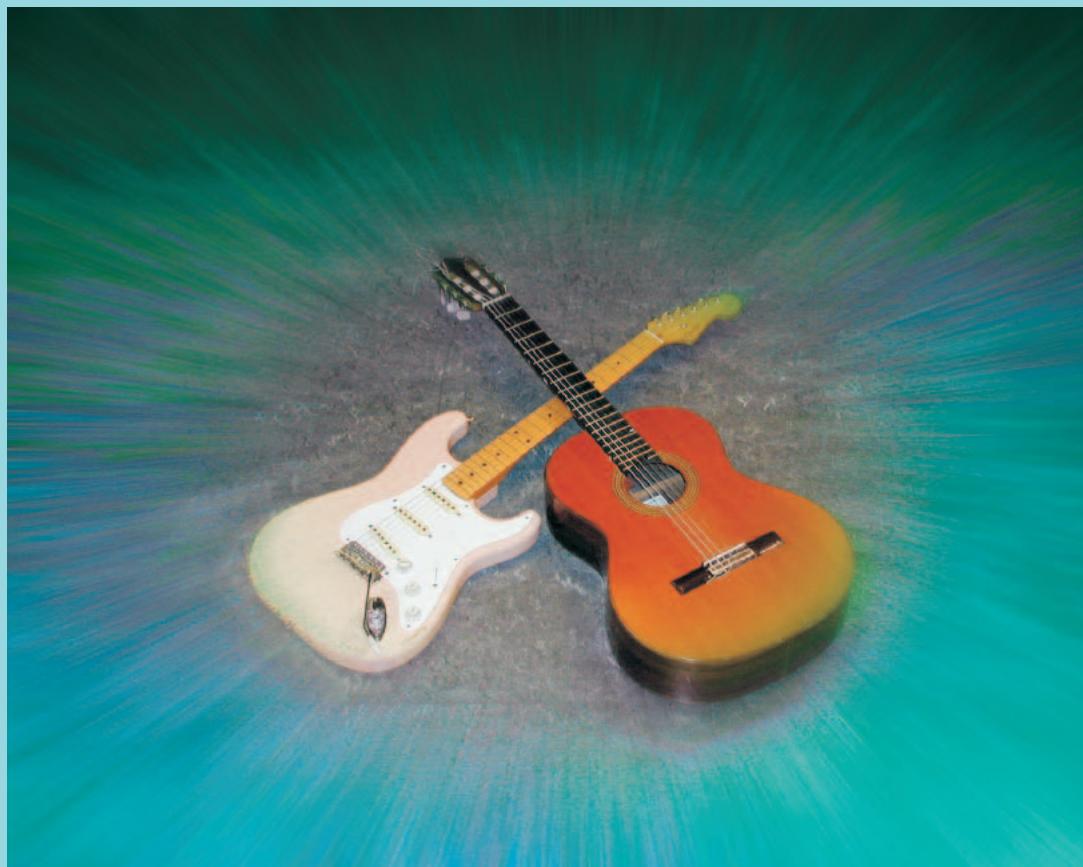


**TORE MORTEN ANDREASSEN
KARSTEN ANDERSEN**

Gitarkompbok 4

Standardjazz for fingerspillsgitar



EUREKA FORLAG



TORE MORTEN ANDREASSEN OG KARSTEN ANDERSEN

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Forord

Kjære gitarist!

Du leser nå fjerde bind i en serie kompbøker for fingerspillsgitar. Disse tar for seg ulike typer komp av populærmusikk. Denne boken er en grunninnføring i hvordan man kan kompe standardjazz på gitar. Målet er at du som leser, på en oversiktelig måte, får innblikk i forskjellige typer komp og hvorledes disse er oppbygd.

Vi er av den oppfatning at behovet for læreverk av denne typen er stort. Gitarister fokuserer ofte på det solistiske. Få har et bevisst forhold til det å spille et godt komp til en melodi. Dette vil vi gjennom denne boken og de øvrige bøkene i serien være med på å forandre.

Boken kan like gjerne brukes i undervisningssammenheng som til selvstudium. Eksemplene er notert både med noter og tabulatur for at flest mulig skal få utbytte av boken.

Lykke til!

Tromsø, november 2003

Tore Morten Andreassen og Karsten Andersen

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BOKENS INNHOLD/OPPBYGGING

Generelt:

Boken er delt inn i ni kapitler som omhandler fingerspillskomp av standardjazz. Kapitlene tar for seg ulike kompteknikker.

Oppbygging av kompeksemplene:

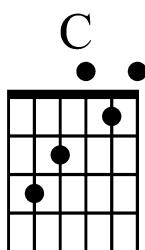
Boken tar utgangspunkt i det å lage et stilriktig komp innenfor standardjazz. Eksemplene viser hvilke kompfigurer som vanligvis brukes. Grunnprinsippet er at gitaren alene skal kunne låte som et fullverdig komp, dvs. at man spiller både bass/akkord og rytmeseksjonfigurer.

Dette bør du vite:

I forbindelse med kompteknikk forutsettes det kjennskap til en del begreper:

- Akkorder/besifring
- Posisjonsspill
- Tabulatur
- Transponering

Akkorder/besifring:



⑥ ①

Gitarakkorder illustreres ved hjelp av et diagram som viser gitarhalsen pekende oppover. De sorte prikkene (•) viser hvor en skal trykke ned på gitarhalsen (venstre hånd). Prikkene over diagrammet viser løse strenger som kan klinge med i akkorden. Bokstaven over diagrammet viser hvilket navn akkorden har, f. eks. betyr bokstaven C at det er en C-dur akkord. Når det står to bokstaver med en skråstrek mellom, f. eks. C/E, betyr det akkorden C-dur med tonen E i bassen.

Symbolene ⑥ til ① viser til de ulike gitarstrenge.

① = E, den tynneste strengen (til høyre i diagrammet)

② = H

③ = G

④ = D

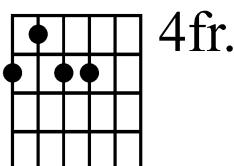
⑤ = A

⑥ = E, den tykkeste strengen (til venstre i diagrammet)

0 = løs eller åpen streng

Posisjonsspill:

A7#9



Stort tall med endelsen fr. angir hvilken posisjon (fra hvilket bånd) grepet spilles i på gitarhalsen. F. eks. viser tallet 4fr. at grepet gripes med utgangspunkt i fjerde bånd (posisjon). At grepet da spilles i fjerde posisjon vises ved at ingen fingre på venstre hånd griper lenger ned på halsen enn fjerde bånd.

Denne boken angir ikke bestemt hvilke posisjoner kompet skal spilles i. Det er angitt forslag for dette i tabulaturet under hvert kompeksempel. En generell regel, som ikke er absolutt, er at man holder seg til de samme strenge i akkordene. Spiller man f. eks. akkordene på ①, ② og ③ streng, så prøver en å holde seg til det hele melodien gjennom. Dette fordi man ønsker å oppnå samme klang i kompet uansett akkord. Hvorledes man løser dette er opp til den enkeltes smak og behag. Noen ganger klinger det best spilt i posisjon på ①, ② og ③ streng eller ②, ③ og ④ streng, mens andre ganger klinger det best med løse strenger i første posisjon.

Tabulatur:

Under hver komfigur er det utskrevet et alternativt notasjonssystem (tabulatur). Dette viser gitarhalsen ved hjelp av seks linjer, en for hver streng. Den nederste linjen viser ④ streng på gitarhalsen, mens den øverste viser ① streng. Tallene på disse linjene viser hvilket bånd man skal trykke ned (venstre hånd).

Transponering:

Er melodien skrevet i f. eks. C-dur, kan den transponeres til G-, E- eller A-dur, alt etter hva som passer. Ved transponering kan det forekomme at kompet må tilpasses den nye tonearten. F. eks at bassene oktaveres (spilles oktaven over eller under), eller akkordene spilles på ②, ③ og ④ streng i stedet for ①, ② og ③ streng eller vis versa.

Enkelte av melodiene i boken er transponert fra originaltonearten til en ny toneart.

AKKORDVENDINGER/AKKORDSKJEMA

Innenfor standardjazz er det vanlig å inndele melodier etter akkordvendinger/akkordskjema. Det finnes flere akkordvendinger/akkordskjemaer. Tre av de mest brukte er:

- 1: II-V
- 2: BLUES
- 3: KVINTSIRKEL

Disse tre akkordskjemaene brukes som basis i boken.

MELODIER MED II-V AKKORDSKJEMA:

Det ene eksempelet er melodien *I GOT RHYTHM*. I C-dur vil akkordene bli:
II- trinns akkord er Dm7 eller en variant av denne (Dm, Dm9 eller D som dur akkord), V- trinn er G7 eller en variant i dur eller moll.

Det andre eksempelet er *THE WAY YOU LOOK TONIGHT*.

MELODIER MED BLUESSKJEMA:

Eksempel er melodien *C JAM BLUES*. Utgangspunktet er et 12 takters bluesskjema. Dette skjemaet varieres i utallige varianter. Det følgende er en av de mest brukte:

C | F | C | C | F | F | C | C | G | F | C | C (G) ||

MELODIER MED KVINTSIRKELSKJEMA:

Et eksempel på et kvintsirkelskjema er melodien *ALL THE THINGS YOU ARE*. Akkordene følger kvintsirkelen:

Em7 | Am7 | D7 | Gmaj7 | Cmaj7 | osv.

II-V SKJEMA

I GOT RHYTHM

Text & musik: Ira Gershwin/George Gershwin

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Music Scandinavia AB.
Tryckt med tillstånd.

Komfigur 1: Spilles med "fire slate", det vil si en akkord på hver fjerdedel, fire slag i hver takt. Grunnbass:

I utgangspunktet legges alle akkordene på lukkede strenger, det vil si i posisjon. Akkordtonene spilles på ②, ③ og ④ streng.

”Swingfeel”

Det er verdt å merke seg at musikken oftest noteres med jevne åttendedeler, men at den alltid spilles med tilnærmet triolfølelse (swingfeel):

Noteres slik:

Utføres slik:

The notation shows two measures. In the first measure, a C major chord is followed by an Am7 chord. In the second measure, a C major chord is followed by an Am7 chord. The top staff shows eighth notes being played. The bottom staff shows sixteenth notes being played, with brackets indicating the 3rd and 7th beats of each measure.

Å notere med jevne åttendedeler er et prinsipp som vil bli brukt i resten av boken.

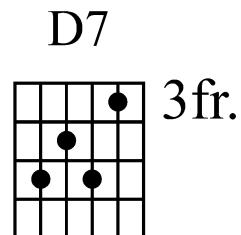
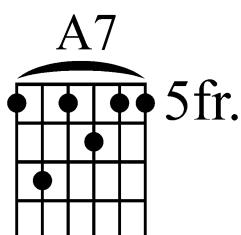
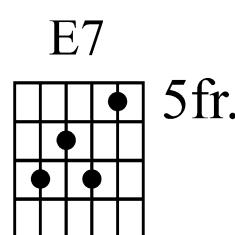
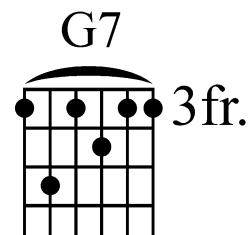
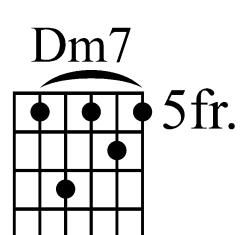
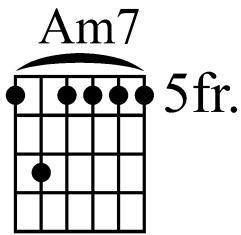
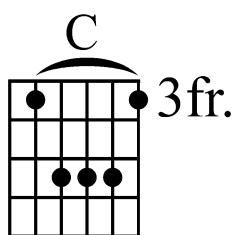
Akkorden dempes med venstre hånd. For å få frem triolfølelsen dempes hverakkord ved at venstre hands fingre slipper opp strengene. Fortsatt spilles ”fire flate” med grunnbass:

The notation shows a progression of four chords: C, Am7, Dm7, and G7. The top staff shows the chords with a hand icon above them. The bottom staff shows the guitar strings with fingerings: 2, 2, 5, 5; 6, 6, 3, 3.

Komfigur 2: Grunnbass:

The notation shows a progression of four chords: C, Am7, Dm7, and G7. The top staff shows the chords with a hand icon above them. The bottom staff shows the guitar strings with fingerings: 3, 3, 5, 5; 5, 7, 5, 3.

