



Hans-Jörg Fischer

ALT-SAXOPHON



Audio
CD included

Ein halbes Dutzend JAZZ DUETTE



Vol. I

6 Jazz Playalongs
Fulltrack + Playback

www.artist-ahead.de

Hans-Jörg Fischer

**Ein halbes Dutzend Jazzduette Vol. 1
Ausgabe für Alt-Saxophon**

50150 215

Tracks auf der CD



Stimmtöne B♭/A (440 Hz)

Fulltrack

- Good Morning Headache
- Green Bossa
- Soft Landing
- Gently
- 1625, Lombard Street
- Strange and Charming

Playback

- Good Morning Headache
- Green Bossa
- Soft Landing
- Gently
- 1625, Lombard Street
- Strange and Charming

2. Auflage 2012

ISBN 978 3 86642 061 8
ISMN M 50150 215 8

© 2001 artist ahead Musikverlag
Alle Rechte vorbehalten.

Kein Teil des Werkes darf in irgendeiner Form (durch Fotografie, Mikrofilm oder andere Verfahren) ohne schriftliche Genehmigung des Verlages reproduziert oder unter Verwendung elektronischer Systeme verarbeitet, vervielfältigt oder verbreitet werden.

Umschlagentwurf: FEUERWASSER . gestaltungsbüro, Ron Marsman
Notensatz: Hans-Jörg Fischer
Layout: Regina Fischer-Kleist
Recording/Mastering: Bert M. Lederer
Musiker: Rainer Dettling (Drums); Rolf Breyer (Bass);
Bert M. Lederer (Gitarre, Keyboard); Markus Schramhauser (Keyboard)

Hergestellt in der EU

artist ahead GmbH · Wiesenstraße 2-6 · 69190 Walldorf · Germany
info@artist-ahead.de · www.artist-ahead.de

Inhaltsverzeichnis

Vorwort

1. Stimme: Melodie / 2. Stimme: Begleitung

Good Morning Headache (Blues).....	6
Green Bossa (Bossa Nova)	10
Soft Landing (Moll Blues).....	14
Gently (Jazz Waltz)	18
1625, Lombard Street (Rhythm Changes)	23
Strange and Charming (Funk)	28

Melodie wechselt zwischen 1. & 2. Stimme

Good Morning Headache (Blues).....	33
Green Bossa (Bossa Nova)	39
Soft Landing (Moll Blues).....	44
Gently (Jazz Waltz)	48
1625, Lombard Street (Rhythm Changes)	54
Strange and Charming (Funk)	59

Lead Sheets

Good Morning Headache (Blues).....	64
Green Bossa (Bossa Nova)	65
Soft Landing (Moll Blues).....	66
Gently (Jazz Waltz)	67
1625, Lombard Street (Rhythm Changes)	68
Strange and Charming (Funk)	69

Vorwort

Die folgenden Jazz-Duette sind für Spieler gedacht, die schon einige Erfahrung mit ihrem Instrument haben, mit der Stilistik des Jazz aber bisher nur wenig, oder noch gar nichts, zu tun hatten. Irgendwann fragt sich jeder Spieler, was das Besondere am Jazz und dem damit verbundenen Solospiel ist. Die folgenden Stücke sollen Neueinsteigern auf diesem Gebiet, auf unterhaltsame Weise, die im Jazz übliche und bekannte Melodik und Harmonik vermitteln. Du kannst mit einem Duett-Partner, mit einem Duett-Partner von der CD oder alleine zur Begleitung spielen.

Der Schwerpunkt liegt dabei vor allem auf dem Erlernen der richtigen Phrasierung und Artikulation. Beides ist die Grundlage für eine zukünftige Improvisation. Besondere Aufmerksamkeit gilt vor allem der Achtelrhythmik, da sie sich wesentlich von anderen Musikstilen unterscheidet.

Das Tempo ist daher bei allen Stücken etwas langsamer gewählt, als es ein professioneller Spieler tun würde. Außerdem habe ich berücksichtigt, was für einen Neueinsteiger spielbar ist und was nicht. Auf besonders komplizierte Passagen habe ich deshalb bewusst verzichtet.

Zur Begleitung durch die CD gilt folgendes:

Die 1. Stimme (linker Kanal) ist eine eigenständige Melodie mit Solo.

Die 2. Stimme (rechter Kanal) hat vor allem Begleitfunktion zur ersten Stimme.

Im ersten Teil des Buches findest Du die Stücke so wie sie auf der CD aufgenommen sind.

Im zweiten Teil sind die gleichen Stücke noch einmal in einer gemischten Variante aufgeführt. Das heißt, die erste und zweite Stimme kreuzen sich, sodass die Führungsstimme dauernd wechselt. Dies ist vor allem interessant, wenn man zu zweit, ohne Playback übt. So muss sich kein Spieler benachteiligt fühlen!

