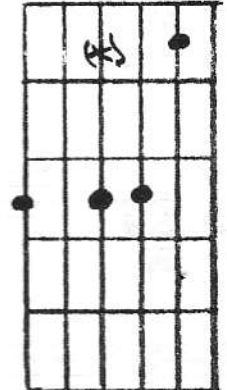
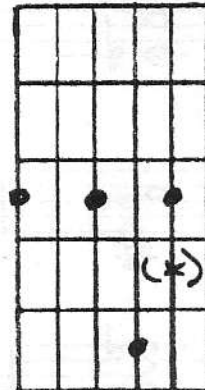
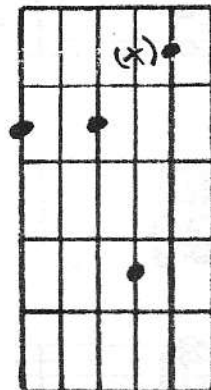
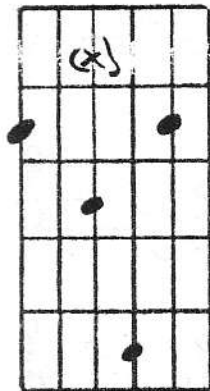
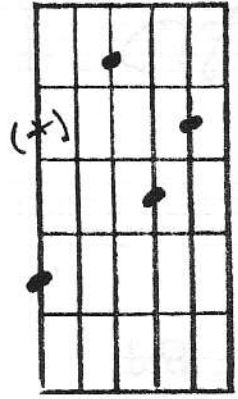
G7<sup>#9</sup><sub>b13</sub>



CΔ<sup>9</sup><sub>13</sub>



CΔ<sup>6</sup><sub>9</sub>

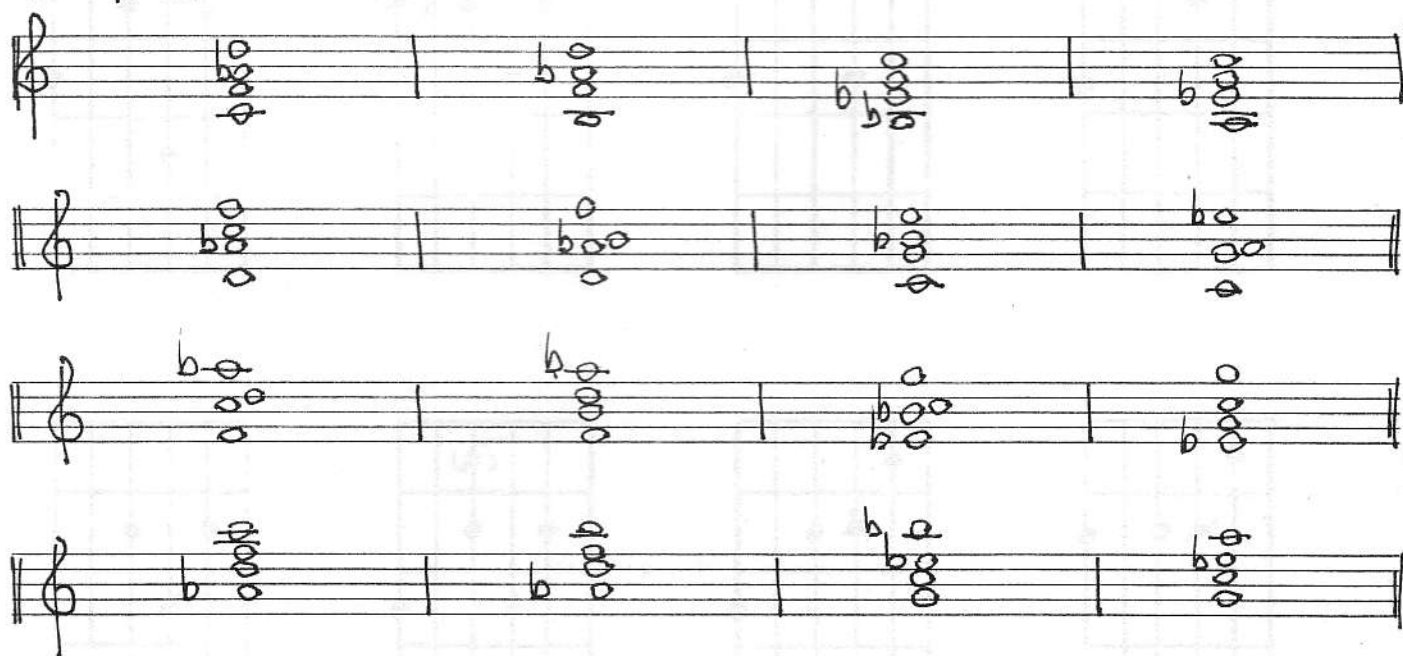




Drop 3



Drop 2

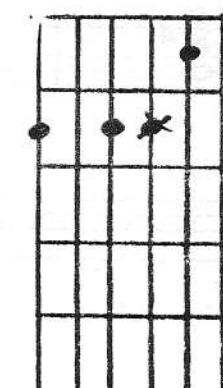
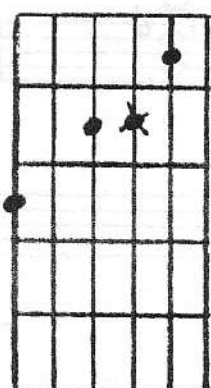
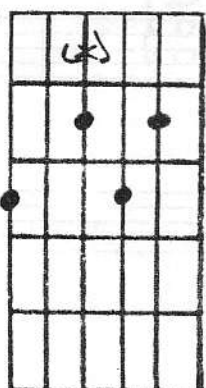
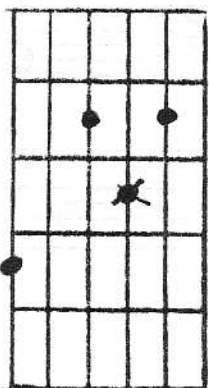
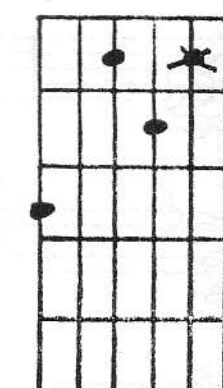
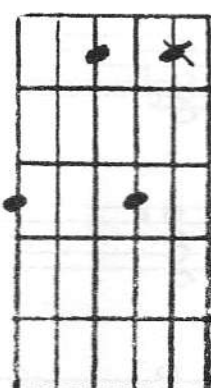
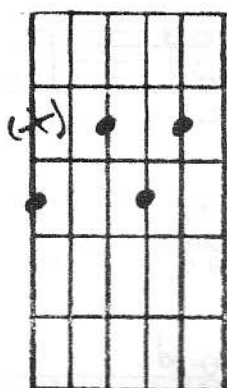
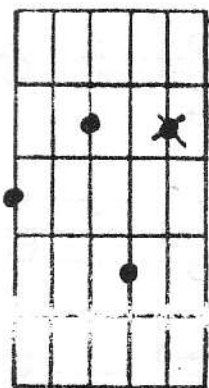
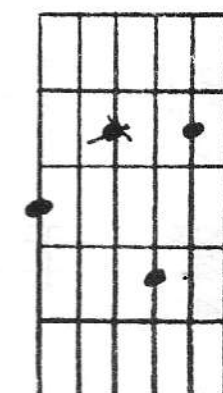
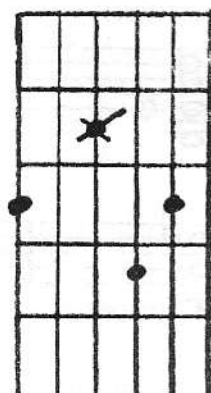
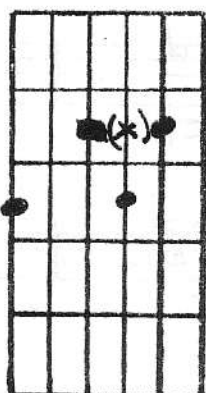
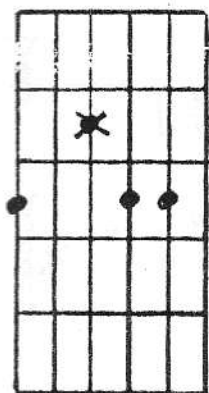
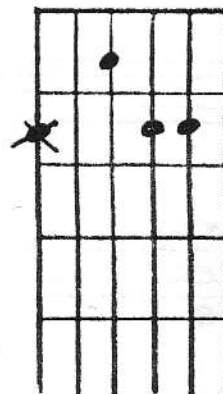
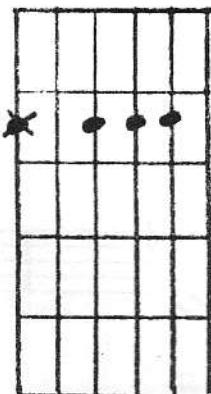
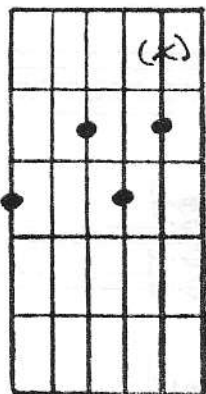
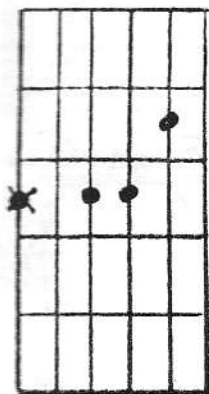


D $\emptyset$

G7<sup>69</sup>

C-7

C-6



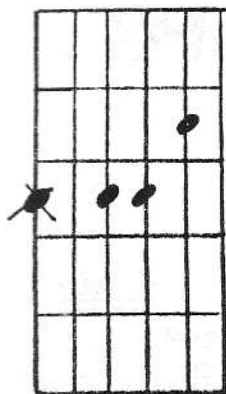


$D\emptyset$  |  $G\sharp_{b13}^{b9}$  [ $F\emptyset$ ] |  $E\Delta_9$  [ $E^b\Delta+$ ] |  $C-6$  [ $A\emptyset$ ] |