AKKORDOVERSIKT I GOT RHYTHM



THE WAY YOU LOOK TONIGHT

Musik: Jerome Kern Text: Dorothy Fields

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Komfifigur 1: "Fire flate", grunnbass:

Kompfigur 2: "Fire flate ", grunn- og vekselbass:

A F♯m

T 5 5 5 5 | 2 2 2 2
A 6 6 7 7 | 4 4 4 4
B 5 5 5 5 | 2 2 2 2

Kompfigur 3: Grunnbass:

A F♯m

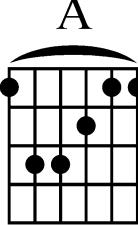
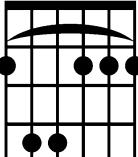
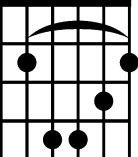
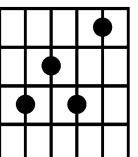
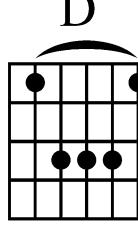
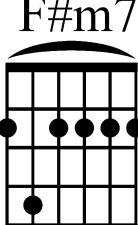
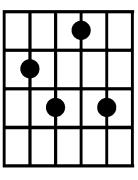
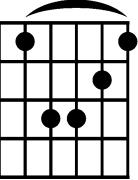
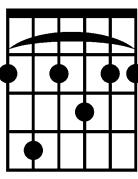
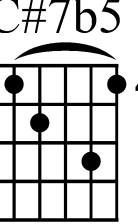
T 5 5 | 2 2
A 6 7 | 4 4
B 5 5 | 2 2

Kompfigur 4: Grunn- og vekselbass:

A F♯m

T 5 5 | 2 2
A 6 7 | 4 4
B 5 0 | 2 4

AKKORDOVERSIKT THE WAY YOU LOOK TONIGHT

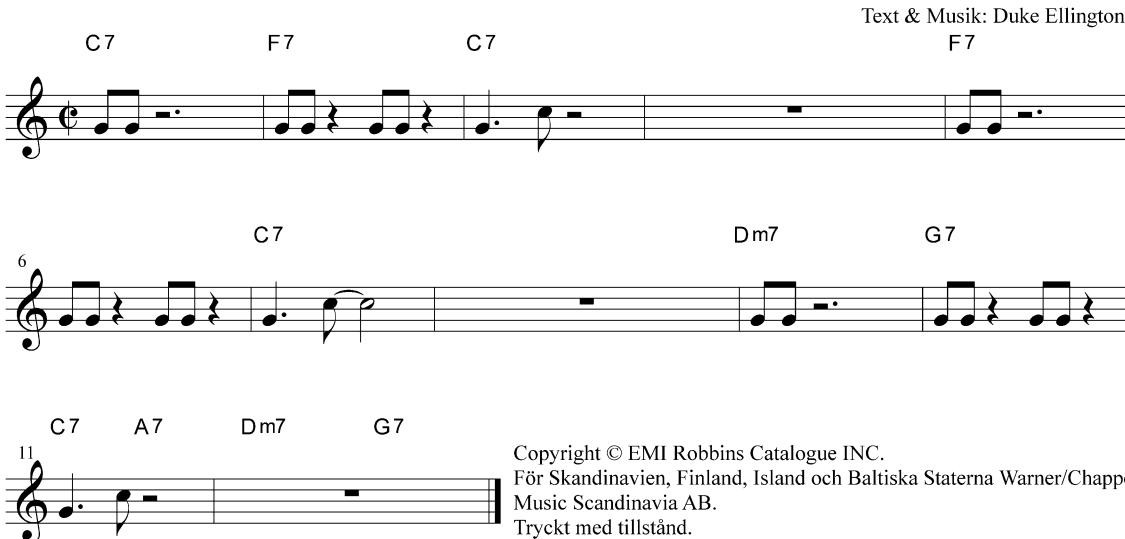
 A 5fr.	 F#m	 Hm	 E7 5fr.
 D 5fr.	 F#m7	 D#dim 5fr.	 Em 7fr.
 F#7	 C#7b5 4fr.		

BLUESSKJEMA

C JAM BLUES

Text & Musik: Duke Ellington

F7



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Kompfigur 1: "Fire flate", grunnbass:

C7

The musical notation consists of two parts. The top part is a bass clef staff with four vertical stems pointing down, representing a bass line. Above the staff, the chord 'C7' is indicated. The bottom part is a guitar tablature with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 5, 3, and 3 are marked above the strings respectively, corresponding to the notes played on the bass line.

Kompfigur 2: Grunnbass:

C7

The musical notation consists of two parts. The top part is a bass clef staff with four vertical stems pointing down, representing a bass line. Above the staff, the chord 'C7' is indicated. The bottom part is a guitar tablature with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 5, 3, 3, 3, and 3 are marked above the strings respectively, corresponding to the notes played on the bass line.

Kompfigur 3: Grunn- og vekselbass:

C7

The musical notation consists of two parts. The top part is a bass clef staff with four vertical stems pointing down, representing a bass line. Above the staff, the chord 'C7' is indicated. The bottom part is a guitar tablature with three horizontal lines labeled T, A, and B from top to bottom. Fret numbers 5, 3, 3, 3, and 3 are marked above the strings respectively, corresponding to the notes played on the bass line.

KVINTSIRKELSKJEMA

ALL THE THINGS YOU ARE

Text: Oscar Hammerstein II Musik: Jerome Kern

Em Am7 D7 Gmaj7 Cmaj7

F#7 Hmaj7 Hm7 Em7

A7 Dmaj7 Gmaj7 C#7 F#maj7

G#m7 C#7 F#maj7

A#7 D#maj7 Em7 Am7 D7

Gmaj7 Cmaj7 Cm7 Hm7 Bbdim

Am7 D7 Gmaj7 (F#7 H7)

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I utgangspunktet spilles akkordene i posisjon.

Komfigur 1: Én akkord i takten, grunnbass:

Musical notation for Komfigur 1. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features two chords: Em (E-G-B) and Am7 (A-C-E-G). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a continuous bass line with notes on the 5th string (B) at positions 7, 7, 7, 5, 5, 5, 5.

To akkorder i samme takt kan spilles slik, grunnbass:

Musical notation for Komfigur 2. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features four chords: Em (E-G-B), Am7 (A-C-E-G), D7 (D-F#-A-C), and Gmaj7 (G-B-D-F#). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes on the 5th string (B) at positions 7, 5, 5, 5, 5, 3, 3, 3, and 3.

Komfigur 2: En akkord i takten, grunn- og vekselbass:

Musical notation for Komfigur 2. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features two chords: Em (E-G-B) and Am7 (A-C-E-G). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes on the 5th string (B) at positions 7, 7, 7, 7, 5, 5, 7, 7, and 7.

To akkorder i samme takt kan spilles slik, grunn- og vekselbass:

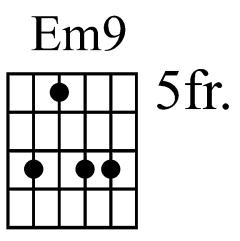
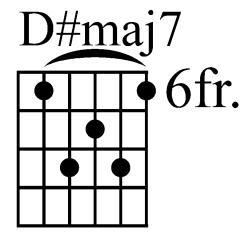
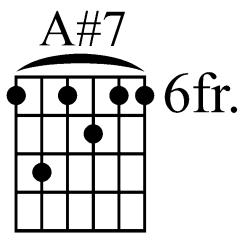
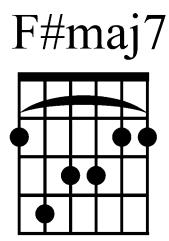
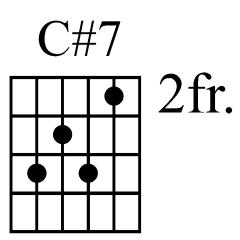
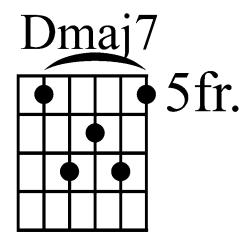
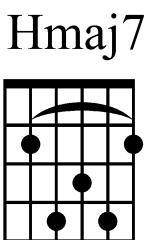
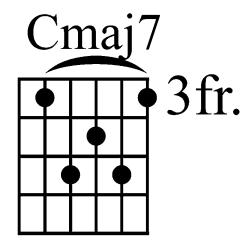
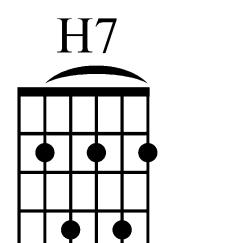
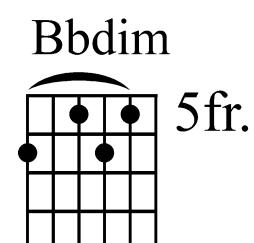
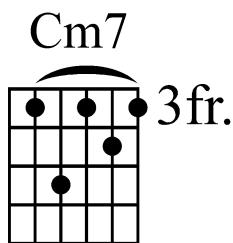
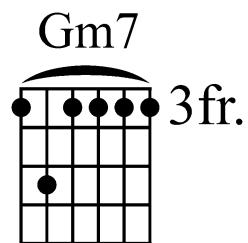
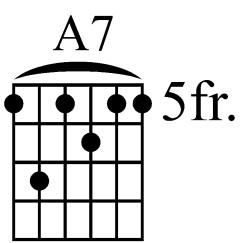
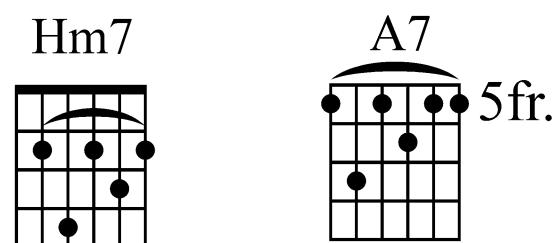
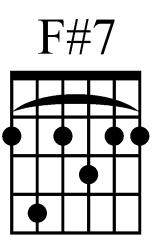
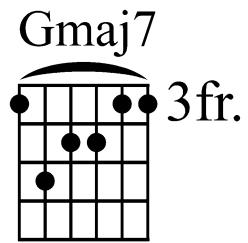
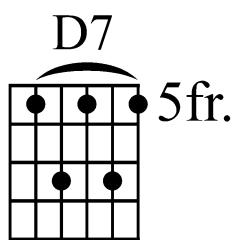
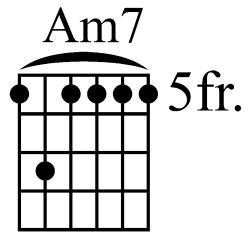
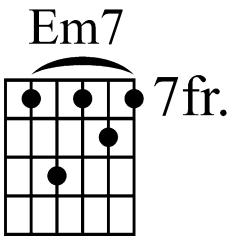
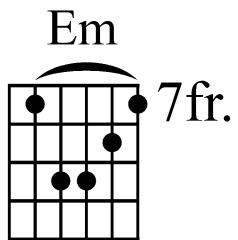
Musical notation for Komfigur 2. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features four chords: Em (E-G-B), Am7 (A-C-E-G), D7 (D-F#-A-C), and Gmaj7 (G-B-D-F#). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes on the 5th string (B) at positions 7, 5, 7, 5, 5, 3, 4, and 5.

Kompfigur 3: En akkord i takten, grunn og vekselbass:

The musical notation shows four chords: Em, Am7, D7, and Gmaj7. The bass tablature below shows the notes played for each chord across three strings (T, A, B). The notes are indicated by numbers: 8, 9, 7, 7, 7; 5, 5, 5, 7; 5, 7, 5, 5, 5; and 3, 3, 3, 5 respectively.

NB! I de to siste eksemplene danner vekselbassen en "ledetone", eller en trinnvis bevegelse mot neste akkords basstone.

AKKORDOVERSIKT ALL THE THINGS YOU ARE



UTVIDELSE AV AKKORDSKJEMAET

I komp av standardjazz er det vanlig å variere harmonikken for å oppnå variasjon og klangfarge.

Utvidelse av akkordskjemaet innebærer at besifringen som melodien har kan forandres på følgende måter:

1. Akkorder kan forandres enten ved at de utvides eller forenkles.
2. Akkorder kan legges til i akkordskjemaet.
3. Akkorder kan byttes ut ved at man setter inn erstatningsakkorder.

Innenfor II- V og bluesskjemaet ligger akkordforandringerne innenfor den diatoniske skalaen. Innenfor kvintsirkelskjemaet er det ikke så vanlig med akkordforandringer som innenfor den diatoniske skalaen. Det vanlige er kromatiske forandringer ved hjelp av erstatningsakkorder og/eller akkordomvendinger.

Akkordforandringer i II-V skjemaet:

I er første trinns akkord, II annet trinn og V er femte trinns akkord. I C-dur blir dette: C, Dm og G. Dette er grunnharmoniene melodiene med dette akkordskjemaet er bygget over. Brukes det flere akkorder er disse en utvidelse eller en variasjon. Utgangspunktet for akkordforandringer er akkordene i den diatoniske skalaen. I C dur er det akkordene C, Dm, Em, F, G, Am og Hm7b5.