Der dritte Teil des Buches besteht aus sogenannten Lead-Sheets. Ein Lead-Sheet zeigt die Form des Stücks an. Es sind die Akkorde mit ihren dazugehörigen Tonleitern notiert. Die Tonleiter stellen eine Tonauswahl dar, mit denen über das Stück improvisiert werden kann. Für die Mutigen unter Euch eine Möglichkeit mit dem Improvisieren loszulegen.

Kurze Erläuterung zu den Stücken auf der CD:

Nr. 1: Good Morning Headache

ist ein gängiger 12-taktiger Blues. Das Thema wird zweimal gespielt, dann beginnt das Solo. Es geht über vier Durchgänge (vier x 12 Takte). Die einzelnen Durchgänge sind mit Doppelstrichen von einander getrennt. Jeder Durchgang, auch Chorus genannt, kann immer wieder im „Kreis“ von vorne auf das Playback gespielt werden. Darüber hinaus ist es wichtig, einen Unterschied zwischen „langen“ und „kurzen“ Achteln zu machen und die Artikulationszeichen zu beachten. Lange Achtel befinden sich immer auf den Zählzeiten 1 2 3 4, kurze hingegen immer auf 1+ 2+ 3+ 4+. Gebunden wird (fast) immer von der „Und“ auf die Zählzeit.

Nr. 2: Green Bossa

ist ein Bossa Nova. Er wird im Gegensatz zum Blues in geraden Achteln gespielt. Das heißt die Achtel sind gleich lang. Gebunden wird aber auch hier von der „Und“ auf die Zählzeit.

Nr. 3: Soft Landing

ist ein sogenannter 12-taktiger Moll-Blues. Für ihn gelten die gleichen Regeln wie bei *Good Morning Headache*.

Nr. 4: Gently

ist ein Walzer. Auch hier haben wir wie bei Nr. 1 und Nr. 3 lange und kurze Achtel. Natürlich wird auch hier von der „Und“ auf die Zählzeit gebunden.

Nr. 5: 1625, Lombard Street

bezeichnet man als „Rhythm Changes“. Die Harmonien, die hier zu Grunde liegen, sind z.B. von der Titelmelodie der „Flintstones“ bekannt. Es gelten die Artikulationsregeln von Nr.1.

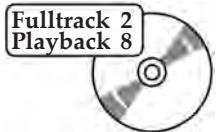
Nr. 6: Strange and Charming

ist ein Stück mit funkig-souligem Groove. Die 16tel Notation hier ist typisch für Funk und die Noten habe ich individuell mit Artikulationszeichen versehen.

Bevor du loslegst, solltest du dir das Stück, das du üben willst, gut anhören.

Und jetzt viel Spaß dabei!

Good Morning Headache



$\text{D} = \text{E}$

Alt 1

Musical score for Alt 1. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a treble clef, common time, and a key signature of one sharp.

Alt 2

Continuation of the musical score for Alt 2, starting at measure 4. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a treble clef, common time, and a key signature of one sharp.

Continuation of the musical score for Alt 2, starting at measure 7. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a treble clef, common time, and a key signature of one sharp.

Continuation of the musical score for Alt 2, starting at measure 10. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a treble clef, common time, and a key signature of one sharp. A bracket labeled "1." covers the end of the first staff's measure 10 and the beginning of the second staff's measure 11.

Continuation of the musical score for Alt 2, starting at measure 13. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a treble clef, common time, and a key signature of one sharp. A bracket labeled "2." covers the end of the first staff's measure 13 and the beginning of the second staff's measure 14.

16

3
3

19

3

22

3

25

3

28

3

32

3



Musical score page 40. The top staff features a continuous eighth-note melody with grace notes. The bottom staff provides harmonic context with sustained notes and eighth-note chords. Measure 40 ends with a dynamic marking of f .

Musical score page 43. The top staff consists of eighth-note patterns with grace notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 43 ends with a dynamic marking of f .

Musical score page 46. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 46 ends with a dynamic marking of f .

Musical score page 49. The top staff features a continuous eighth-note melody with grace notes. The bottom staff provides harmonic context with sustained notes and eighth-note chords. Measure 49 ends with a dynamic marking of f .

Musical score page 52. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 52 ends with a dynamic marking of f .

55

3

3

58

3

3

61

:

64

-

68

1.

2.

72

1.

2.

Green Bossa



Alt 1

Alt 2

This block contains two staves for "Alt 1" and "Alt 2". Both staves are in common time and key signature of C minor (two flats). The music consists of eighth and sixteenth note patterns with various dynamics indicated by arrows and dots.