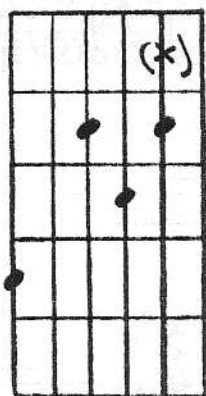
### Drop 3

### Drop 2

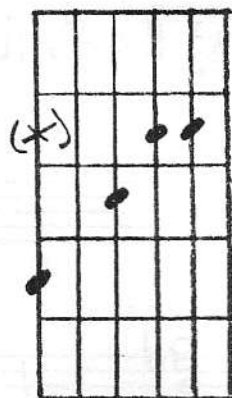
$D \otimes$



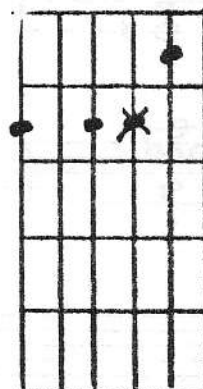
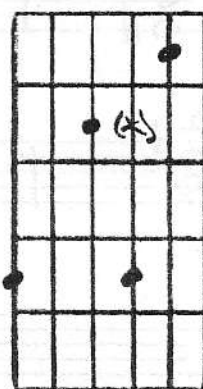
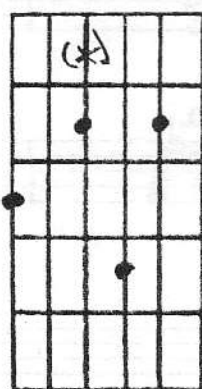
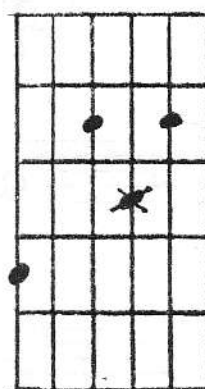
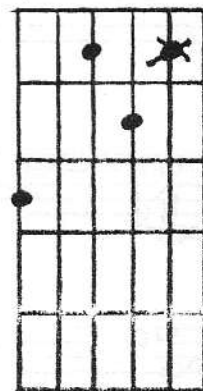
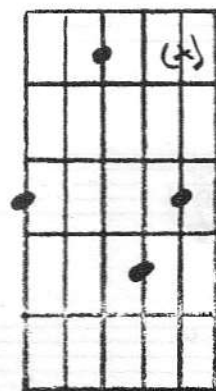
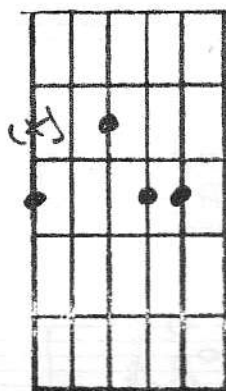
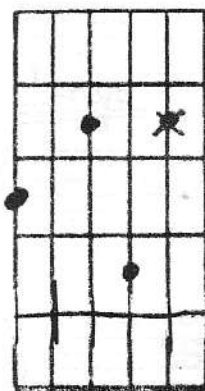
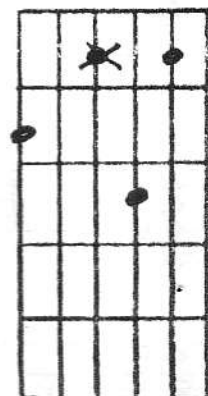
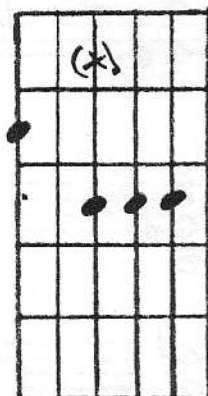
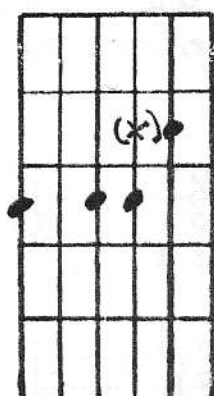
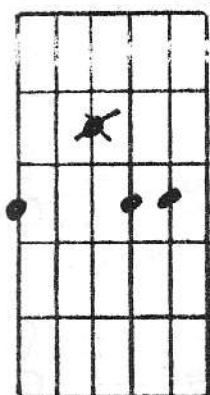
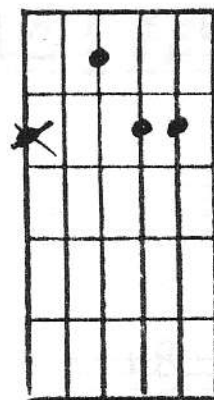
G7<sup>69</sup>  
613



C-49



C-6



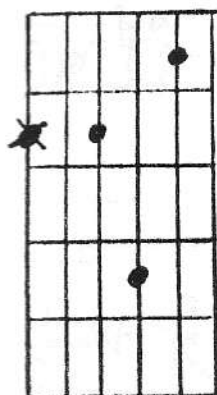
$D \Delta 11 [A^b \Delta \# 11] | G \Delta \# 9 [B \Delta \# 11] | C \Delta 9 [E^b \Delta +] | C - 9 [E^b \Delta \# 11]$

Drop 3

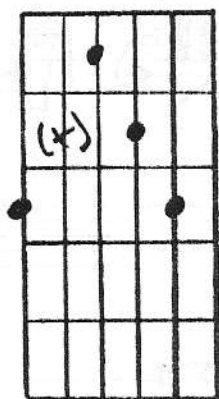
Drop 2



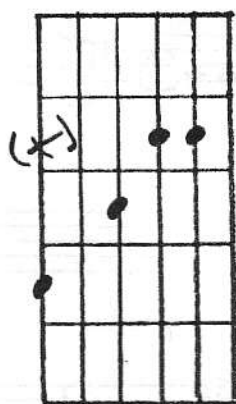
D<sup>9</sup> 11



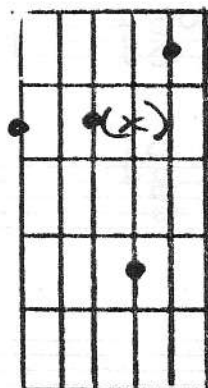
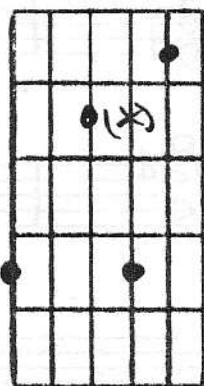
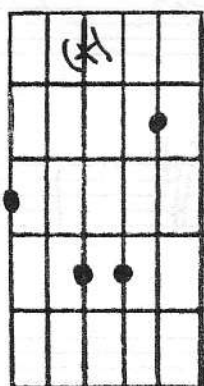
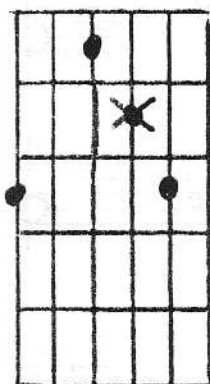
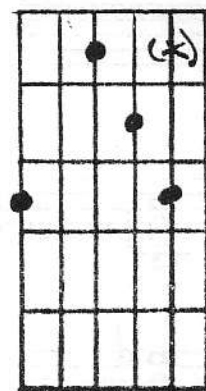
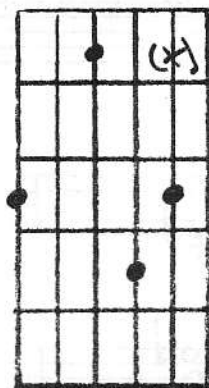
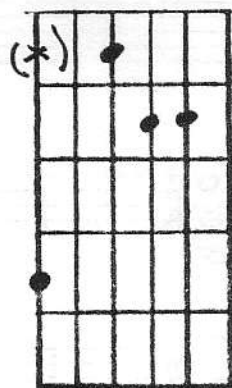
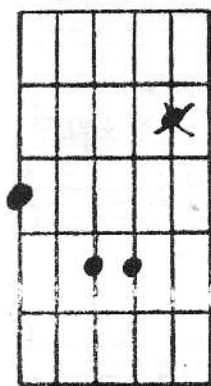
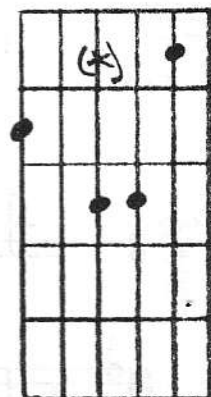
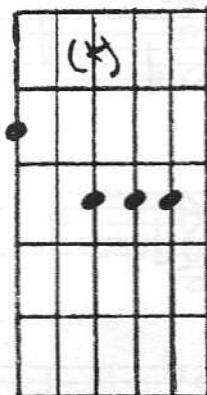
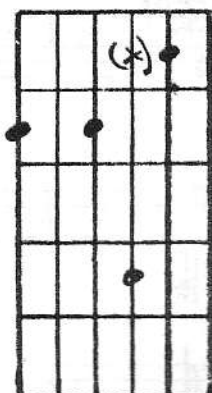
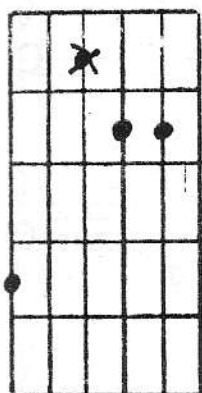
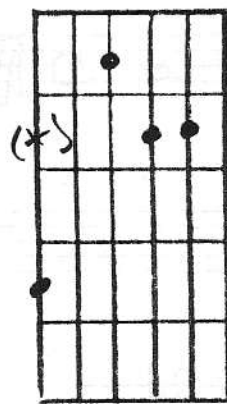
G7<sup>b13</sup><sub>#9</sub>