Vanlige forandringer:

Akkordene kan utvides eller forenkles. Dur brukes i stedet for moll og omvendt. Akkordene kan byttes ut med en parallelakkord (for eksempel : C- dur byttes ut med en Am akkord). I trinns akkord byttes ut med III trinns akkord. Spilles samme akkord over en lengre periode, to eller flere takter, kan akkorden erstattes/varieres med II-V akkordene. Den mest vanlige formen er at II-V akkordene spilles over to takter, så kommer akkordforandringer, deretter tilbake til II-V, og så akkordforandringer igjen. II-V omfatter ofte bare første del av en melodi, annen del har som oftest en annen akkordsammensetning.

Utgangspunkt:

The image shows a musical staff in common time (indicated by 'C') with a treble clef. It features four measures. The first measure has a 'C' above it. The second measure has a 'Am' above it. The third measure has a 'Dm' above it. The fourth measure has a 'G7' above it. A vertical bar line separates the fourth measure from the end of the staff.

1. Akkordene utvides:

Cmaj7 Am7 Dm9 G13

A musical staff in common time with a treble clef. It contains four measures separated by vertical bar lines. The first measure shows a blank staff. The second measure shows a dash at the beginning, followed by a blank staff. The third measure shows a dash at the beginning, followed by a blank staff. The fourth measure shows a dash at the beginning, followed by a blank staff.

Variant over samme skjema. Mollakkordene gjøres om til dur:

C A7 D7 G7

A musical staff in common time with a treble clef. It contains four measures separated by vertical bar lines. The first measure shows a dash at the beginning, followed by a blank staff. The second measure shows a dash at the beginning, followed by a blank staff. The third measure shows a dash at the beginning, followed by a blank staff. The fourth measure shows a dash at the beginning, followed by a blank staff.

Utgangspunkt med variant i moll i de to siste taktene:

C Am Dm G7 Em Am Dm G7

A musical staff in common time with a treble clef. It contains eight measures separated by vertical bar lines. The first measure shows a dash at the beginning, followed by a blank staff. The second measure shows a dash at the beginning, followed by a blank staff. The third measure shows a dash at the beginning, followed by a blank staff. The fourth measure shows a dash at the beginning, followed by a blank staff. The fifth measure shows a dash at the beginning, followed by a blank staff. The sixth measure shows a dash at the beginning, followed by a blank staff. The seventh measure shows a dash at the beginning, followed by a blank staff. The eighth measure shows a dash at the beginning, followed by a blank staff.

To takter med durakkorder, to takter med mollakkorder:

C A7 D7 G7 Em Am Dm G7

A musical staff in common time with a treble clef. It contains eight measures separated by vertical bar lines. The first measure shows a dash at the beginning, followed by a blank staff. The second measure shows a dash at the beginning, followed by a blank staff. The third measure shows a dash at the beginning, followed by a blank staff. The fourth measure shows a dash at the beginning, followed by a blank staff. The fifth measure shows a dash at the beginning, followed by a blank staff. The sixth measure shows a dash at the beginning, followed by a blank staff. The seventh measure shows a dash at the beginning, followed by a blank staff. The eighth measure shows a dash at the beginning, followed by a blank staff.

2. Akkorder kan legges til: Samme akkord spilt over to eller flere takter. Annen linje viser variasjon:

C

A musical staff in common time with a treble clef. It contains four measures separated by vertical bar lines. The first measure shows a dash at the beginning, followed by a blank staff. The second measure shows a dash at the beginning, followed by a blank staff. The third measure shows a dash at the beginning, followed by a blank staff. The fourth measure shows a dash at the beginning, followed by a blank staff.

C Am Dm G7 C A7 D7 G7

A musical staff in common time with a treble clef. It contains four measures separated by vertical bar lines. The first measure shows a dash at the beginning, followed by a blank staff. The second measure shows a dash at the beginning, followed by a blank staff. The third measure shows a dash at the beginning, followed by a blank staff. The fourth measure shows a dash at the beginning, followed by a blank staff.

Akkordforandringer i bluesskjema:

I Bluesskjemaet er det vanlig med akkordforandringer på samme måte som i II- V, med akkorder som har sitt utgangspunkt i den diatoniske skalaen.

Utgangspunktet er et Bluesskjema på 12 takter med tre hovedakkorder.

Hovedakkordene blir stående, utvidelsene blir akkorder som settes inn mellom hovedakkordene. Eksemplene baseres på skjemaet til *C JAM BLUES*:

Eksempel 1:

The musical score consists of three staves. The top staff has five measures: C7, F7, C7, C7, and F7. The middle staff has six measures: F, C7, Dm, Em, A7, and Dm, followed by a repeat sign and G7. The bottom staff has three measures: C, F, and G7, followed by a repeat sign.

Eksempel 2:

The musical score consists of three staves. The top staff has five measures: C7, Dm, G, C, and C7. The middle staff has five measures: Fm, Em, A7, Dm, and G7. The bottom staff has four measures: C7, A7, Dm7, and G7, followed by a repeat sign.

Akkordforandringer i kvintsirkelskjema:

3. Akkorder kan byttes ut. Erstatningsakkordene er notert øverst:

The musical score shows a progression of chords in E-flat major. The chords listed above the staff are: E^b₉, F₉, B^b₁₃, E^b₉, C_{m7}, H7b9, F₉, B^b₁₃, E^b₉, A7b5, A^b₁₃, Adim, B^b₁₃, Cmaj7, H7b5, F₉, B^b₁₃, E^b₉, and B^b₁₃. The staff below shows the corresponding bass line.

AKKORDOMVENDINGER

For å skape variasjon i klangbildet er det vanlig å spille omvendinger av akkordene. Utgangspunktet er akkordskjemaet på de stedene hvor det er en akkord i hver takt. I stedet for å spille grunn- og vekselbass spilles grunnbass og ters. Som eksempel brukes akkordskjemaet til melodien *ALL THE THINGS YOU ARE*:

The musical score consists of two staves of chords and fingerings for guitar. The top staff shows chords E m, A m7, D 7, D, G maj7, and G. The bottom staff shows chords C maj7, C, F#7, F#, and H maj7. Fingerings are indicated below each chord: E m (8, 8), A m7 (5, 5), D 7 (7, 7), D (3, 3), G maj7 (4, 4), G (3, 3), C maj7 (5, 5), C (3, 3), F#7 (2, 2), F# (3, 3), and H maj7 (4, 4).

BESIFRING

Utgivelser av standardmelodier finnes ofte i samlebøker hvor det er melodier i flere ulike stilarter. Besifringen som er skrevet er ofte generell og laget for å passe alle stilarter. Besifringen som er brukt varierer også fra utgave til utgave. Det er generelt sagt ikke tatt nok hensyn til akkorder og akkordvendinger som er typiske for den enkelte stilart.

Årsaken til den generelle besifringen er at flere instrumenter skal kunne bruke den. Utgangspunktet er ofte et piano som har helt andre muligheter til å legge akkorder tett enn det en kan på gitaren. På gitaren er det andre hensyn som spiller inn, f. eks. hvilke akkorder som kan anvendes og som medvirker i akkordsammenhengen.

I melodiene som brukes i denne boka er utgangspunktet den besifringen som står i utgivelsen av melodien. Med utgangspunkt i hva som er typisk for akkordspill på gitar og hva som er typisk for standardjazz, vil forslag til andre akkorder som kan brukes i stedet for eller i tillegg til den opprinnelige besifringen forekomme.

**Her er en oversikt over de vanligste akkordene som brukes på gitar i standardmelodier.
For enkelhets skyld er disse skrevet i C.**

Dur

C

Moll

Cm

Utvidete akkorder

**C7
C9
Cmaj7
C6/9
C11
C13
C7b13**

**Cm7
Cm9
Cm11
Cm13**

Altererte (forstørrete/forminskede) akkorder

**Cdim
C9#11
C#9
C#5#9
C7b9
C7b5
Cmaj9**

Cm7b5

AKKORDFORANDRINGER

**Standardmelodier kan spilles med enkle akkorder eller med utvidede akkorder.
Det ene kan være like stilistisk ”riktig” som det andre.**

**Ved valg av akkorder kan forandringer gjøres for å tilpasses gitarens
fordeler/ulemper når det gjelder omfang, klang og ”voicing” (stemmeføring).**

**Akkorder som velges må ha samme ”klang”. Akkorder som ”stikker” seg ut, forandres til
akkorder med tilnærmet samme type klangbilde.**

**Legg akkordene så nær hverandre som mulig, slik at det blir tett voicing, og slik at kompet
blir jevnt rytmisk og klanglig.**

**Unngå store posisjonsskifter. Legg akkordene helst i én posisjon eller tilnærmet samme
posisjon.**

**Kompet kan forandres/varieres rytmisk. Varier eventuelt også med valg av posisjoner. For
eksempel: Første del spilles i posisjon, annen del i første posisjon.**

Bassene legges konsekvent på ⑤ og ⑥ streng. Akkordene legges primært, men ikke alltid, til ② ③ ④ streng.

Sekstakkorder (6) forandres som regel. Sekstakkorden klinger for ”tynt” på gitaren. F. eks: C6 forandres til enten C, C6/9, Cmaj7, C13, C9 eller C7. Sammenhengen vil bestemme hvilken akkord som velges.

Melodier besifret med enkle akkorder kan spilles med utvidete akkorder og motsatt.

IT'S ONLY A PAPER MOON

Musik: Harold Arlen Text: Billy Rose/E. Y. Harburg

Gmaj7 E7 Am7 D7 Am7 D7 Gmaj7 Dm7 G7 Cmaj7 Am7

D7 G6 (Am7 D7) G6 G7 Cmaj7 C#dim Gmaj7/D E7 Am7 D13

FINE

G6 G7 Cmaj7 C#dim Gmaj7/D Hm7b5 E7 Am7 D9

D.C.al fine

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1: Spill akkordene som skrevet i første posisjon:

- G6 forandres til G
- D13 til D7
- D9 til D7

Komfigur 1 a): I takter med to akkorder spilles grunnbass:

Kompfigur 1 b): I takter med to akkorder kan det også spilles grunn- og vekselbass:

The image shows a musical staff for bass guitar. Above the staff, the chord 'Gmaj7' is written above the first measure, and 'E7' is written above the second measure. The bass guitar strings are labeled T, A, and B. The first measure has notes on the T string at 2, the A string at 0, and the B string at 3. The second measure has notes on the T string at 0, the A string at 2, and the B string at 1.

I takter med én akkord spilles grunn- og vekselbass:

The image shows a musical staff for bass guitar. Above the staff, the chord 'D7' is written. The bass guitar strings are labeled T, A, and B. The note on the T string is at 2. The note on the A string is at 0. The note on the B string is at 0.

Akkordene utvides og legges i posisjon:

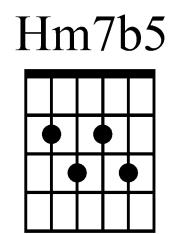
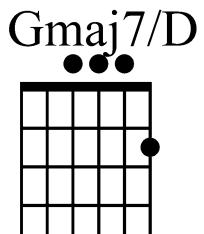
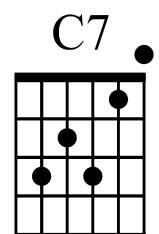
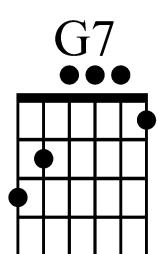
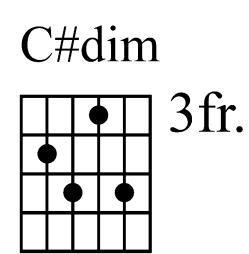
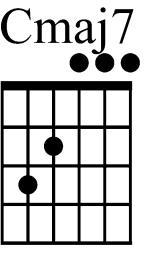
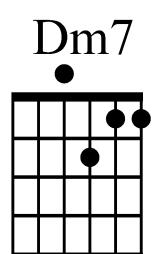
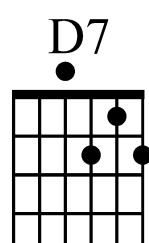
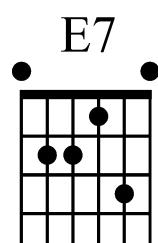
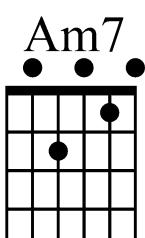
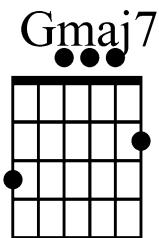
IT'S ONLY A PAPER MOON

Musik: Harold Arlen Text: Billy Rose/E Y Harburg

The musical score consists of three staves of music. The top staff shows a bass line with various chords above it. The middle staff shows a bass line with chords above it. The bottom staff shows a bass line with chords above it. The chords listed are: G13, E7b9, Am7, D9, Am7, D9, G13, Dm9, G13, C⁹, Am7, D9, G13, D9, G13, Cmaj7, C#dim, D⁹, E7b9, Am7, D9, G13, Cmaj7, C#dim, D9, E7b9, Hm7b5, E7b9, Am7, D9. The score ends with a 'FINE' and 'D.C.al Fine' marking. Copyright information at the bottom includes: Copyright © Harms INC., För Skandinavien, Finland & Island och Baltiska Staterna : Warner/Chappell, Music Scandinavia AB, Tryckt med tillstånd.