5

This block continues the musical score with two staves for "Alt 1" and "Alt 2". The key signature changes to one flat (B-flat major) at the beginning of measure 5. Measures 5-8 show more complex rhythmic patterns with sixteenth notes and sustained notes.

9

1.

2.

This block shows two staves for "Alt 1" and "Alt 2". Measure 9 begins with a dynamic section marked with a bracket over three measures. Measures 10 and 11 are labeled "1." and "2." respectively, indicating two different endings for the dynamic section. Measure 12 concludes the section.

14

This block contains two staves for "Alt 1" and "Alt 2". The music continues in common time and key signature of C minor. Measures 14-17 feature eighth and sixteenth note patterns with sustained notes and dynamic markings.

18

This block contains two staves for "Alt 1" and "Alt 2". The music continues in common time and key signature of C minor. Measures 18-21 show eighth and sixteenth note patterns with sustained notes and dynamic markings.

22

26

30

33

37

41

45

120

49

120

52

120

55

120

59

120

63

120

67

1.

2.

71

75

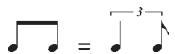
79

83

87



Soft Landing



Alt 1

Alt 2

3

5

7

10

13

Musical score for piano, two staves. The top staff consists of a continuous line of eighth-note pairs, starting with a natural, followed by a sharp, then another sharp, and so on. The bottom staff also consists of eighth-note pairs with similar patterns of sharps and flats.

16

Musical score for piano, two staves. The top staff continues the eighth-note pairs from the previous measure. The bottom staff begins with a single eighth note followed by a sixteenth note, then continues with eighth-note pairs.

19

Musical score for piano, two staves. The top staff features eighth-note pairs with a mix of quarter notes and sixteenth notes. The bottom staff follows a similar pattern of eighth-note pairs.

22

Musical score for piano, two staves. The top staff includes a measure with a triplets marking (3) over three groups of eighth-note pairs. The bottom staff also includes a measure with a triplets marking (3) over three groups of eighth-note pairs.

25

Musical score for piano, two staves. The top staff includes a measure with a triplets marking (3) over three groups of eighth-note pairs. The bottom staff also includes a measure with a triplets marking (3) over three groups of eighth-note pairs.

28

Musical score for piano, two staves. The top staff includes a measure with a triplets marking (3) over three groups of eighth-note pairs. The bottom staff also includes a measure with a triplets marking (3) over three groups of eighth-note pairs.

31

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs.

34

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs.

37

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs.

40

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs.

43

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs.

46

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs.

49

3

51

3

53

3

55

3

57

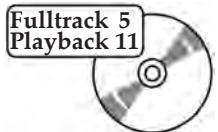
A

59

1.

2.

Gently



♪ ♪ = ♩ ♩

Alt 1

Alt 2

A musical score for two alto voices (Alt 1 and Alt 2) in 3/4 time. The music consists of five measures. Measure 1: Alt 1 has a eighth-note followed by a sixteenth-note, and Alt 2 has a quarter note. Measure 2: Both voices have eighth-note pairs. Measure 3: Both voices have eighth-note pairs. Measure 4: Both voices have eighth-note pairs. Measure 5: Both voices have eighth-note pairs.

6

A musical score for two alto voices in 3/4 time. The music consists of six measures. Measures 6-10: Both voices play eighth-note pairs. Measure 11: Both voices play eighth-note pairs.

12

1.

2.

A musical score for two alto voices in 3/4 time. The music consists of six measures. Measures 12-15: Both voices play eighth-note pairs. Measure 16: Both voices play eighth-note pairs. Measure 17: Both voices play eighth-note pairs.

18

A musical score for two alto voices in 3/4 time. The music consists of six measures. Measures 18-22: Both voices play eighth-note pairs. Measure 23: Both voices play eighth-note pairs.

24

A musical score for two alto voices in 3/4 time. The music consists of six measures. Measures 24-28: Both voices play eighth-note pairs. Measure 29: Both voices play eighth-note pairs.

30

Musical score page 30. The top staff shows a treble clef, a key signature of one flat, and a tempo of 30. The bottom staff shows a bass clef, a key signature of one flat, and a tempo of 30. The music consists of eighth and sixteenth note patterns.

36

Musical score page 36. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 36. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 36. The music features eighth and sixteenth note patterns with dynamic markings like > and >>.

42

Musical score page 42. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 42. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 42. The music includes eighth and sixteenth note patterns with dynamic markings like > and >>.

47

Musical score page 47. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 47. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 47. The music consists of eighth and sixteenth note patterns with dynamic markings like > and >>.

51

Musical score page 51. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 51. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 51. The music features eighth and sixteenth note patterns with dynamic markings like > and >>.

55

Musical score page 55. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 55. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 55. The music includes eighth and sixteenth note patterns with dynamic markings like > and >>. There are three measures indicated by a bracket above the top staff.