C-Δ 9



C-<sup>6</sup><sub>9</sub>

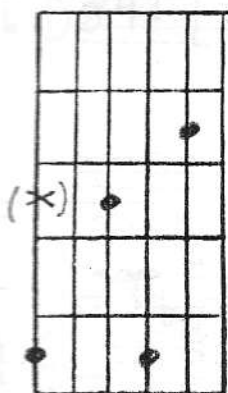


$D \times \frac{7}{11} [A^b \Delta^+]$  |  $G \frac{\#9}{b13} [B \Delta^+]$  |  $C - \Delta^9 [E^b \Delta^+]$  |  $C - \Delta$

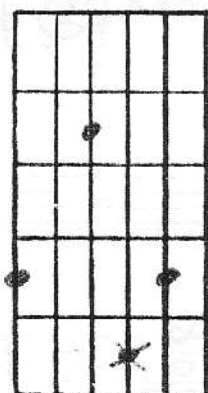
Drop 3

Drop 2

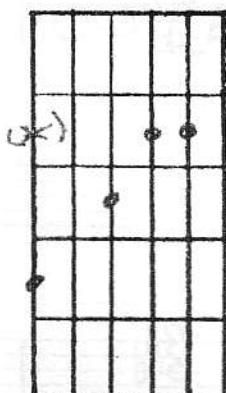
D<sup>49</sup> 11



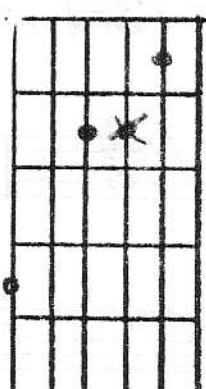
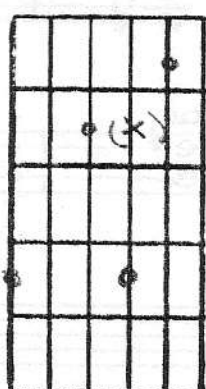
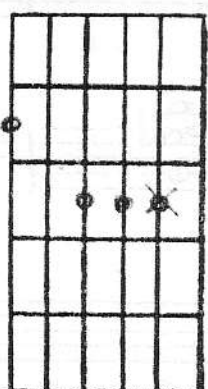
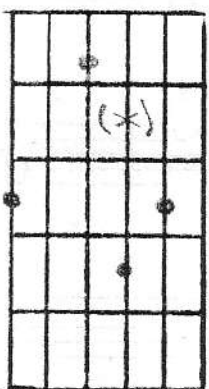
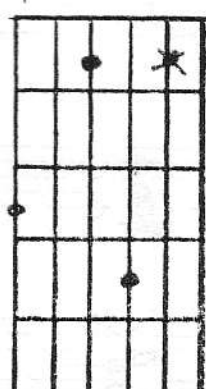
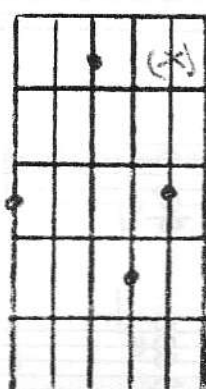
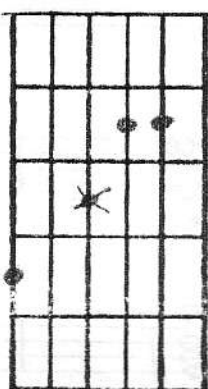
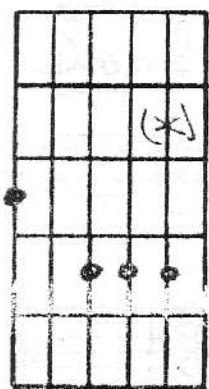
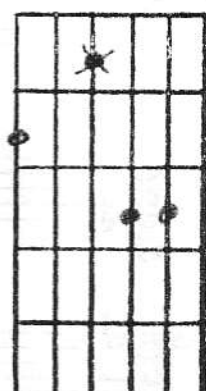
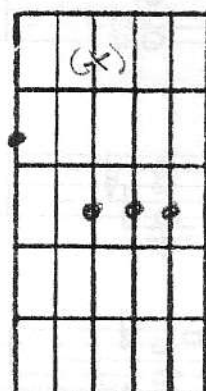
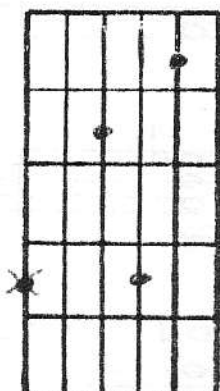
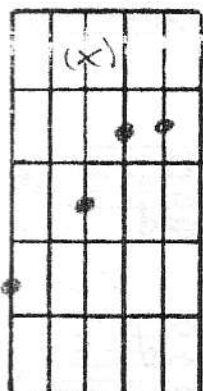
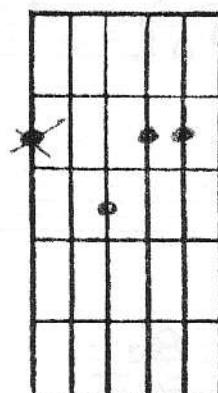
G<sup>#9</sup> 13 [BΔ+]



C-Δ 9



C-Δ



$D\flat^9 [E\flat\Delta]$  |  $G7^{\flat 13}$  |  $C-9 [E\flat\Delta]$  |  $C-9 [E\flat\Delta\#11]$

Drop 3

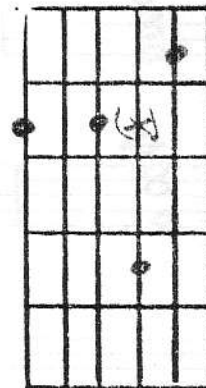
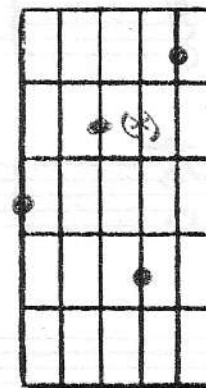
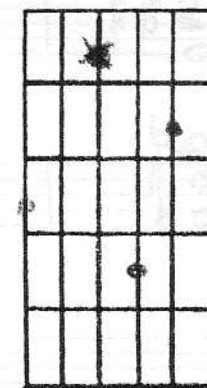
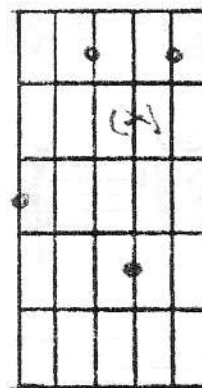
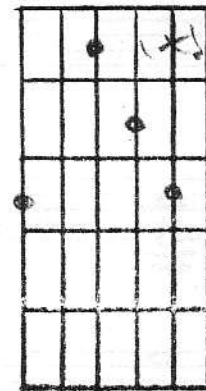
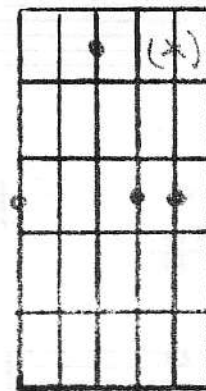
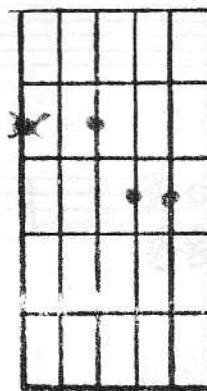
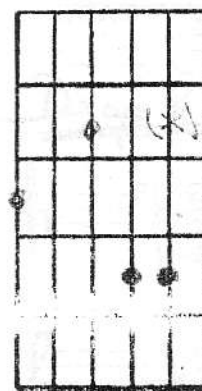
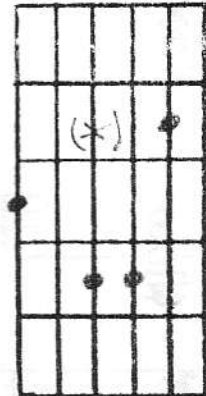
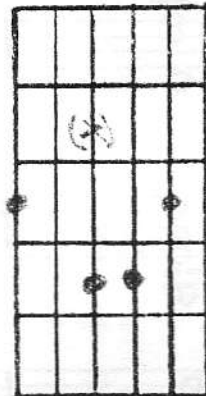
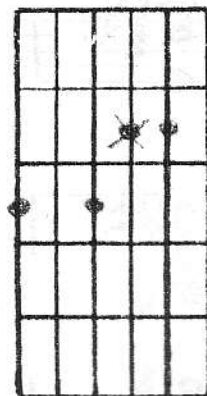
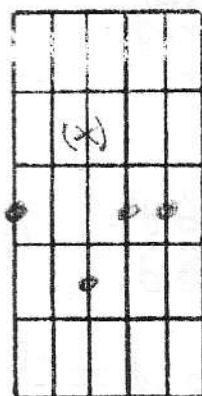
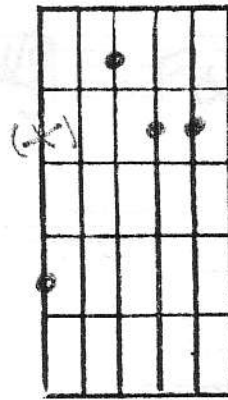
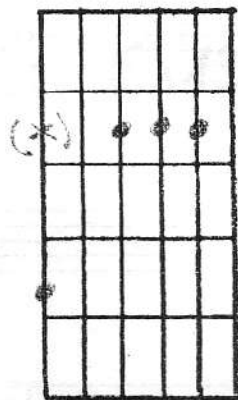
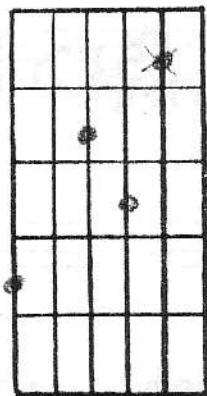
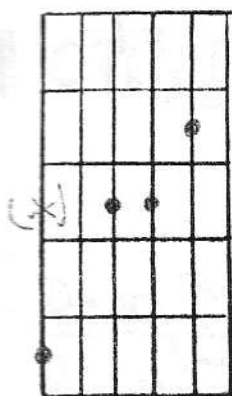
Drop 2