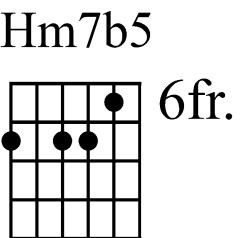
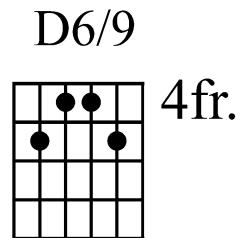
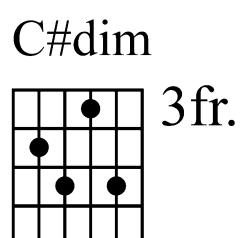
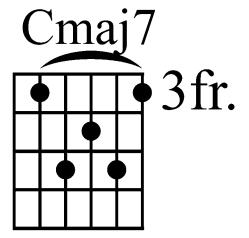
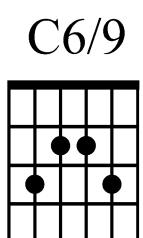
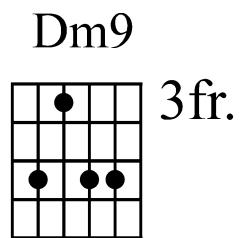
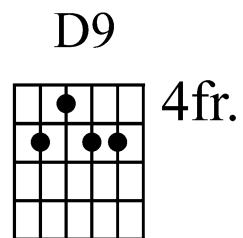
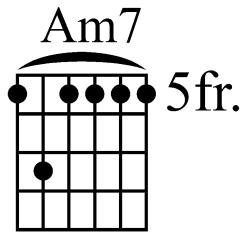
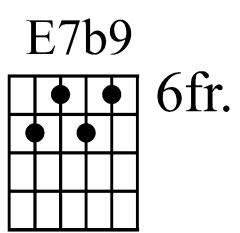
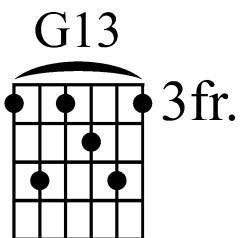
AKKORDOVERSIKT IT'S ONLY A PAPER MOON

1. posisjon:



AKKORDOVERSIKT *IT'S ONLY A PAPER MOON*

Utvidete akkorder i posisjon:



AIN'T MISBEHAVIN'

Musik: Thomas Waller/Harry Brooks Text: Andy Razaf

The musical score consists of two staves of music in common time (indicated by 'c'). The top staff starts with a C major chord, followed by A7, Dm7, G7, C, E7, F7, C, A7, and ends with a C major chord. The bottom staff continues with Dm7, G7, E7, A7, D7, G7, C, A7, Dm7, G7, and concludes with a C major chord. The lyrics are: "I'm not misbehavin' I'm not misbehavin' I'm not misbehavin' I'm not misbehavin'". The score includes measure numbers 1 through 27 above the staves.

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Tryckt med tillstånd.

Komfifigur 1: Grunnbass:

The bassline diagram shows four measures of a bassline corresponding to the chords C, A7, Dm7, and G7. The bass notes are indicated by vertical stems with horizontal dashes. Below the stems are fingerings: 3, 3, 5, 5 for the first measure; 5, 5, 3, 3 for the second; 5, 7, 5, 3 for the third; and 3, 3 for the fourth. The bassline consists of eighth-note patterns.

Kompfigur 2: Grunn- og vekselbass:

Musical notation for Kompfigur 2. The top staff shows a bass line in common time (C) with four measures. The bottom staff shows a guitar neck with fingerings below the strings. The chords are C, A7, Dm7, and G7.

Chord Fingerings:

- C: 3, 5, 5
- A7: 3, 5, 5, 7
- Dm7: 5, 5, 3
- G7: 3, 5

AKKORDOVERSIKT *AIN'T MISBEHAVIN'*

Guitar chord diagrams for various chords:

- C 3fr.
- A7 5fr.
- Dm 5fr.
- G7 3fr.
- E7 5fr.
- F7 6fr.
- D7 5fr.
- Dm7 5fr.
- Am7 5fr.

KROMATISKE LEDEToner

Denne kompteknikken er en av de mest benyttede innen standardjazz. Den gir kompet en ekstra fremdrift og skaper spenning harmonisk. Hvilken variant av kromatisk bevegelse man velger, er opp til den enkelte selv å bestemme. Vanligvis, men ikke alltid, spilles en av variantene (ned, opp eller en kombinasjon av disse) over en lengre periode.

KROMATISKE LEDEToner I NEDADGÅENDE BEVEGELSE

Der hvor det er to akkorder i takten, får den andre basstonen i akkorden en ledetonefunksjon. Den andre bastonen danner en kromatisk ledetone mot neste akkord. I dette kompeksippet er alle kromatiske ledetonene i nedadgående bevegelse. Denne bassbevegelsen spilles i takter med to akkorder. I takter hvor det er en akkord, spilles grunnbass, grunn- og vekselbass eller treklangsbevegelse (takt 4: treklangsbevegelse). Som eksempel brukes akkordskjemaet til *AIN'T MISBEHAVIN'*:

T 5 5 | 6 3 | 5 5 7 | 5 6 9 | 5 5 | 5 5
A 3 5 6 | 5 4 3 | 3 8 7 | 8 5 8 5 | 3 6 5 | 3 5 6
B 6 5 | 5 4 3 8 | 7 6 5 6 | 5 4 3 4 | 3 3 | 3 3 6

T 6 3 | 5 5 | 7 5 | 5 3 | 3 3 |
A 5 7 3 | 7 6 | 5 5 | 7 3 | 3 3 |
B 5 4 3 8 | 7 6 5 6 | 5 4 3 4 | 3 3 |

NICE WORK IF YOU CAN GET IT

Text & Musik: George Gershwin/Ira Gershwin

19

13

19

25

31

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Tryckt med tillstånd.

Kompfigur 1 a): To akkorder i takten kan spilles slik, grunnbass:

Komfigur 1 b): To akkorder i takten kan spilles slik, grunn- og vekselbass:

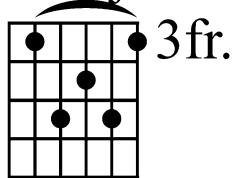
Musical notation showing two chords in one measure. The first chord is Cmaj7, indicated by a treble clef, a common time signature, and a Cmaj7 chord symbol above the staff. The second chord is A7b13, indicated by a Cmaj7 chord symbol above the staff. The bass line (grunn- og vekselbass) is shown below the staff, with notes on the 3rd, 5th, and 7th strings. The bass notes correspond to the roots of the chords: C, A, and E.

I takter med en akkord spilles grunn- og vekselbass:

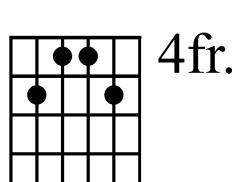
Musical notation showing one chord in one measure. The chord is Cmaj7, indicated by a treble clef, a common time signature, and a Cmaj7 chord symbol above the staff. The bass line (grunn- og vekselbass) is shown below the staff, with notes on the 3rd, 5th, and 7th strings. The bass notes correspond to the roots of the chord: C, A, and E.

AKKORDOVERSIKT NICE WORK IF YOU CAN GET IT

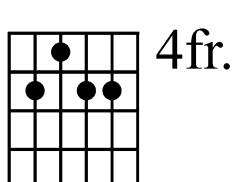
Cmaj7



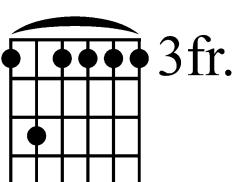
D6/9



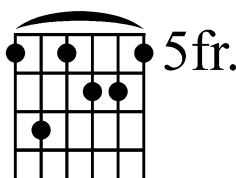
D9



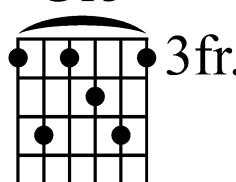
Gm7



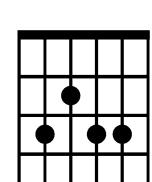
A7b13



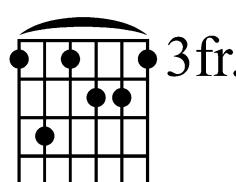
G13



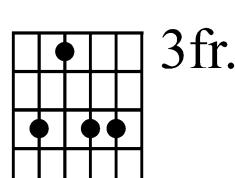
C9



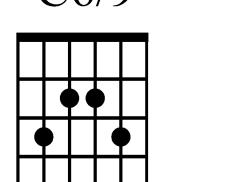
G7b13



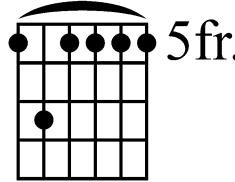
Dm9



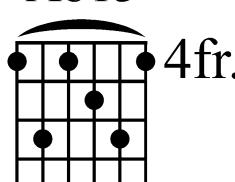
C6/9



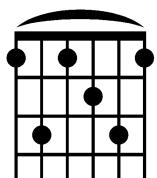
Am7



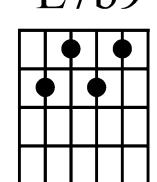
Ab13



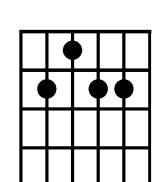
F13



E7b9



6fr.



7fr.

KROMATISKE LEDEToner i oppadgående bevegelse

Som tidligere nevnt der hvor det er to akkorder i takten, får den andre basstonen i akkorden en ledetonefunksjon. Den andre basstonen danner da en kromatisk ledetone mot neste akkord. I dette eksemplet av kompet er alle kromatiske ledetoner i oppadgående bevegelse. Denne bassbevegelsen spilles når det er to akkorder i takten. I takter med én akkord spilles grunnbass, grunn- og vekselbass eller treklangsbass. Som eksempel brukes akkordskjemaet til *NICE WORK IF YOU CAN GET IT:*

Treble clef staff chords: Cmaj7, A7b13, Dm9, G13, Cmaj7, F13, D9.

Bass tab (T, A, B strings):

T	5	6	5	5	4	3
A	4	5	5	3	2	1
B	3	5	2	3	0	1

Treble clef staff chords: C9, Dm9, Cmaj7, F13, Dm9, Cmaj7.

Bass tab (T, A, B strings):

T	3	5	5	3	2	3
A	2	2	4	3	5	4
B	3	3	4	2	3	0

Treble clef staff chords: E7b9, A7b13, D9, G13, C9, F13, D9.

Bass tab (T, A, B strings):

T	6	6	5	5	3	3
A	6	5	4	4	2	1
B	7	4	5	2	3	0

SATIN DOLL

Musik: Duke Ellington/Billy Strayhorn Text: John H. Mercer

Dm9 G13 Dm9 G13 Em9 A13 Em9 A13 Am7b5 D9

6 A♭m7 D♭7b9 Cmaj7 C♯dim Dm9 G13 Dm9 G13

11 Em9 A13 Em9 A13 Am7b5 D9 A♭m7 D♭7b9 Cmaj7

16 D9⁶ C9⁶ Gm7 C9 Gm7 C9 Fmaj7

21 Am7 D9 Am7 D9 G13 Dm9 G13

25 Dm9 G13 Dm9 G13 Em9 A13 Em9 A13 Am7b5 D9

30 A♭m7 D♭7b9 C9⁶

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Kompfigur 1 a): To akkorder i takten kan spilles slik, grunnbass:

Musical notation for two chords in a measure. The top staff shows a treble clef, common time (C), and two chords: Dm9 and G13. The bottom staff shows a bass clef, with fingers 5 and 3 used for the notes. The tablature shows the strings T, A, and B, with fingerings 5, 3, 5, 3, 5, 3.

Kompfigur 1 b): To akkorder i takten kan spilles slik, grunn- og vekselbass:

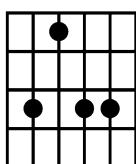
Musical notation for two chords in a measure. The top staff shows a treble clef, common time (C), and two chords: Dm9 and G13. The bottom staff shows a bass clef, with fingers 5 and 3 used for the notes. The tablature shows the strings T, A, and B, with fingerings 5, 3, 5, 3, 5, 3.

