

Blues im Swingstil (insbes. für Einsteiger)

ein Puzzle-Übesystem für Improvisation + Begleittechniken

(in F)

Grundlagen

BLUESSKALEN

Grundsätzliche Verwendungsarten in der Improvisation (hier: horizontal!):

- horizontal (die Bluesskala auf dem Tonika-Grundton wird für alle im Chorus vorkommenden Akkorde verwendet) oder
- vertikal (bei jedem im Chorus vorkommenden Akkord wird die Bluesskala auf dem Grundton des jeweiligen Akkordes verwendet)

Moll Pentatonik b5

Moll Pentatonik b5 + Mixolydisch

blue note blue note blue note neue Töne gegenüber vorher: d, a, g

"Klassisches" BLUESSCHEMA

F7 Bb7 F7 F7

Bb7 Bb7 F7 F7

C7 Bb7 F7 C7

CALL & RESPONSE Prinzip

Jede Zeile im Blueschorus gliedert sich melodisch oft in je 2 Takte "Call" und 2 Takte "Response".

Damit ist eine Art Frage - Antwort Gestaltung gemeint, die aber auch ganz allgemein als eine Gliederung in 2 korrespondierende Melodieabschnitte verstanden werden kann.

Oft wird das Call & Response Prinzip sowohl innerhalb ein jeder Zeile (horizontal) des Blueschemas als auch in Bezug auf die 3 viertaktigen Zeilen (vertikal) verwendet: *Doppeltes Ruf-Antwort Schema*.

CALL RESPONSE

CALL RESPONSE

RESPONSE RESPONSE

Begleitkonzepte

(vollständig verwendbar oder nur als Call oder nur als Response)

2

nur linke Hand (Bluesschema: s. Grundlagen)

1.

F7 Bb7 C7

2.

F7 Bb7 C7

beide Hände

3.

F7/9 Bb7/9 F7/9

comping chords

walking bass

Bb7/9 F7/9

C7/9 Bb7/9 F7/9 C7/9

Improvisationskonzepte

mit

Terzen als Motivbausteine + doppeltem Ruf-Antwort Schema

Moll Pentatonik b5 Moll Pentatonik b5 + Mixolydisch

Terz als Baustein bei: C7, F7, D7

Terz als Baustein bei: F7, Bb7, G7

neue Töne in die Motivik mit den Terzen als Bausteine einbauen!

I. Mit klassischem Bluesschema

1. Melodik nur mit Tönen der *Moll Pentatonik b5 - Skala*

Call Call Response Response

Call.Variante Call Response Response

Response Call Response Response

2. Melodik mit Tönen der *Moll Pentatonik b5 - Skala + der mixolydischen Skala* (s. neue Töne!)

Call Call Response Response

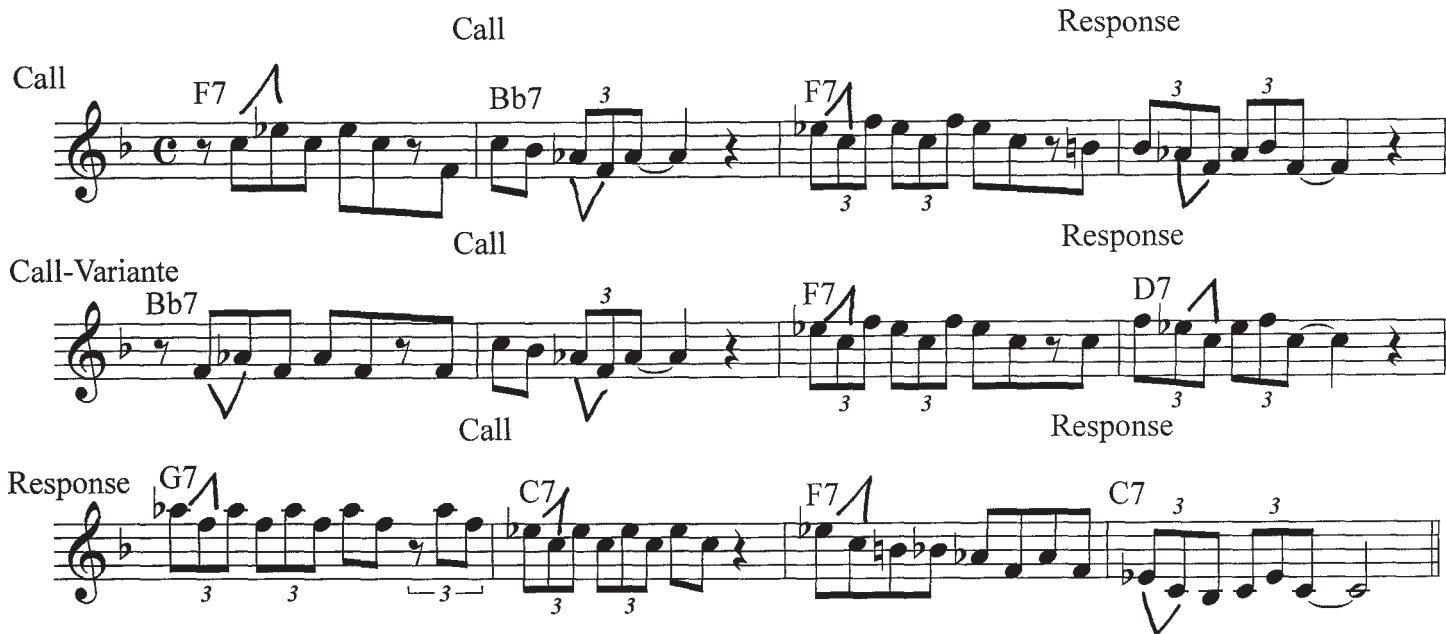
Call-Variante Call Response Response

Response Call Response Response

II. Mit erweitertem Bluesschema

1. Melodik nur mit Tönen der *Moll Pentatonik b5 - Skala*

Call Response




Call

Call-Variante

Response

2. Melodik mit Tönen der *Moll Pentatonik b5 - Skala* + der *mixolydischen Skala* (s. neue Töne!)

Call Response



Call

Call-Variante

Response

Improvisationskonzepte
für den "CALL"
(T. 1 -2 jeder Choruszeile)