D<sup>49</sup>

G<sup>7613</sup>

C-9

C-9





$C7_{b9}^{13} [B^b]$  |  $C7_{\#9}^{11} [F^{\#13}]$  |  $F_{\Delta}^{13} [D^{\flat}9]$  |  $F_{\Delta}$  ||

Drop 3

Handwritten musical notation for Drop 3 voicings across four staves. Each staff contains four measures of music, with notes represented by circles and accidentals. The notation shows the following voicings for each measure:

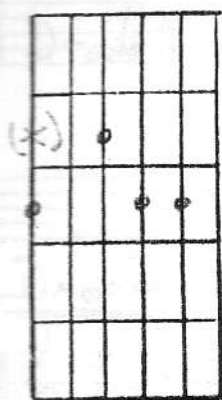
- Measure 1:  $C7_{b9}^{13}$  (C, E, G, B<sup>b</sup>)
- Measure 2:  $C7_{\#9}^{11}$  (C, E, G, A<sup>#</sup>)
- Measure 3:  $F_{\Delta}^{13}$  (F, A, C, E)
- Measure 4:  $F_{\Delta}$  (F, A)

Drop 2

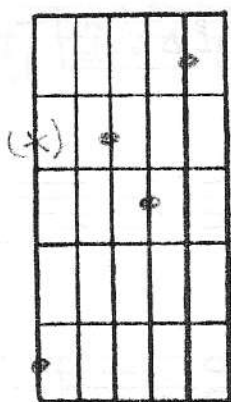
Handwritten musical notation for Drop 2 voicings across four staves. Each staff contains four measures of music, with notes represented by circles and accidentals. The notation shows the following voicings for each measure:

- Measure 1:  $C7_{b9}^{13}$  (C, E, G, B<sup>b</sup>)
- Measure 2:  $C7_{\#9}^{11}$  (C, E, G, A<sup>#</sup>)
- Measure 3:  $F_{\Delta}^{13}$  (F, A, C, E)
- Measure 4:  $F_{\Delta}$  (F, A)

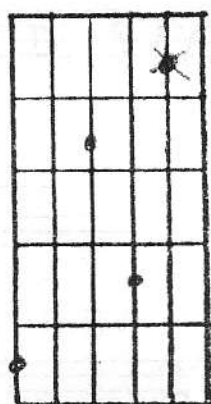
C7<sup>b9</sup><sub>b13</sub>



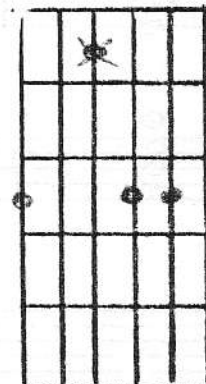
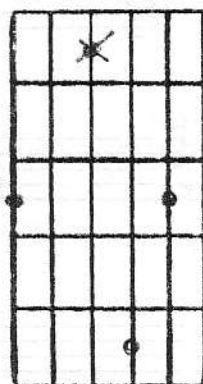
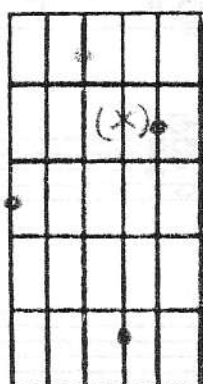
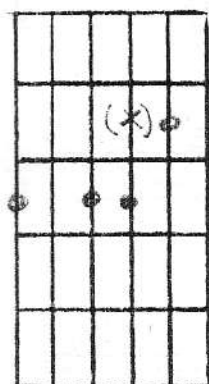
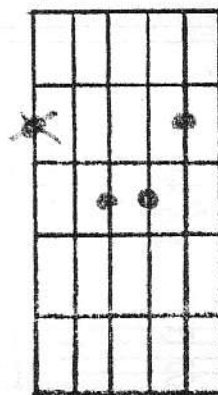
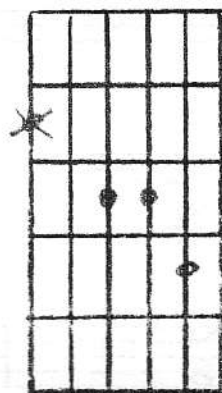
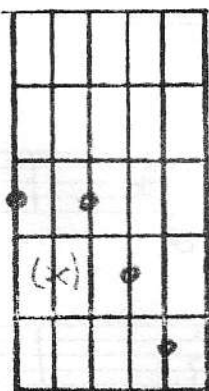
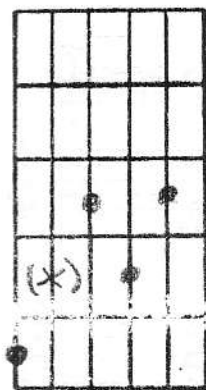
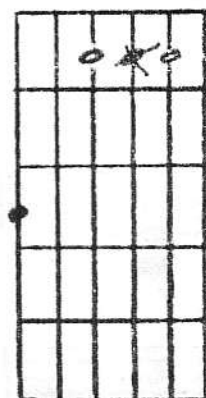
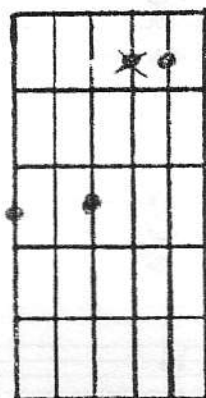
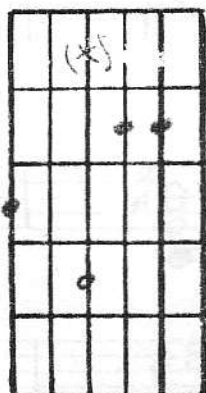
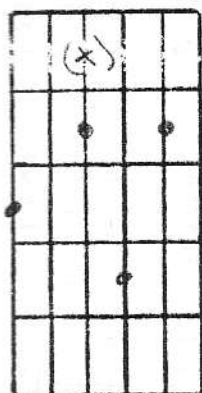
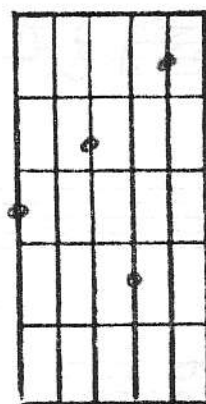
C7<sup>#9</sup><sub>#11</sub>



F<sub>Δ</sub>13



F<sub>Δ</sub>



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

### Drop 3

Handwritten musical notation for Drop 3 voicings. The notation shows four staves, each representing a different chord voicing. The first staff shows D-add9, the second shows D-Δ9, the third shows D-9, and the fourth shows D-9. The voicings are written in a way that shows the relationship between the notes in each chord.

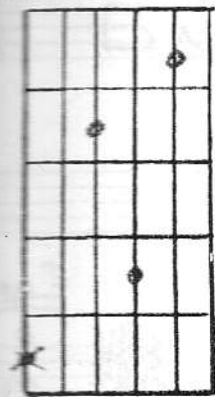
### Drop 2

Handwritten musical notation for Drop 2 voicings. The notation shows four staves, each representing a different chord voicing. The first staff shows D-add9, the second shows D-Δ9, the third shows D-9, and the fourth shows D-9. The voicings are written in a way that shows the relationship between the notes in each chord.



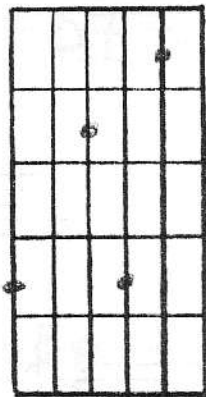
D - add 9

[F $\Delta$  13]



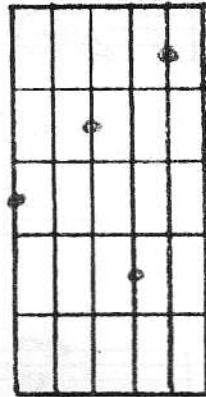
D -  $\Delta$  9

[F $\Delta$  +]