I takter med en akkord spilles grunn- og vekselbass:

Musical notation for one chord in a measure. The top staff shows a treble clef, common time (C), and a Cmaj7 chord. The bottom staff shows a bass clef, with fingers 3 and 5 used for the notes. The tablature shows the strings T, A, and B, with fingerings 3, 5, 3, 5, 3, 5.

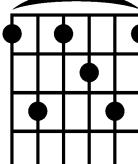
AKKORDOVERSIKT SATIN DOLL

Dm9



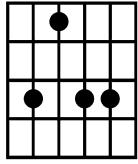
3fr.

G13



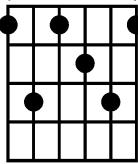
3fr.

Em9



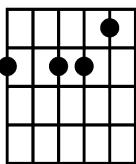
5fr.

A13



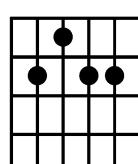
5fr.

Am7b5



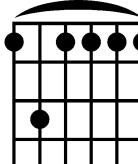
4fr.

D9



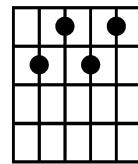
4fr.

Abm7



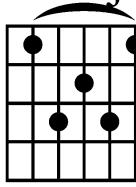
4fr.

Db7b9



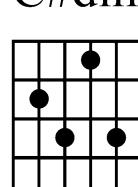
3fr.

Cmaj7



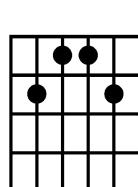
3fr.

C#dim



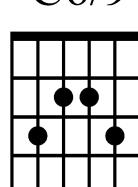
3fr.

D6/9



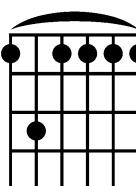
4fr.

C6/9



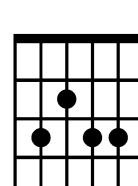
4fr.

Gm7

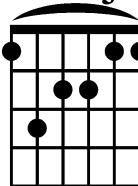


3fr.

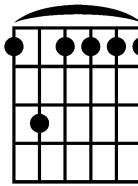
C9



Fmaj7



Am7



5fr.

KROMATISKE LEDEToner I OPP- ELLER NEDADGÅENDE BEVEGELSE

I takter med **to akkorder** får annenhver basstone en ledetonefunksjon. Den andre basstonen danner en kromatisk ledetone mot neste akkord.

Det er fritt opp til utøveren selv å bestemme om ledetonebassen skal danne en opp- eller nedadgående bevegelse mot neste akkord.

Bassene binder akkordene sammen. De kromatiske bassene danner kortest vei mellom akkordene.

I takter hvor man spiller én akkord, kan bassene spille treklang, diatonisk, grunn- og vekselbass, kromatisk bevegelse eller en blanding. Utøveren står fritt så lenge bassene binder akkordene sammen.

I kompet til *SATIN DOLL* spiller de kromatiske bassene en blanding av opp- og nedadgående bevegelse. Eksemplene er å betrakte som forslag til et komp:

Når en akkord skifter fra moll til dur, eller omvendt, bruk grunnbass eller grunn- og vekselbass. F. eks. A13 – Am7b5.

På plasser der hvor den ene akkorden er et kromatisk trinn fra den andre, dvs et halvtonetrinn, bruk samme basstone. F. eks. Db7b9 – Cmaj7.

LULU'S BACK IN TOWN

Musik: Harry Warren Text: Al Dubin

The musical score consists of five staves of music. The first staff starts with E♭, followed by F7, B♭7, E♭, Cm, F7, B♭7, and E♭7. The second staff starts with A♭, followed by A♭m, E♭, C7, and a boxed section containing I F7, B♭7, E♭, and B♭7. The third staff starts with a boxed section containing 2 F7 and B♭7, followed by E♭, A♭7, A dim, E♭, and the word FINE. The fourth staff starts with A♭7, A dim, E♭, A♭7, A dim, E♭, and Cm. The fifth staff starts with F7 and B♭7, followed by a repeat sign and the instruction D.C.al FINE.

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Komfigur: To akkorder i samme takt kan spilles på følgende måte, grunnbass:

The guitar tablature shows a bass line on the bottom three strings (T, A, B) and chords on the top two strings. The bass line consists of eighth notes on the B string at the 6th fret, followed by eighth notes on the A string at the 6th and 8th frets, and eighth notes on the G string at the 6th and 8th frets. Above the bass line, the chords E♭ and F7 are indicated.

I takter med én akkord spilles grunn- og vekselbass:

Eflat

T
A
B

6 6 6 6

Akkordforandringer. Utvidede akkorder i posisjon:

LULU'S BACK IN TOWN

Eflat⁶ F9 Bflat13 Eflat⁹ Cm7 F9 B13 Eflat⁹ Aflat13 Adim Bflat13 Cmaj7

F9 Bflat13 Eflat⁹ Bflat13 2F9 Bflat13 Eflat⁹ Cm7 Gm9 Ebmaj7

Cm7 Gm9 Ebmaj7 Cm7 Gm9 Ebmaj7 F9 Bflat13

FINE

D.C.al FINE

ERSTATNINGSAKKORDER

Ved visse akkordsammensetninger kan en eller flere akkorder byttes ut med erstatningsakkord(er). Hensikten er å oppnå en kromatisk bassgang mellom to eller flere akkorder.

ERSTATNINGSAKKORDER I NEDADGÅENDE BASSLINJE

Utgangspunktet for å bruke erstatningsakkorder i nedadgående linje er et diatonisk trinn mellom to påfølgende akkorder eller annenhver akkord.

Mellan to akkorder i diatonisk forhold til hverandre kan en akkord settes inn i mellom.

Er det et diatonisk skalatrinn mellom annenhver akkord, kan akkorden imellom byttes ut.

Som eksempel brukes akkordskjemaet til *LULU'S BACK IN TOWN*.

Første del:

Det er et diatonisk trinn mellom F9 og Eb6/9. Akkorden som kommer i mellom, Bb13, kan byttes ut.

Mellan Cm7, Bb13 og Ab13: Akkordene som kommer i mellom, F9 og Eb6/9, kan byttes ut.

Mellan Cmaj7 og Bb13: Akkorden som kommer i mellom, F9, kan byttes ut.

Disse "mellomakkordene" byttes ut med erstatningsakkorder, for å oppnå en kromatisk basslinje. Logikken er at man leter etter plass mellom annenhver akkord for å kunne lage en nedadgående, kromatisk basslinje. Disse akkordene er oftest dominantakkorder til neste akkord. For å skape kromatisk linje erstatter man denne dominantakkorden med en "tritonussubstitusjon". F. eks. F9- Bb13- Eb6/9. Bb13 er dominantakkorden som leder til neste akkord, Eb6/9. For å skape en nedadgående, kromatisk basslinje erstatter man Bb med tritonus, E. Slik får man en tritonussubstitusjon.

Spilles bassen på ⑥ streng er erstatningsakkorden en 7b5 akkord.

Spilles bassen på ⑤ streng er erstatningsakkorden en 9 akkord eller en variant av denne 7b9 eller 6/9 akkord.

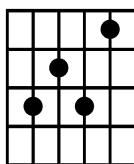
Akkordene i **LULU'S BACK IN TOWN** kan da se slik ut (erstatningsakkordene er skrevet inn øverst):

Musical score for Lulu's Back in Town. The score consists of two staves. The top staff shows a bass line with notes and rests. The bottom staff shows a treble clef line with notes and rests. Above the staff, various chords are labeled with their names and inversions. The chords are grouped by bracket under specific measures:

- Measures 1-2: E^b₉, F₉, B^b₁₃
- Measures 3-4: E^b₉, Cm₇, H7b9, F₉, B^b₁₃, E^b₉
- Measures 5-6: A7b5, A^b₁₃, Adim, B^b₁₃, Cmaj7, H7b5, F₉, B^b₁₃
- Measures 7-8: E^b₉, B^b₁₃

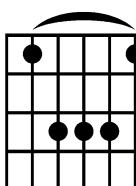
AKKORDOVERSIKT LULU'S BACK IN TOWN

Eb7



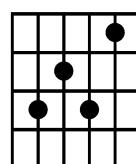
4fr.

Eb



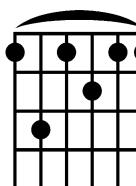
6fr.

F7



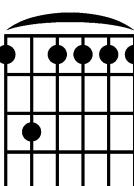
6fr.

Bb7



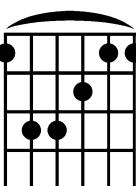
6fr.

Cm7



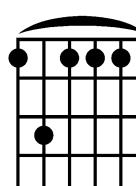
8fr.

Ab



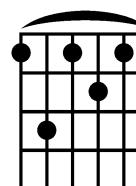
4fr.

Abm7



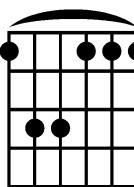
4fr.

C7



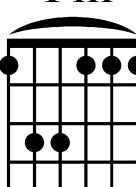
8fr.

Gm

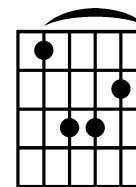


3fr.

Fm

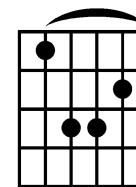


Dm



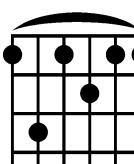
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Cm



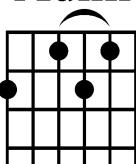
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Ab7



4fr.

Adim

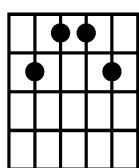


4fr.

AKKORDOVERSIKT LULU'S BACK IN TOWN

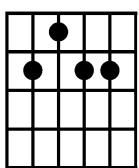
Akkordutvidelser:

Eb6/9



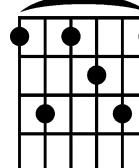
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F9



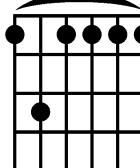
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Bb13



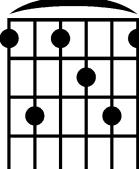
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Cm7



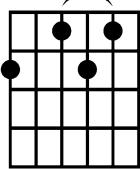
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Ab13



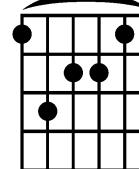
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Adim



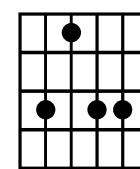
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Cmaj7



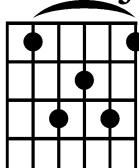
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Gm9



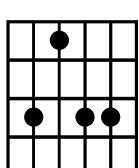
8fr.

Ebmaj7



6fr.

Gm9



8fr.

ULLABY OF BROADWAY

Musik: Harry Warren Text: Al Dubin

Chords listed above the staves:

- Staff 1: Cmaj7, Am7, Dm9, G13, Cmaj7, A7b13, Dm9, G13
- Staff 2: Cmaj7, Fmaj7, Gm7, C9, Gm7, C9, Fmaj7, Dm9, Gm7, C9
- Staff 3: Gm7, C9, Fmaj7, G13, Cmaj7, A7b13, Dm9, G13, Cmaj7, A7b13
- Staff 4: Dm9, G13, Cmaj7, Fmaj7, Gm, Am, Fmaj7, C9
- Staff 5: Fmaj7, Gm7, Bb13, Fmaj7, C9, Fmaj7, Fmaj7, Cmaj7, Dbdim, Gm7
- Staff 6: Fmaj7, Db9, C9, Fmaj7

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Tryckt med tillstånd.

Kompfigur: To akkorder i samme takt kan spilles på følgende måte (grunnbass):

Guitar tablature showing the bass line for the chords Cmaj7 and Am7. The bass notes are marked with '3' and '5' respectively.

Takter med én akkord i spilles med grunn- og vekselbass:

The image shows a musical score for a single chord progression. At the top, it says "Cmaj7". Below is a treble clef staff with a note on the second line. Below that is a bass staff with two notes: one on the third string (labeled '3') and one on the fifth string (labeled '5'). The bass staff has three vertical bar lines, indicating three measures.

ERSTATNINGSAKKORDER I OPPADGÅENDE BASSLINJE

Det samme prinsipp gjelder ved kromatiske gjennomganger i en stigende eller oppadgående basslinje som i kromatisk, nedadgående basslinje: Diatonisk trinn mellom to påfølgende akkorder eller mellom annen hver akkord.

Erstatningsakkorder kan spilles i nedadgående og oppadgående basslinje. Det er opp til utøveren hvor disse akkordene kommer inn. Erstatningsakkorder kan betraktes som en variasjon i kompet.

Erstatningsakkorden i en stigende basslinje er en dim akkord (⑥ og ⑤ streng). I noen tilfeller kan en 9 - akkord brukes om basslinjen spilles på ⑤ streng.

Disse akkordene er ”effektakkorder” som bør brukes over kortere tidsrom (ved overgang mellom to akkorder).