(5)

Konzept 1: Anpassung + Transposition

Selbst erfundenes oder gegebenes Ausgangsmotiv

A musical staff in treble clef with a key signature of one flat (Bb). The melody starts on F4 (labeled F7) and moves through G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, 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E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360,

(6)

(„Call“)

Konzept 2: 2-stimmige Lick-Technik + Konzept 1

Selbst erfundenes oder gegebenes Ausgangsmotiv

A musical staff in G major (one sharp) and 4/4 time. The first measure contains a chord of F7 (F4, A4, C5, E5) with a fermata. The second measure contains a chord of Bb7 (Bb4, D5, F5, Ab5) with a fermata. The third measure contains a two-stemmed lick starting with a quarter note G4, followed by eighth notes A4 and Bb4, and ending with a quarter note C5. The fourth measure contains a quarter note D5 with a fermata.

T. 1 des Ausgangsmotivs,
angepasst an Bb7
(s. Ton Ab + evtl. Anpassung
der Baustein-Terz) oder
Transposition des 1. T. des
Ausgangsmotivs nach Bb7

A musical staff in F major (two flats) and 4/4 time. The first measure contains a chord of Bb7 (Bb4, D5, F5, Ab5) with a fermata. The second measure contains a two-stemmed lick starting with a quarter note Bb4, followed by eighth notes C5 and D5, and ending with a quarter note E5. The third measure contains a quarter note F5 with a fermata. The text "T. 2 bleibt gleich" is written above the staff.

T. 1 des Ausgangsmotivs,
transponiert nach C7

A musical staff in C major (no sharps or flats) and 4/4 time. The first measure contains a chord of C7 (C4, Eb4, G4, Bb4) with a fermata. The second measure contains a two-stemmed lick starting with a quarter note C4, followed by eighth notes D4 and Eb4, and ending with a quarter note F4. The third measure contains a quarter note G4 with a fermata. The text "T. 2 bleibt gleich" is written above the staff.

(„Call“)

(7)

Konzept 3: Ausharmonisierte Melodie

(auf Schwerpunktstönen)

z. B. Selbst erfundenes oder gegebenes Motiv

A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first measure contains a chord labeled F7 and a melodic motif consisting of a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a chord labeled Bb7 and the same melodic motif. The rest of the staff is empty.

T.1 des Ausgangsmotivs,
angepasst an Bb7
(s. Ton Ab + evtl. Anpassung
der Baustein-Terz) oder
Transposition des 1. T des
Ausgangsmotivs nach Bb7 T. 2 bleibt gleich

A musical staff in treble clef with a key signature of two flats (Bb) and a common time signature (C). The first measure contains a chord labeled Bb7 and a melodic motif consisting of a quarter note Bb4, a quarter note C5, a quarter note D5, and a quarter note Eb5. The second measure contains the same chord and motif. The rest of the staff is empty.

T. 1 des Ausgangsmotivs,
transponiert nach C7 T. 2 bleibt gleich

A musical staff in treble clef with a key signature of no flats (C) and a common time signature (C). The first measure contains a chord labeled C7 and a melodic motif consisting of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a chord labeled Bb7 and the same melodic motif. The rest of the staff is empty.

8

**Improvisationskonzepte
für "RESPONSE"
(T. 3 - 4 jeder Choruszeile)**

**Konzept 1: Bluesskala (Moll Pentatonik b5) abwärts +
wörtliche Wiederholung/Variante/Anpassung**

F7

Bluesskala abwärts

freies Motiv

5

F7

wörtlich (wie T. 3)

Variante zu T.4

9

F7

wörtlich (wie T. 3)

Anpassung von T 4 an C7

(9)

(C₁₁ Response¹)

Konzept 2: Blueskala (Moll Pentatonik b5) abwärts + + 2-stimmige Lick-Technik + Konzept 1

Bluesskala abwärts freies Motiv

wörtlich (wie T. 3) Variante zu T.4

wörtlich (wie T. 3) Anpassung von T. 4 an C7

(„Response“)

Konzept 3: Break + rhythmische Veränderung des Motivs (s. "CALL"
Konzept 1, T. 1-2) + wörtl. Wiederholung/Anpassung

* Break:

Die Begleitung markiert nur die "1" des 3./7./9. Taktes und setzt dann bis zum Ende der jeweiligen Zeile aus.

(„Response“)

Konzept 4: Break + Umkehrung des Motivs (s. "CALL")
Konzept 1, T. 1-2) + wörtl. Wiederholung/Anpassung

F7
Break *

5
F7
Break
wörtliche Wiederholung

9
F7
Break
wörtliche Wiederholung und Anpassung an C7
C7

* Break:

Die Begleitung markiert nur die "1" des 3./7./9. Takttes und setzt dann bis zum Ende der jeweiligen Zeile aus.

(„Response“)

Konzept 5: Break + melodische Umspielung des Motivs (s. "CALL"
Konzept 1, T. 1-2) + wörtl. Wiederholung/Anpassung

F7
Break *

wörtliche Wiederholung

5
F7
Break

wörtliche Wiederholung und Anpassung an C7

9
F7
Break
C7

* Break:
Die Begleitung markiert nur die "1" des 3./7./9. Takttes und setzt dann bis zum Ende der jeweiligen Zeile aus.