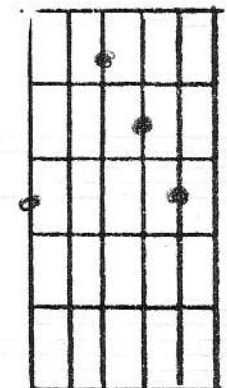
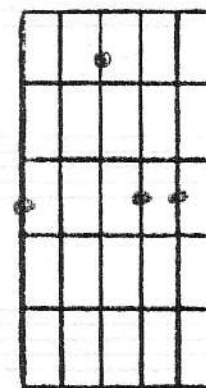
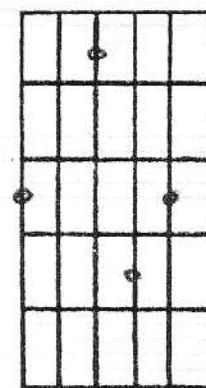
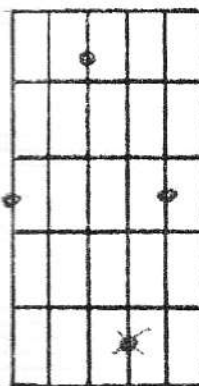
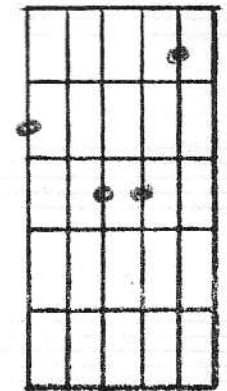
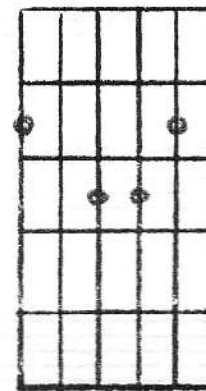
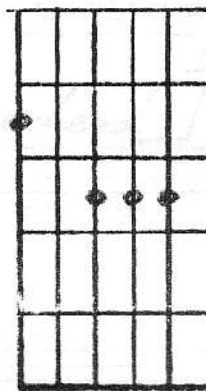
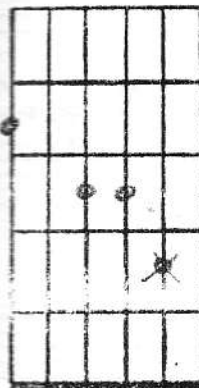
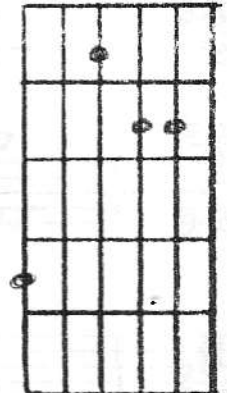
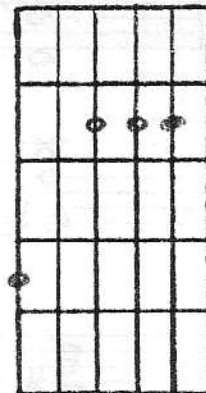
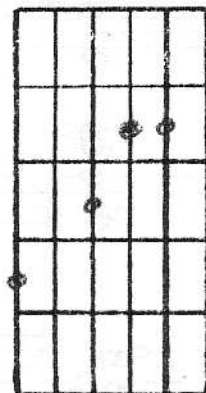
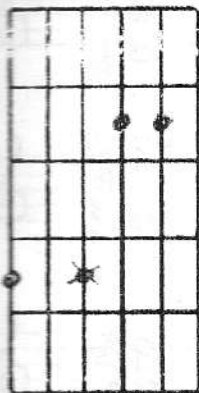
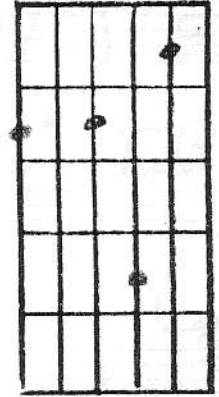
D - J

[F $\Delta$ ]



D -  $\frac{9}{2}$

[F $\Delta$  #11]



B $\Delta$  | D7 | G $\Delta$  | B $\flat$ 7 | E $\flat$  |

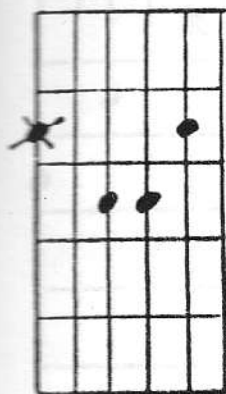
[„Giant Steps“ Takt 1-3]

Drop 3

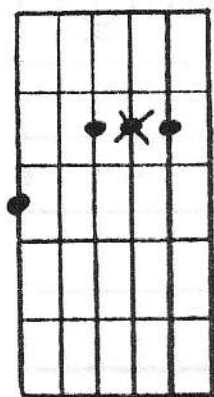
The 'Drop 3' section consists of four staves, each containing five measures of chords. The chords are written as whole notes with accidentals. The first staff starts with a key signature of three sharps (F#, C#, G#). The second staff starts with two sharps (F#, C#). The third staff starts with one sharp (F#). The fourth staff starts with no sharps or flats. The chords in each measure are: Measure 1: B $\Delta$ , D7, G $\Delta$ , B $\flat$ 7, E $\flat$ ; Measure 2: B $\Delta$ , D7, G $\Delta$ , B $\flat$ 7, E $\flat$ ; Measure 3: B $\Delta$ , D7, G $\Delta$ , B $\flat$ 7, E $\flat$ ; Measure 4: B $\Delta$ , D7, G $\Delta$ , B $\flat$ 7, E $\flat$ ; Measure 5: B $\Delta$ , D7, G $\Delta$ , B $\flat$ 7, E $\flat$ .

[Drop 2 entsprechend]

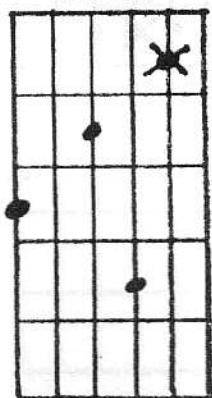
B $\Delta$



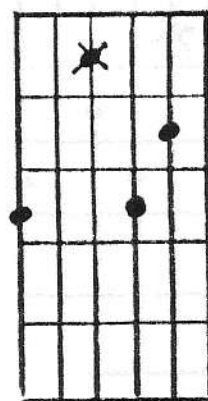
D7



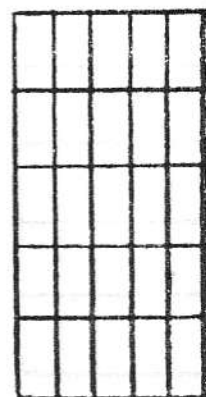
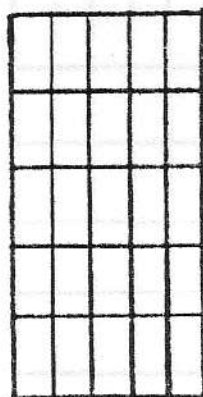
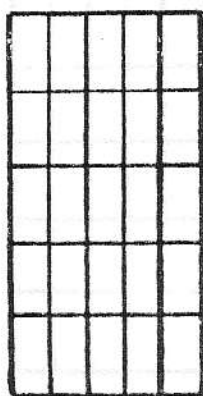
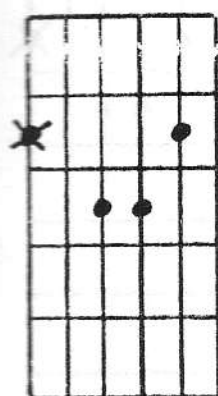
G $\Delta$



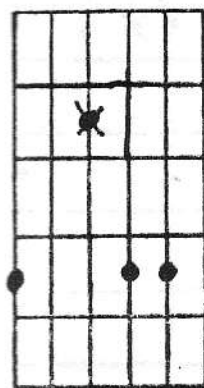
B $\flat$ 7



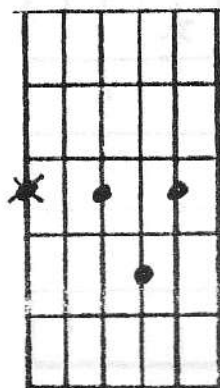
E $\flat$  $\Delta$



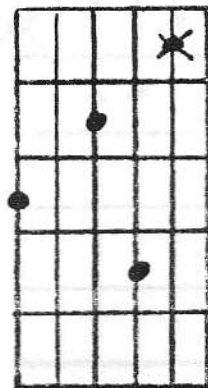
B $\Delta$



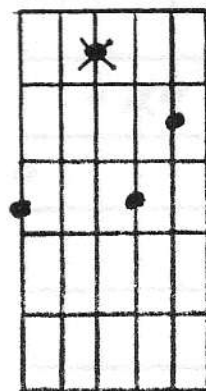
D7



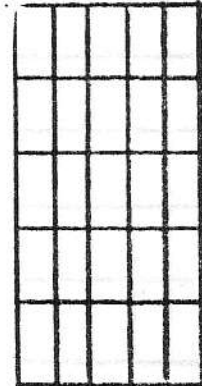
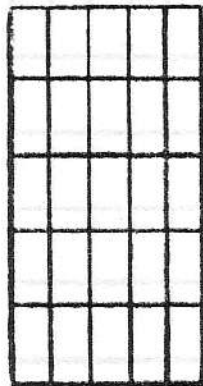
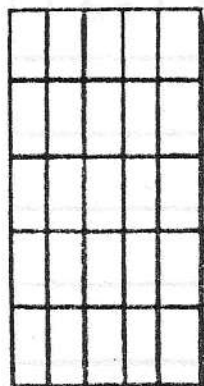
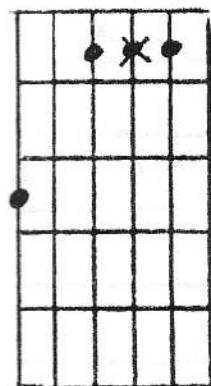
G $\Delta$



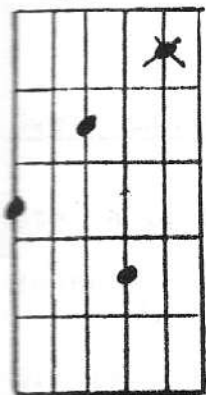
B $\flat$ 7



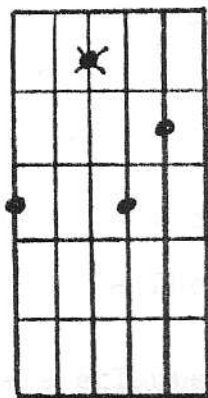
E $\flat$  $\Delta$



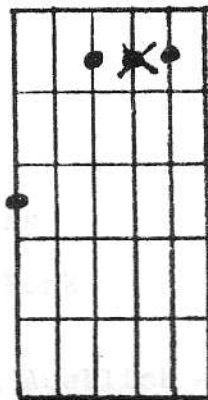
B $\Delta$



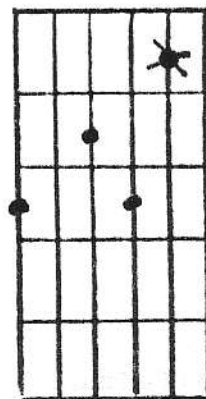
D7



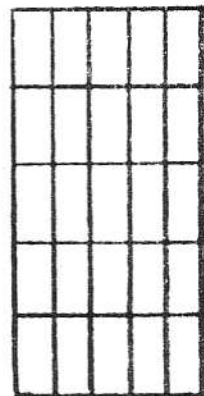
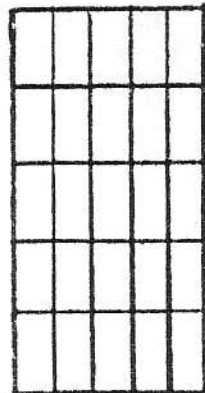
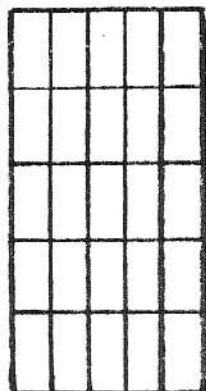
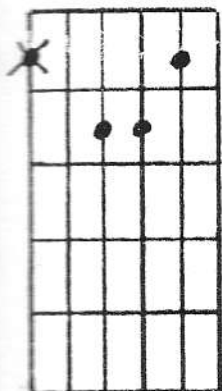
G $\Delta$