Noen eksempler fra *ULLABY OF BROADWAY*

Takt 1

The image shows a musical score for Takt 1. It features a bass staff with two notes per measure. The first measure is labeled "Cmaj7", the second "Am7", and the third "Dm9". The bass staff has three vertical bar lines, indicating three measures.

Takt 16

The image shows a musical score for Takt 16. It features a bass staff with two notes per measure. The chords are labeled above the staff: Fmaj7, G13, Cmaj7, A7m13, and Dm9. The bass staff has five vertical bar lines, indicating five measures.

EKSEMPLER PÅ OPPADGÅENDE OG NEDADGÅENDE ERSTATNINGSAKKORDER

Oppadgående:

Diatonisk trinn mellom **Cmaj7** og **Dm9**. Akkorden **Am7** erstattes av **C#dim**

Takt 1 kan spilles slik:

Musical notation for Takt 1. The top staff shows chords: Cmaj7, C#dim, Dm9, Cmaj7, C#dim, Dm9. The bottom staff shows a bass line with fingers 3, 4, 5, 3, 4, 5.

Takt 16: Diatonisk trinn mellom **Fmaj7**, **G13** og **A7b13**. Mellom **Fmaj7** og **G13** kan det settes inn en akkord **F#dim**. Mellom **G13** og **A7b13** kan akkorden **Cmaj7** erstattes av **G#dim**. Takt 16 kan spilles slik:

Musical notation for Takt 16. The top staff shows chords: Fmaj7, F#dim, G13, G#dim, A7b13. The bottom staff shows a bass line with fingers 1, 2, 3, 3, 4, 4, 5.

Takt 17: Diatonisk trinn mellom **Cmaj7** og **Dm9**. Akkorden mellom, **A7b13**, kan erstattes av **C#dim**.

Opp og nedadgående erstatningsakkorder kan brukes om hverandre.

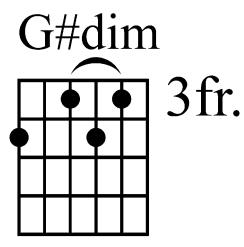
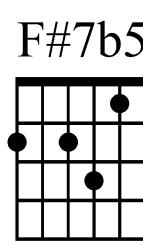
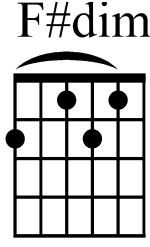
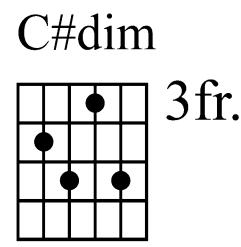
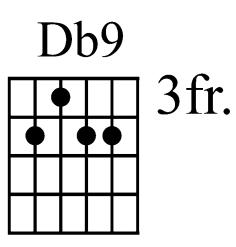
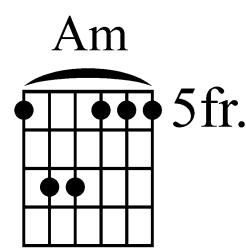
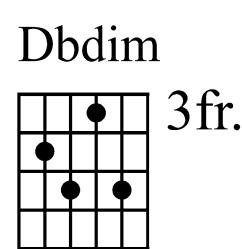
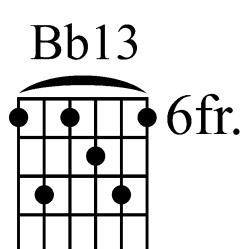
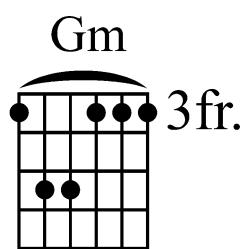
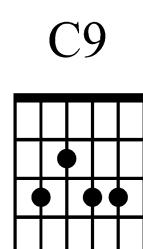
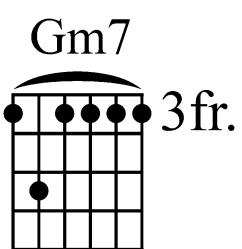
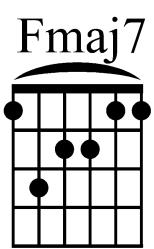
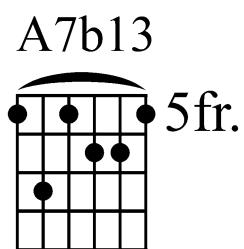
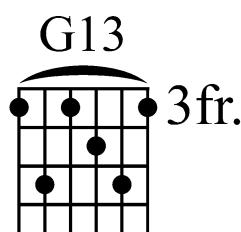
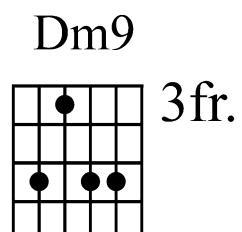
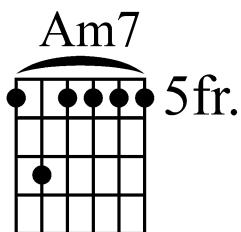
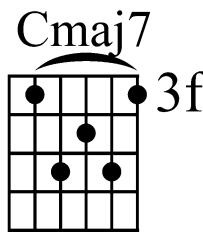
Nedadgående:

Takt 11: **Gm7**- **Fmaj7**. Akkorden mellom, **C9**, kan erstattes med **F#7b5**.

Takt 11 kan spilles slik:

Musical notation for Takt 11. The top staff shows chords: Gm7, F#7b5, Fmaj7, Gm7, F#7b5, Fmaj7, Gm7, F#7b5, Fmaj7. The bottom staff shows a bass line with fingers 3, 3, 2, 2, 1, 3, 3, 5, 3, 2, 1, 3, 3, 3, 2, 1.

AKKORDOVERSIKT LULLABY OF BROADWAY



TEA FOR TWO

Text: Irving Ceasar Musik: Vincent Youmans

Musical score for 'Tea for Two' featuring a single melodic line on a staff. Chords are indicated above the notes. The score consists of eight staves of music.

Chord progressions indicated in the score:

- Measure 1: Gm7 C9 Gm7 C9 Fmaj7 Gm7 C9
- Measure 6: Gm7 C9 F⁶ Hm7 E9 Hm7 E9
- Measure 11: Amaj7 Hm7 E9 Hm7 E9 Amaj7
- Measure 16: C9 Am7 Gm7 C9 Gm7 C9 Fmaj7
- Measure 21: Gm7 C9 Gm7 C9 Cm9 D9 Gm7 Cm9
- Measure 26: D⁶ F#dim Gm7 B^bmaj7 Fmaj7 Gm7 C9
- Measure 31: Fmaj7

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Kompfigur: To akkorder i samme takt kan spilles på følgende måte (grunnbass):

Musical notation for two chords in one measure. The top staff shows a treble clef, a key signature of one flat (C minor), and a common time signature. It contains two chords: Gm7 (two eighth notes) and C9 (two eighth notes). The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It contains two notes: a bass note on the third string at the third fret (B) and a bass note on the second string at the third fret (G).

I takter med én akkord spilles grunn- og vekselbass:

Musical notation for one chord with alternating bass notes. The top staff shows a treble clef, a key signature of one flat (F major), and a common time signature. It contains one F maj7 chord (two eighth notes). The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It contains three bass notes: a bass note on the third string at the first fret (D) followed by a bass note on the second string at the second fret (A), and a bass note on the second string at the third fret (G).

KROMATISK OPP- ELLER NEDGANG TIL ALLE AKKORDER

Kromatiske gjennomgangsakkorder ved hjelp av erstatningsakkorder.

Tidligere omtalt er kromatiske gjennomgangsakkorder i stigende eller nedadgående basslinje. Forutsetningen for erstatningsakkordene var diatoniske trinn mellom to påfølgende akkorder eller mellom annenhver akkord. Denne forutsetningen er nå borte. Prinsippet er kromatisk opp- eller nedgang til hver akkord. Bassen danner ledetone til neste akkord.

Akkordene som settes inn kan betraktes som erstatningsakkorder selv om de ikke erstatter noen akkorder. De kommer i tillegg til de akkordene som er der fra før. Akkordene følger basslinjen.

Erstatningsakkordene er som tidligere omtalt:

Nedadgående: 7b5, 6/9, 9, eller 7b9

Oppadgående: Dim

TEA FOR TWO: De fire første taktene er brukt som eksempel:

Gm7 C9 Gm7 C9 Fmaj7

Gm7 D♭7b9 C9 A♭7b5 Gm7 D♭7b9 C9 F♯7b5 Fmaj7 F♯dim

Dette kan spilles på følgende måte:

Gm7 D♭7b9 C9 A♭7b5 Gm7 D♭7b9 C9 A♭7b5

The musical score consists of two measures of chords. The first measure contains Gm7, D♭7b9, C9, and A♭7b5. The second measure contains Gm7, D♭7b9, C9, and A♭7b5. Below the chords is a three-string bass staff (T, A, B) with fingerings: 3, 3, 3, 3 over the first string; 3, 4, 3, 4 over the second string; and 3, 3, 3, 4 over the third string.

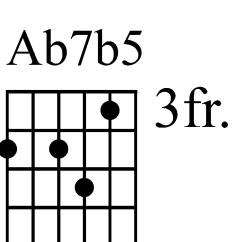
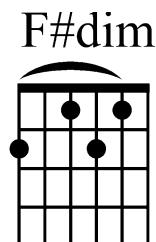
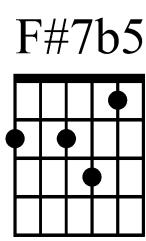
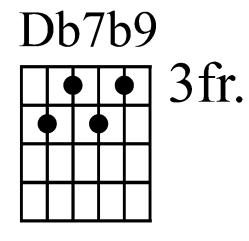
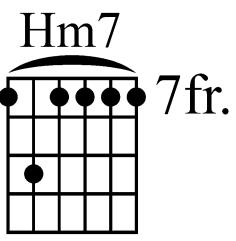
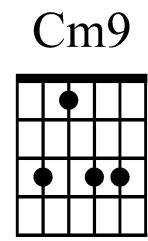
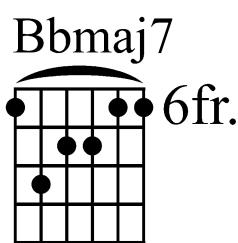
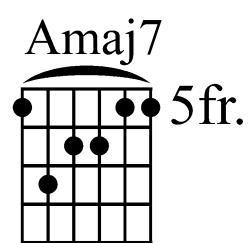
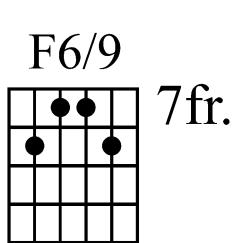
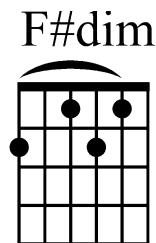
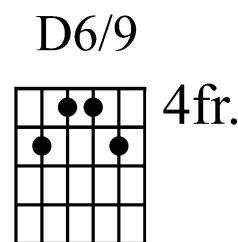
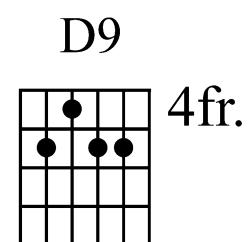
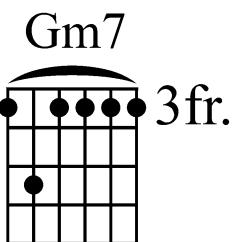
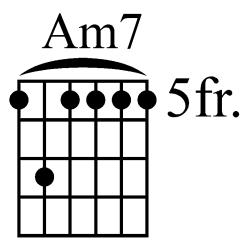
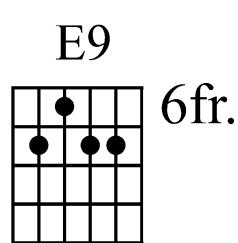
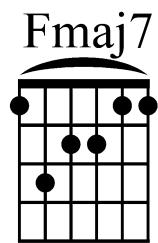
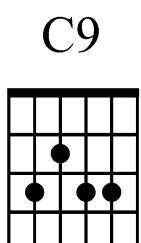
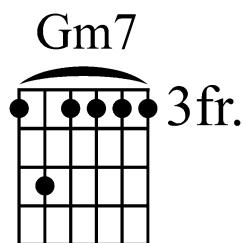
T 3 3 3 3 | 3 3 3 3
A 3 4 3 4 | 3 4 3 4
B 3 3 3 4 | 3 3 3 4

Gm7 D♭7b9 C9 A♭7b5 Gm7 D♭7b9 C9 A♭7b5

The continuation of the musical score starts with Gm7, followed by D♭7b9, C9, and A♭7b5. This is followed by another Gm7, D♭7b9, C9, and A♭7b5. Below the chords is a three-string bass staff (T, A, B) with fingerings: 3, 4, 3, 3 over the first string; 3, 4, 3, 4 over the second string; and 3, 3, 3, 4 over the third string.

T 3 4 3 3 | 3 4 3 3
A 3 4 3 4 | 3 4 3 4
B 3 3 3 4 | 3 3 3 4

AKKORDOVERSIKT TEA FOR TWO



”WALKINGBASS” (“gå-bass”)

Dette er en mye brukte teknikk for å skape bevegelse og variasjon i basslinjen.
Det er flere måter bassen kan bevege seg på.

Bassen kan spille:

- 1) Treklangsbevegelse
- 2) Diatoniske bevegelser
- 3) Kromatiske bevegelser
- 4) Kombinasjoner av disse

Bassene spilles mest mulig på ⑤ og ⑥ streng. Er akkordene lagt til første posisjon kan også ④ streng brukes.

For å kunne spille bassgangen slippes akkorden etter den er spilt.

TREKLANGBEVEGELSE

Som eksempel brukes melodien *ALL THE THINGS YOU ARE*

Akkordene spilles i første posisjon, på ①, ② og ③ streng.

I takter med én akkord spilles treklangsbass.

Grunntonen er alltid på første slaget i hver takt.

Rekkefølgen av ters og kvint i bassmønsteret kan variere.

Takter med to akkorder i spilles med grunn og vekselbass:

ALL THE THINGS YOU ARE

Text: Oscar Hammerstein II Musik: Jerome Kern

The musical score for "All the Things You Are" features a bassline with various chords labeled above the staff. The chords include E m, A m7, D 7, Gmaj7, Cmaj7, F#7, Hmaj7, Hm7, E m7, A 7, Dmaj7, Gmaj7, C#7, F#maj7, Gm7, C#7, F#maj7, A#7, D#maj7, E m7, Am7, D 7, Gmaj7, Cmaj7, Cm7, Hm7, Bdim, Am7, D 7, Gmaj7, (F#7 H7), and a final section from measure 34 starting with D 7, Gmaj7, and (F#7 H7). The score is in common time and uses a bass clef.

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Eksempel 1:

Em Am7 D7 Gmaj7 Cmaj7

T 0 | 0 | 2 | 2 | 0 |
A 0 | 0 | 2 | 3 | 2 |
B 0 -2-3-2-0-2-3-2-0-2-0-3-3-0-3-

F#7 Hmaj7 Hm7 Em7

6 T 2 | 2 | 2 | 2 |
A 3 | 3 | 4-1-4 | 2 | 4-1-4 | 2 | 4-1-4 | 2 | 4-0-4 | 0 |
B 2 | -4-1-4 | 2 | 4-1-4 | 2 | 4-1-4 | 2 | 4-0-4 | 0 |

Eksempel 2: Utvidede akkorder i posisjon. Akkordtonene spilles på ②, ③ og ④ streng:

Em9 Am7 D9 G13 Cmaj7

T 7 | 5 | 5 | 5 | 5 |
A 7 | 5 | 5 | 4 | 4 | 5 |
B 3-7-3 | 5-8-7-8 | 2-5-2 | 3 | 2-5-2 | 3-7-3 |

F#9 H13 Hm7 Em9

6 T 9 | 8 | 9 | 7 |
A 9 | 8 | 7 | 6-9-6 | 7 | 6-9-6 | 7 | 10-9-10 | 7 |
B 6-9-6 | 7 | 6-9-6 | 7 | 10-9-10 | 7 |

TREKLANGBEVEGELSE OG DIATONISK BEVEGELSE

Den diatoniske bevegelsen kan gå opp eller ned. Den siste basstonen før neste akkord bør lede mot neste akkordskifte:

IT DON'T MEAN A THING

Musik: Duke Ellington Text: Irving Mills

The musical score consists of two staves of music. The top staff starts with an Am chord, followed by F7, E7, Am, G7, C, E7, Am, D7, G7, C, Gm7, and C7. The bottom staff continues with Fmaj7, D9, G7, E7, Am, F7, E7, Am, D7, G7, C, and ends with a final chord. The lyrics "IT DON'T MEAN A THING" are repeated throughout the piece.

Musik: Duke Ellington Text: Irving Mills.
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Eksempel 1:

The image shows three staves of musical notation for guitar, illustrating different chords and their fingerings. The top staff shows chords Am, F7, E7, and Am. The middle staff shows chords D7, G7, C, E7, and Am. The bottom staff shows chords D7, G7, and Am. Fingerings are indicated below each chord on the bass strings (B, A, G). The notation is in common time, with a key signature of one sharp.

TREKLANGBEVEGELSE OG KROMATISK BEVEGELSE

ALL THE THINGS YOU ARE

Text: Oscar Hammerstein II Musik: Jerome Kern

The musical score for "All the Things You Are" includes lyrics and a copyright notice. The lyrics are:

Em Am7 D7 Gmaj7 Cmaj7 F#7 Hmaj7 Em7 A7
 Dmaj7 Gmaj7 C#7 F#maj7 Gm7 C#7 F#maj7 A#7
 D#maj7 Em7 Am7 D7 Gmaj7 Cmaj7 Cm7 Hm7 B#dim Am7
 D7 Gmaj7 (F#7 H7)

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Eksempel 1:

Em Am7 D7 Gmaj7 Cmaj7

Guitar tablature for Example 1:

T	8		5	3	3	8
A	9	5	4	4	9	
B	7	5	7-6	2-5-4	3-7-5	7-10-8
	3-7-6	5-8	7-6	2-5-4	3-7-9	8

F#7 Hmaj7 Hm7 Em

Guitar tablature for continuation of Example 1:

T	7		7	7	7	
A	8	8	6-9-6	8	7	
B	9	6-9-8	7	6-9-6	9-8	7
	6-9-8	7	6-9-6	7	7-10	

Eksempel 2:

Em Am7 D7 Gmaj7 Cmaj7

Guitar tablature for Example 2:

T	8		5	3	3	5
A	9	5	7-3-4	4	2-5-2	5
B	7	7-3-4	5	2-5-2	3-0-1	
	7-3-4	5	2-5-2	3	3-0-1	

F#7 Hmaj7 Hm7 Em

Guitar tablature for continuation of Example 2:

T	2		4	4	3	
A	2	1-4-1	2	1-4-1	2	
B	2	1-4-1	2	1-4-1	2-3-5-6	7
	1-4-1	2	1-4-1	2	3-5-6	7

DIATONISK OG KROMATISK BASSBEVEGELSE

Dette eksemplet viser bassbevegelse der en akkord i takten spilles over en lengre periode (to til fire takter):

Eksempel 1:

5

Am9 D13 G13 Em9 Am7 D9

T 12 | A 10 | B 12 10 9 7 | 10 8 7 5 | 3 6 7 5 | 6 5 6 5 4 | .

A 10 | B 12 10 9 7 | 10 8 7 5 | 3 6 7 5 | 6 5 6 5 4 | .

Musical score showing two measures of music. The first measure is labeled 'G 13' and the second is labeled 'C 13'. The score consists of a treble clef staff with a key signature of one sharp, and a bass staff. The treble staff has a bracket above it containing the number '2'. The bass staff has a 'T' at the beginning. The notes are as follows:

- Treble Staff:** Measure 1: Two eighth-note pairs (F#-A#) followed by a quarter note (E). Measure 2: A sixteenth-note cluster (B, A, G, F#), a quarter note (E), a sixteenth-note cluster (B, A, G, F#), and a quarter note (E).
- Bass Staff:** Measure 1: Eighth notes (D, C, B, A, G, F#). Measure 2: Eighth notes (D, C, B, A, G, F#).

13 A13 Am7

T 10
A 9
B 8

7
6
5
4
5
6

7
6
5
4

5
3
2
3
4

8 8 7 6 5 4 5 6 7 6 5 4 3

KOMP AV MELODIER I 3/4- TAKT (JAZZVALS)

Jazzvals er en populær og mye brukte måte å spille standardjazz på.

Grunnprinsippene kan være følgende:

1) Et 3/4- taktkomp synkoperes om til jazzvals.

2) En melodi i f.eks. 4/4- takt kan forandres til 3/4- takt. Det fører naturligvis til at melodirytmen forandres. Den sistnevnte teknikken vil bli forklart som eksempel på jazzvals. Melodien som benyttes er *TEA FOR TWO*, originalt notert i 4/4- takt. Legg merke til de rytmiske endringene som er gjort i melodien i forhold til den originale 4/4 versjonen.

TEA FOR TWO

Text: Irving Ceasar Musik: Vincent Youmans

The musical score consists of eight staves of music for a single voice part. The key signature is one flat (B-flat). The time signature is 3/4 throughout. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure or group of measures. The lyrics are written below the staff. Measure numbers are provided on the left side of the score.

Measure	Chord / Lyric	Chord / Lyric	Chord / Lyric	Chord / Lyric	Chord / Lyric	Chord / Lyric
1	Gm7	C9	Gm7	C9	Fmaj7	Gm7
10	C9	Gm7	C9	F ⁶	Hm7	E9
19	E9	Amaj7		Hm7	E9	Hm7
28	Amaj7	C9	Gm7	C9	Gm7	C9
38		Gm7	C9	Gm7	C9	Cm9
47	Gm	D7	Gm	D7	F#dim	Gm7
57		Gm7	C9		Fmaj7	

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Tryckt med tillstånd.

Komfigur 1 a): Grunnbass:

Gm7 C9

T
A
B
3 3 3
3 3 2
3 3 2

Komfigur 1 b): Grunn- og vekselbass:

Gm7 C9

T
A
B
3 3 5 3
3 3 2 3
3 3 2 3

Komfigur 1 c): Grunn- og vekselbass:

Gm7 C9

T
A
B
3 3 5
3 3 2
3 3 3

Komfigur 1 d): Kromatisk ned og oppadgående bevegelse:

Gm7 C9 Gm7

T
A
B
3 3 4
3 3 2
3 3 2

Kompfigur 2 a): Treklangsbevegelse:

Musical notation for Kompfigur 2 a) showing treble clef, 3/4 time, Gm7 and C9 chords. The guitar tab below shows fingerings: 3, 3, 0; 3, 3, 3.

Kompfigur 2 b): Treklangsbevegelse:

Musical notation for Kompfigur 2 b) showing treble clef, 3/4 time, Gm7, C9, and Gm7 chords. The guitar tab below shows fingerings: 3, 6, 5; 3, 2, 0; 3, 3, 3.

Kompfigur 2 c): Diatonisk bevegelse:

Musical notation for Kompfigur 2 c) showing treble clef, 3/4 time, Gm7, C9, and Gm7 chords. The guitar tab below shows fingerings: 3, 0, 1; 3, 2, 0; 1, 3.

Kompfigur 2 d): Kromatisk ned- og oppadgående bevegelse:

Musical notation for Kompfigur 2 d) showing treble clef, 3/4 time, Gm7, C9, and Gm7 chords. The guitar tab below shows fingerings: 3, 5, 4; 3, 2, 0; 2, 3.

Kompfigur 3:

Gm7 C9 Gm7

I taktene 5-8 og 35-38 spilles Fmaj7 over fire takter. Her kan man fylle inn akkorder for å skape mer bevegelse i kompet. Under følger tre av flere mulige varianter.

1):

Fmaj7 Gm7 Am7 A♭7b5 Gm7

2):

Fmaj7 C9 Fmaj7 F♯dim Gm7

3):

Fmaj7 E7 Ebmaj9 D9 Gm7

The musical score consists of two parts. The top part shows a treble clef staff with a key signature of one flat (B-flat). It contains five measures of chords: Fmaj7, E7, Ebmaj9, D9, and Gm7. The bottom part shows a standard six-string guitar fretboard with three octaves. Fingerings are indicated above the strings: measure 1 (Fmaj7) has fingers 5, 5; measure 2 (E7) has fingers 5, 5; measure 3 (Ebmaj9) has fingers 6, 6; measure 4 (D9) has fingers 5, 5; and measure 5 (Gm7) has fingers 5, 5.

Man kan også variere Fmaj7 uten å fylle inn andre akkorder:

Fmaj7

The musical score shows a treble clef staff with a key signature of one flat (B-flat). It features a single measure of Fmaj7 with a slur over the notes. Below it is a guitar fretboard diagram with three octaves. The strings are labeled T (top), A, and B (bottom). Fingerings are shown: the first string has a 1, the second string has a 2, the third string has a 0, and the fourth string has a 3. The fifth string has a 3, the sixth string has a 2, and the bottom string has a 0.

KOMP AV MELODIER I 5/4- TAKT

En variant av jazzvals er å spille samme type komp, men i 5/4- takt i stedet for 3/4- takt. Grunnprinsippene blir de samme som for jazzvals bare i en annen taktart.