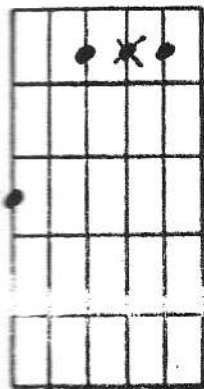
B $\flat$ 7



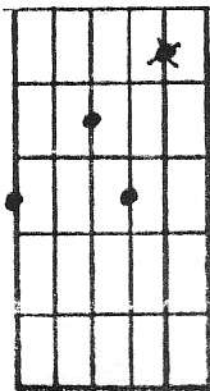
E $\flat$  $\Delta$



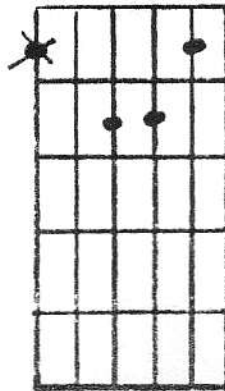
B $\Delta$



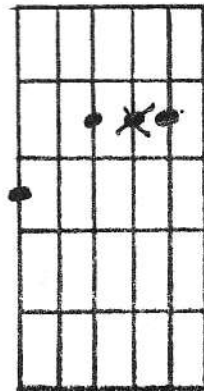
D7



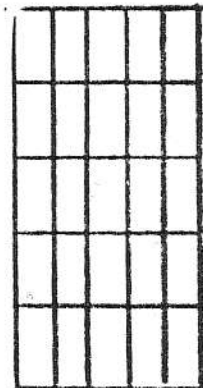
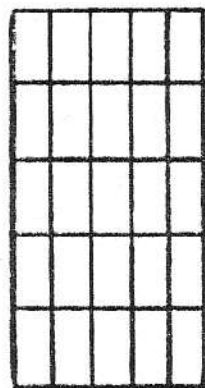
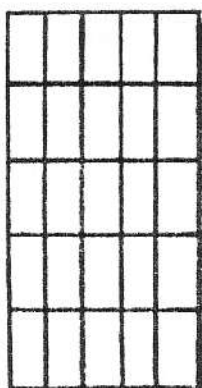
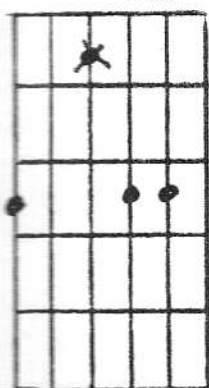
G $\Delta$



B $\flat$ 7



E $\flat$  $\Delta$



Zwei Standards

Stella by Starlight - Victor Young

Round Midnight - Thelonius Monk

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



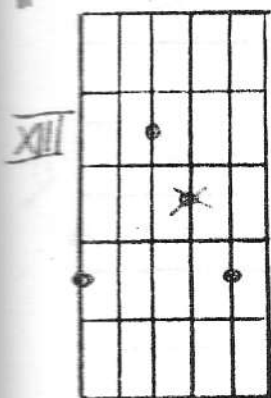
# Stella by Starling H - Victor Young

Handwritten musical score for "Stella by Starling H" by Victor Young. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of 16 measures, each containing a chord symbol and a corresponding musical notation. The chords are: E7#11, A7#9, C-11, F-7, Bb7#9, Eb, Eb#9, Bb, Eb#9, A7#9, D-9, Bb9, Eb9, F#9, Eb, A7#9, D#9, D7b9, G7b13, C-9, Ab7#11, Bb9, Eb, A7#9, D#9, G7b9, C#9, F7b9, Bb#11, Bb#11, and C#9. The notation includes various chord symbols, accidentals, and stems.

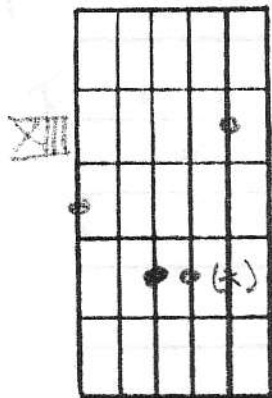
# Stella by Starlight

①

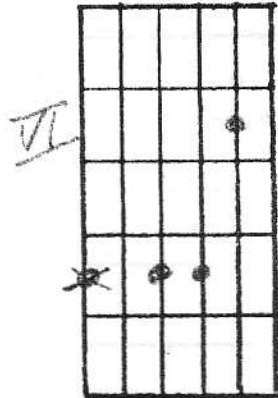
E 11



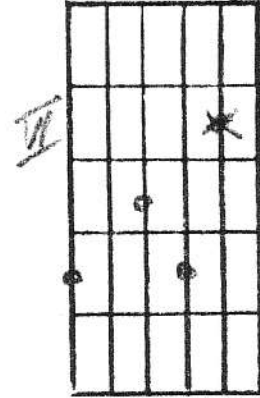
A7 #9  
6 12



C-11

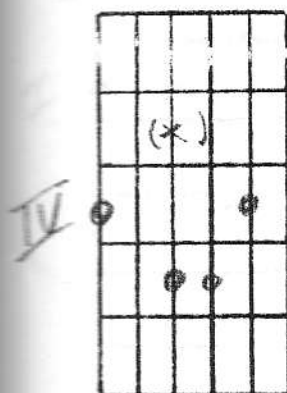


F7

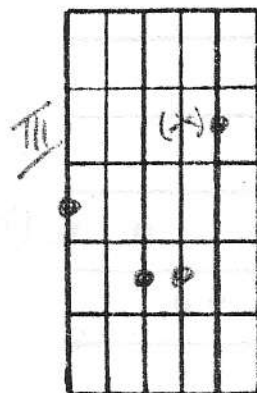


⑤

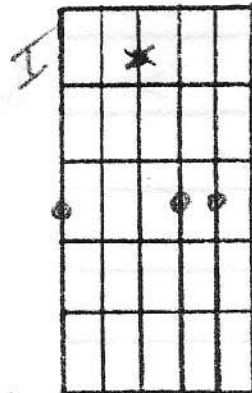
F-9



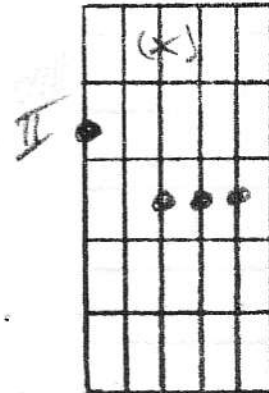
B 9  
13



E b Δ

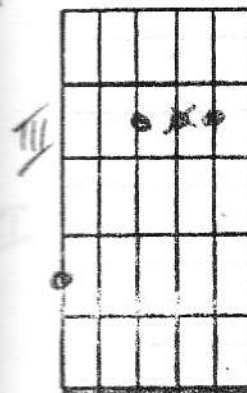


E b - Δ 9

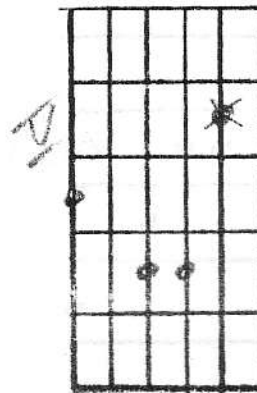


⑨

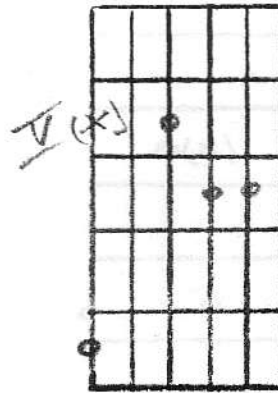
B b Δ



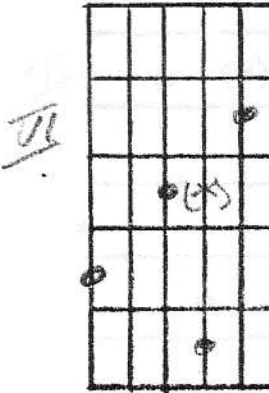
E 11



A7 #9  
6 13

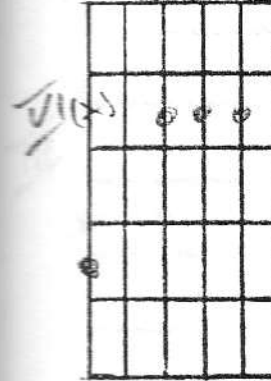


D-9

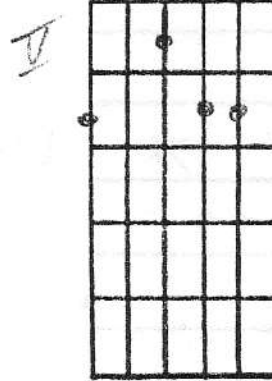


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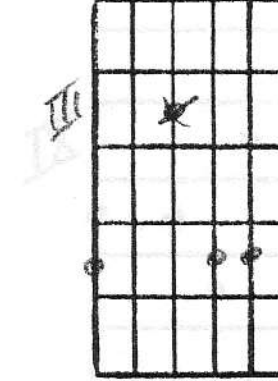
B b 9



E b 9

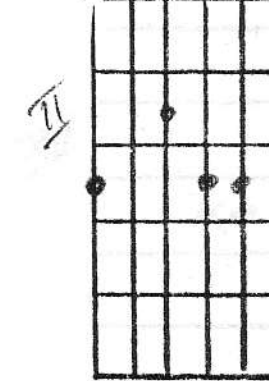


F Δ



⑭

E 11





Stella - 2-

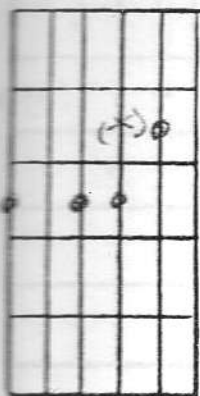
A7<sup>b9</sup><sub>043</sub>

⑮

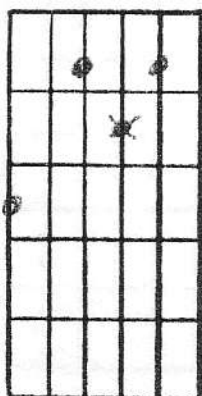
A<sup>b</sup>

D7<sup>b9</sup><sub>043</sub>

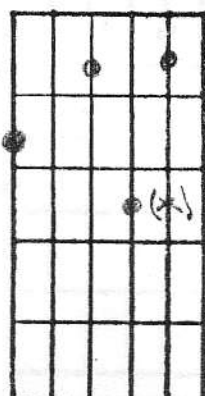
||



I

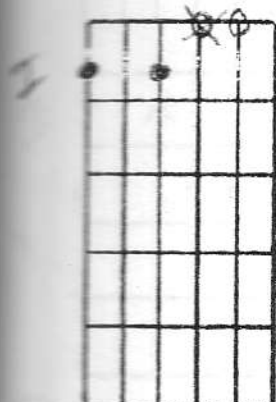


I

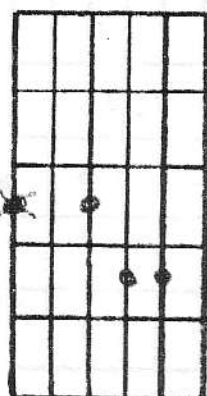


⑮

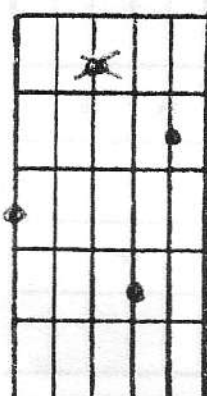
G7<sup>b13</sup>



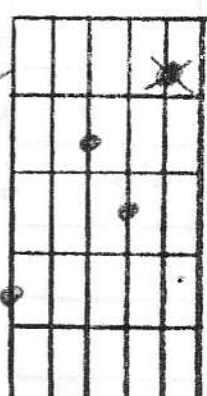
III



V



VIII

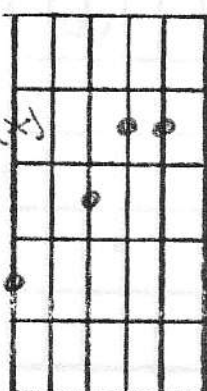


⑮

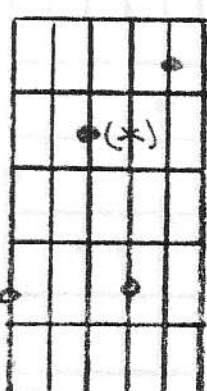
C-<sup>b</sup>9



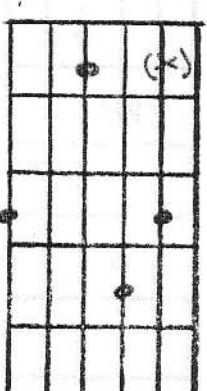
VIII



IV

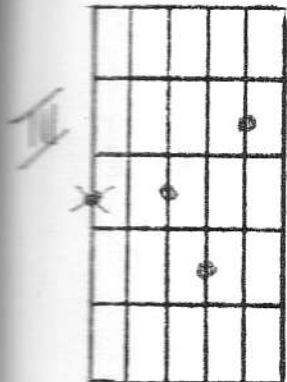


I

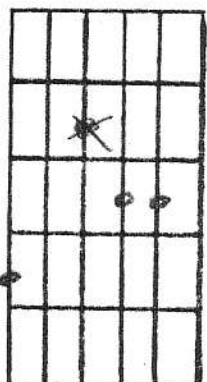


⑮

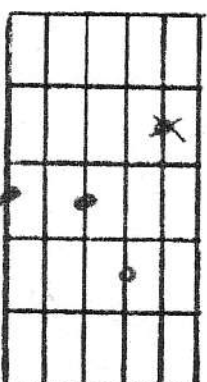
A<sup>b</sup>7<sup>#11</sup>



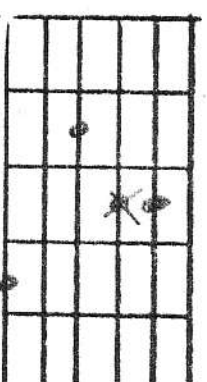
VI



IX

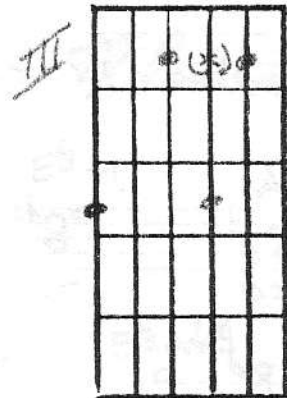
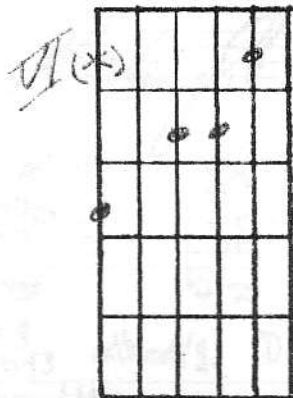
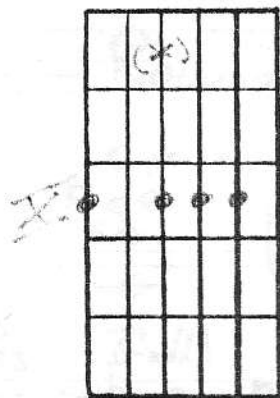


XII

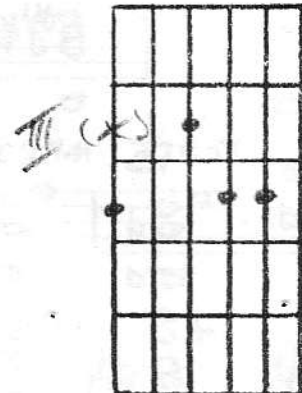
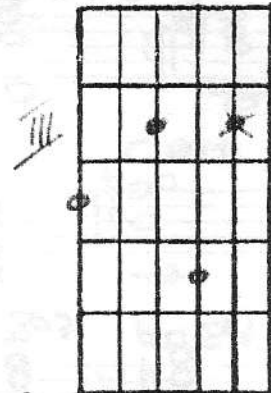
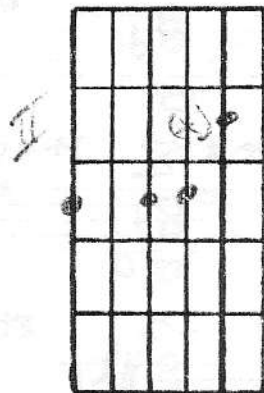
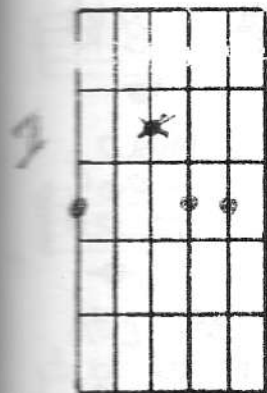


# Stella - 3-

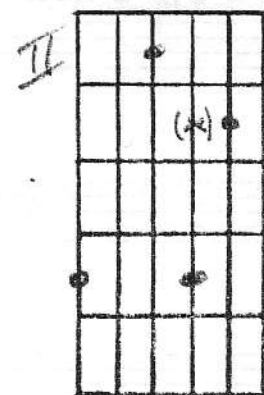
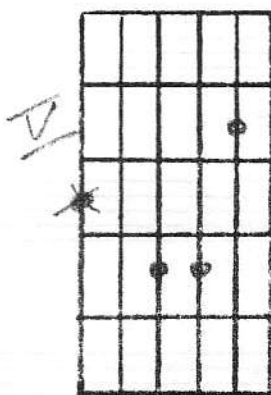
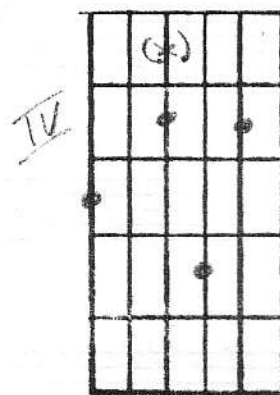
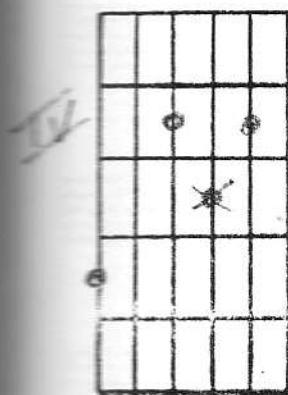
③ B<sup>b</sup>Δ<sup>9</sup>



④ EΔ



⑤ CΔ



A7<sup>69</sup><sub>012</sub>

DΔ

G7<sup>69</sup><sub>012</sub>

F7<sup>69</sup><sub>012</sub>

B<sup>b</sup>Δ<sup>#11</sup>

B<sup>b</sup>Δ<sup>#11</sup>

# Round Midnight - Thelonius Monk

Handwritten musical notation for "Round Midnight" by Thelonius Monk. The notation is written on a grand staff (treble and bass clefs) and includes various chord symbols and melodic lines.

**Chord Symbols and Progressions:**

- Line 1:  $E^b \text{ add } 9$ ,  $C \text{ } \emptyset \text{ } 11$ ,  $F \text{ } \emptyset \text{ } 11$ ,  $B^b 7 \# 11$ ,  $E^b 11$ ,  $A^b 11$
- Line 2:  $B \text{ add } 9$ ,  $E 7^b 13$ ,  $B^b \text{ add } 9$ ,  $E^b 7^b 13$ ,  $A^b \text{ add } 9$ ,  $D^b 7^b 13$ ,  $E^b \text{ add } 9$ ,  $A^b 7^b 13$
- Line 3:  $C \#$ ,  $D^b \text{ add } 9$ ,  $B^b 7 \# 9$ ,  $12. 13.$ ,  $E^b 11$
- Line 4:  $C \text{ } \emptyset \text{ } 11$ ,  $F 7 \# 11$ ,  $B^b 7 \# 11$ ,  $C \text{ } \emptyset \text{ } 11$ ,  $F 7 \# 11$ ,  $B^b 7 \# 11$
- Line 5:  $A^b 9$ ,  $D^b 9$ ,  $G^b \Delta 13$ ,  $B 7$ ,  $B^b 7$ ,  $E^b 7$ ,  $D^b 7$ ,  $B 7$ ,  $B^b 7$

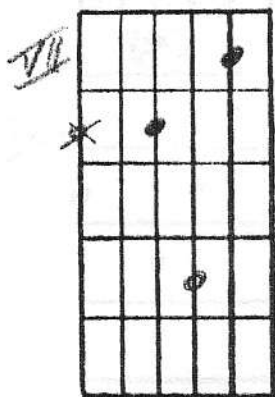
The notation includes various musical symbols such as notes, rests, and accidentals, along with the word "Fine" at the end of the first system.

Da capo al Fine

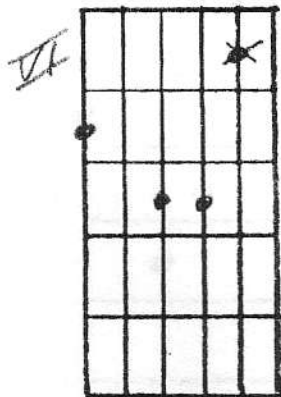
②  $E^b$ -add9



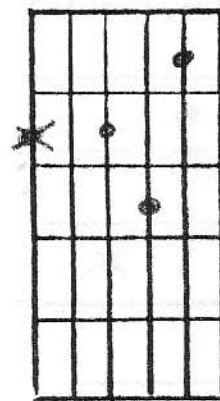
Round  
C#11



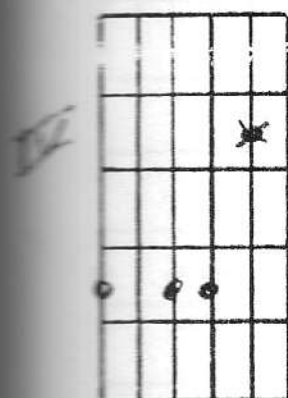
Midnight  
F#11



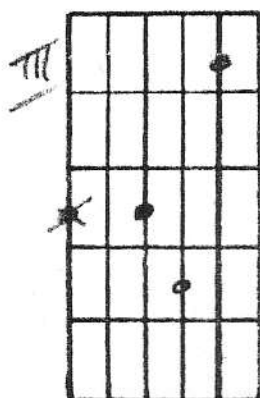
Bb7#11



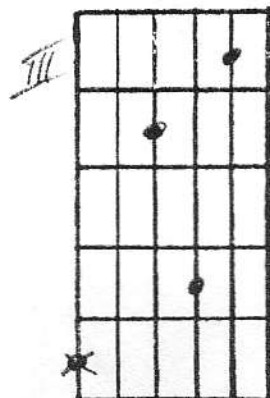
③  $E^b$ -11



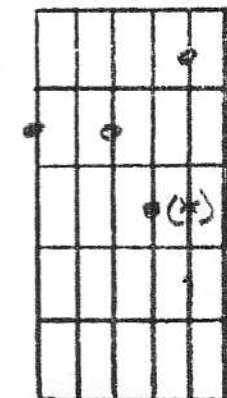
$A^b7$  add11



B-add9



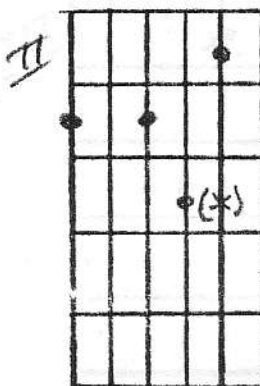
$E7^b_{9,13}$



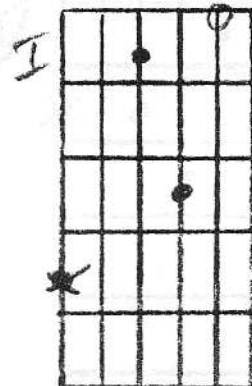
$B^b$ -add9



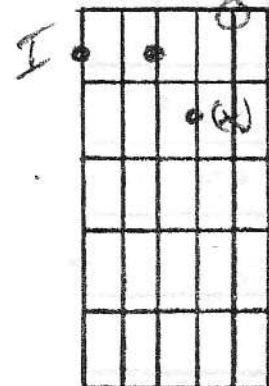
$E^b7^9_{13}$



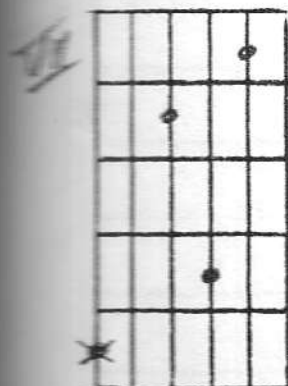
⑤  $A^b$ -add9



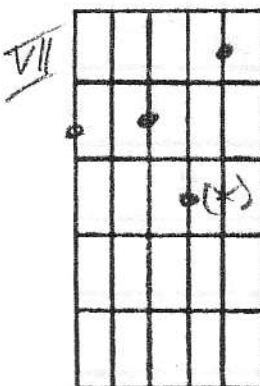
$D^b7^9_{13}$



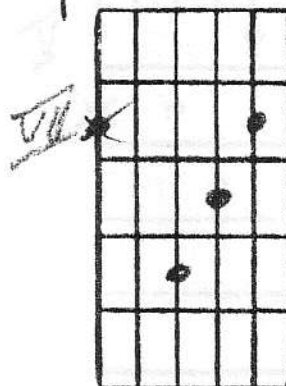
⑥  $E^b$ -add9



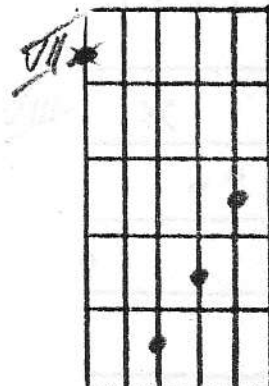
$A^b7^9_{13}$



M. B



$\frac{C\#}{B}$





# Round Midnight - 2-

2./3.

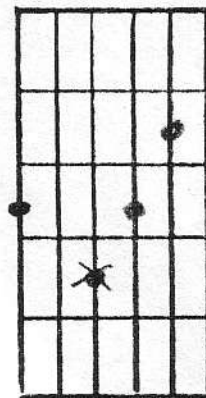
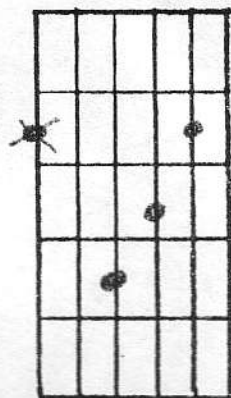
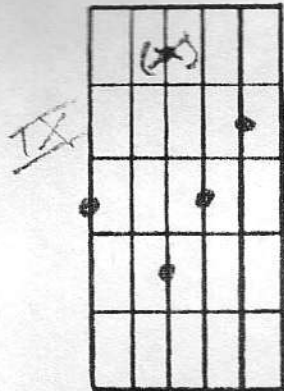
⑧ B<sup>b</sup> add 9

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

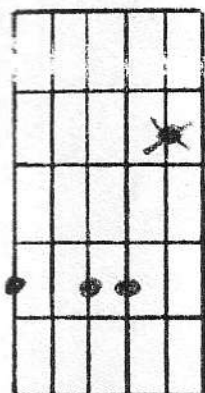
||

B

B<sup>b</sup> add 9



⑩ E<sup>b</sup> 11 || Fine

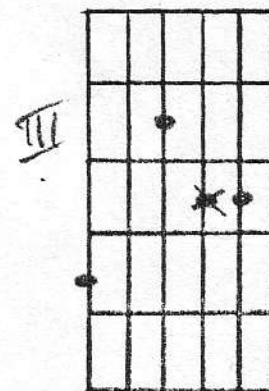
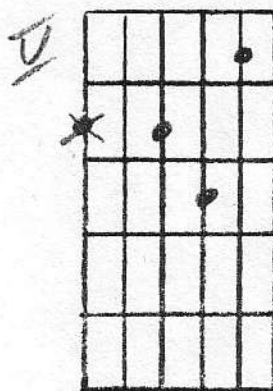
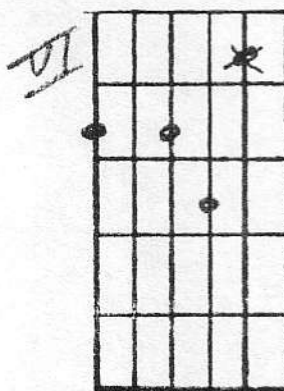
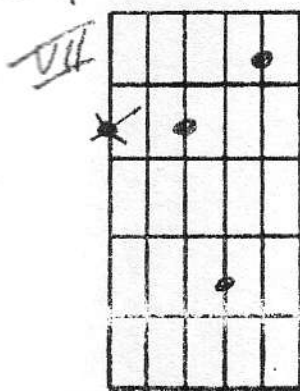


⑪ C 11

F 7 #11

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

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



⑫ C 11

F 7

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

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