Melodieksemplet som benyttes er *ALL THE THINGS YOU ARE* originalt notert i 4/4. Legg merke til de rytmiske endringene som er gjort i melodien i forhold til den originale 4/4 versjonen.

ALL THE THINGS YOU ARE

Text: Oscar Hammerstein II Musik: Jerome Kern

The musical score consists of five staves of music. The first staff starts with chords Em7, Am7, D7, Gmaj7, Cmaj7, F#7, Hmaj7, Hm7, and Em7. The second staff continues with A7, Dmaj7, Gmaj7, C#7, F#maj7, G#m7, C#7, and F#maj7. The third staff begins at measure 11 with A#7, D#maj7, Em7, Am7, D7, Gmaj7, and Cmaj7. The fourth staff starts at measure 16 with Cm7, Hm7, Bdim, Am7, D7, Gmaj7, and (F#7 H7). The bass line is provided below the staves.

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Kompfigur 1 a): Grunnbass:

A bass line is shown on a staff with a bass clef. It consists of eighth notes and rests. The notes are positioned above the staff, and the rests are indicated by vertical dashes. The bass line corresponds to the chords in the 5/4 time score above it.

Komfigur 1 b): Grunn- og vekselbass:

A musical score for guitar in 5/4 time with a key signature of one sharp. The top staff shows a treble clef, a sharp sign, and a '5' indicating 5/4 time. It features two chords: Em7 and Am7. The Em7 chord is shown with a bass note on the first string and a root note on the third string. The Am7 chord is shown with a bass note on the first string and a root note on the second string. The bottom staff shows a bass clef, a sharp sign, and a '5' indicating 5/4 time. It displays the bass notes for the Em7 and Am7 chords: E, B, G, D for Em7, and A, E, C, G for Am7.

Kompfigur 1 c): En akkord i takten kan spilles slik, grunn- og vekselbass:

Hmaj7

Komfigur 2 a): Grunn- og vekselbass:

Em7 Am7 D7 Gmaj7

T 8 8 5 3 3 3
A 7 9 9 5 4 4 4
B 7 7 5 7 5 5 3 5

Komfigur 2 b): Kromatisk nedadgående bevegelse:

Em7 Am7 D7 Gmaj7 C

Kompfigur 2 c): Treklangsbevegelse:

Em7 Am7 D7 Gmaj7

T 8
A 5 3 5
B 7 3 5

Kompfigur 2 d): Treklangsbevegelse:

Em7 Am7 D7 Gmaj7

T 3
A 5 3 5
B 7 3 5

Kompfigur 2 e): Diatonisk bevegelse:

Em7 Am7 D7 Gmaj7

T 8
A 5 3 5
B 2 3 5

Kompfigur 2 f): Diatonisk bevegelse:

Em7 Am7 D7 Gmaj7

T 8
A 5 3 5
B 8 7 5

Kompfigur 2 g): Kromatisk nedadgående bevegelse:

Musical notation for Kompfigur 2 g) showing chords Em7, Am7, D7, and Gmaj7. The guitar tablature below shows the strings T (top), A, and B with fingerings: 7, 9, 7; 6, 5; 5, 7; 5, 4, 3; 4, 5.

Kompfigur 3: Kromatisk nedadgående bevegelse:

Musical notation for Kompfigur 3 showing chords Em7, Am7, D7, and Gmaj7. The guitar tablature below shows the strings T, A, and B with fingerings: 7, 9, 7; 6, 5; 5, 7, 6; 5, 4; 5, 4, 3; 5, 4.

Kompfigur 4: Kromatisk nedadgående bevegelse:

Musical notation for Kompfigur 4 showing chords Em7, Am7, D7, and Gmaj7. The guitar tablature below shows the strings T, A, and B with fingerings: 7, 9, 7; 6, 5; 5, 7, 6; 5, 4; 5, 4, 3; 5, 4.

Kompfigur 5: Treklangsbevegelse:

Musical notation for Kompfigur 5 showing chords Em7, Am7, D7, and Gmaj7. The guitar tablature below shows the strings T, A, and B with fingerings: 0, 0, 0, 0, 0; 0, 0, 0, 0, 0; 5, 4, 0, 4, 4; 2, 3, 2, 3, 5.

Komfigur 6: Diatonisk bevegelse:

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure is E minor 7 (Em7), the second is A minor 7 (Am7), the third is D 7, and the fourth is G major 7 (Gmaj7). The bottom staff is a guitar tablature staff with six strings labeled T, A, and B from top to bottom. The tablature shows fingerings for each note: 8, 5, 5; 3, 5; 4, 5.

Komfigur 7: Kromatisk oppadgående bevegelse:

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure is E minor 7 (Em7), the second is A minor 7 (Am7), the third is D 7, and the fourth is G major 7 (Gmaj7). The bottom staff is a guitar tablature staff with six strings labeled T, A, and B from top to bottom. The tablature shows fingerings for each note: 8, 9, 5, 5; 3, 5; 4, 5; 3, 4, 5.

OVERSIKT OVER BOKENS KOMFIGURER

For enkelhets skyld er disse skrevet i C.

1. "Fire flate":

Musical notation for 'Fire flate' in C major. The top staff shows a treble clef, a 'C' key signature, and four measures of chords: C, E, G, and A. The bottom staff shows a bass clef, a 'C' key signature, and four measures of bass notes: E, G, B, and D. The bass notes are marked with '3' under the strings and '5' above the strings.

2. Grunnbass:

Musical notation for Grunnbass in C major. The top staff shows a treble clef, a 'C' key signature, and four measures of chords: C, E, G, and A. The bottom staff shows a bass clef, a 'C' key signature, and four measures of bass notes: G, B, D, and F. The bass notes are marked with '5' above the strings and '3' under the strings.

3. Grunn- og vekselbass:

Musical notation for Grunn- og vekselbass in C major. The top staff shows a treble clef, a 'C' key signature, and four measures of chords: C, E, G, and A. The bottom staff shows a bass clef, a 'C' key signature, and four measures of bass notes: G, B, D, and F. The bass notes are marked with '5' above the strings and '3' under the strings.

4. Grunnbass:

Musical notation for Grunnbass in C major. The top staff shows a treble clef, a 'C' key signature, and four measures of chords: C, E, G, and A. The bottom staff shows a bass clef, a 'C' key signature, and four measures of bass notes: E, G, B, and D. The bass notes are marked with '3' under the strings and '5' above the strings.

5. Grunn- og vekselbass:

C

T
A
B
3 5 3 3 3

6. Grunn- og vekselbass:

C

T
A
B
5 3 3 3

7. Grunnbass:

C

T
A
B
3 5 3 3

8. Grunn- og vekselbass:

C

T
A
B
3 5 3 3

9. Grunn- og vekselbass:

C

The musical notation consists of two staves. The top staff is a five-line staff with a treble clef, a common time signature, and a key signature of C major (no sharps or flats). It features a bass clef at the beginning and a 'C' above it. The notes are: quarter note on the 4th line, eighth note on the 3rd line, quarter note on the 2nd line, eighth note on the 1st line, and a half note on the 3rd line. The bottom staff is a six-string guitar neck. The strings are labeled T (top), A, and B from left to right. Fret numbers are indicated below each string: 3, 5, 3, 3, 3.

10. Treklangbevegelse i bassene:

C

The musical notation consists of two staves. The top staff is a five-line staff with a treble clef, a common time signature, and a key signature of C major (no sharps or flats). The notes are: quarter note on the 4th line, eighth note on the 3rd line, quarter note on the 2nd line, eighth note on the 1st line, and a half note on the 3rd line. The bottom staff is a six-string guitar neck. The strings are labeled T (top), A, and B from left to right. Fret numbers are indicated below each string: 3, 5, 3, 0, 3.

11. Diatonisk bevegelse i bassene:

C

The musical notation consists of two staves. The top staff is a five-line staff with a treble clef, a common time signature, and a key signature of C major (no sharps or flats). The notes are: quarter note on the 4th line, eighth note on the 3rd line, quarter note on the 2nd line, eighth note on the 1st line, and a half note on the 3rd line. The bottom staff is a six-string guitar neck. The strings are labeled T (top), A, and B from left to right. Fret numbers are indicated below each string: 3, 5, 3, 5, 7.

12. Med kromatisk ledetone:

C

The musical notation consists of two staves. The top staff is a five-line staff with a treble clef, a common time signature, and a key signature of C major (no sharps or flats). The notes are: quarter note on the 4th line, eighth note on the 3rd line, quarter note on the 2nd line, eighth note on the 1st line, and a half note on the 3rd line. The bottom staff is a six-string guitar neck. The strings are labeled T (top), A, and B from left to right. Fret numbers are indicated below each string: 3, 5, 3, 3, 4.

3/4 JAZZVALS

13. Grunnbass:

C

The musical notation consists of two staves. The top staff is a treble clef staff with a 'C' above it, indicating common time (3/4). It shows a bass line with quarter notes and half notes. The bottom staff is a guitar neck diagram with three horizontal lines representing strings. The first string (T) has a note at the 3rd fret. The second string (A) has notes at the 5th and 3rd frets. The third string (B) has notes at the 5th and 3rd frets. Measures are separated by vertical bar lines.

14. Grunn- og vekselbass:

C

The musical notation consists of two staves. The top staff is a treble clef staff with a 'C' above it, indicating common time (3/4). It shows a bass line with quarter notes and eighth notes. The bottom staff is a guitar neck diagram with three horizontal lines representing strings. The first string (T) has a note at the 3rd fret. The second string (A) has notes at the 5th and 3rd frets. The third string (B) has notes at the 5th and 3rd frets. Measures are separated by vertical bar lines.

15. Grunn- og vekselbass:

C

The musical notation consists of two staves. The top staff is a treble clef staff with a 'C' above it, indicating common time (3/4). It shows a bass line with quarter notes and eighth notes. The bottom staff is a guitar neck diagram with three horizontal lines representing strings. The first string (T) has a note at the 3rd fret. The second string (A) has notes at the 5th and 3rd frets. The third string (B) has notes at the 5th and 3rd frets. Measures are separated by vertical bar lines.

16. Kromatisk oppadgående bevegelse:

The musical notation consists of two staves. The top staff is a treble clef staff with a 'C' above it, indicating common time (3/4). It shows a bass line with quarter notes and eighth notes. The bottom staff is a guitar neck diagram with three horizontal lines representing strings. The first string (T) has a note at the 3rd fret. The second string (A) has notes at the 5th and 3rd frets. The third string (B) has a note at the 3rd fret. A sharp sign is placed above the 4th fret of the B string, indicating an upward chromatic movement. Measures are separated by vertical bar lines.

17. Treklangbevegelse:

C

T
A
B

3 5 0 3

18. Treklangbevegelse:

C

T
A
B

3 5 0 3 3

19. Diatonisk bevegelse:

C

T
A
B

3 5 0 2

20. Nedadgående kromatisk bevegelse:

C

T
A
B

3 5 7 3 2

21. Treklangbevegelse:

A musical score for a guitar in common time (indicated by 'C'). The top staff shows a treble clef and a '3' indicating three measures. The first measure consists of a single eighth note followed by a double bar line. The second measure contains a C major chord (three vertical stems) followed by a double bar line. The third measure contains another C major chord followed by a double bar line. The bottom staff shows the guitar's six strings labeled T, A, B from left to right. The first string (T) has a '5' above it. The second string (A) has a '5' above it. The third string (B) has a '3' above it. The fourth string has a '0' below it. The fifth string has a '5' above it. The sixth string has a '5' above it.

5/4 JAZZVALS

For enkelhets skyld er disse skrevet i Em7 og Am7.

22. Grunn- og vekselbass:

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. It features two chords: Em7 and Am7. The Em7 chord is played with a bass note on the first string and a 6th string power chord. The Am7 chord is played with a bass note on the first string and a 5th string power chord. The bottom staff shows the corresponding fingerings for each chord on a standard six-string guitar neck.

T		8		8		5	
A		9		9		5	
B	7		7		5		7

23. Kromatisk nedadgående bevegelse:

A musical score for guitar in E major (one sharp) and common time (indicated by '4'). The score consists of two measures. The first measure shows the chord Em7, with the bass string (B) being muted (indicated by a vertical line). The second measure shows the chord Am7, with the bass string (B) being muted. The strings are labeled from top to bottom as G, D, A, E, B, and G. The frets are numbered 1 through 6 across the strings.

24. Kromatisk nedadgående bevegelse:

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The first measure contains a G major chord (Em7) followed by a G minor chord (Am7). The second measure contains a G major chord (Em7) followed by a G minor chord (Am7). The bottom staff shows a bass clef and a time signature of 4/4. It features a bass line with notes corresponding to the chords above: a G note, a B note, an A note, a C note, a G note, a B note, and an A note.

25. Treklangbevegelse:

A musical score for guitar in E major (one sharp) and common time (indicated by '4'). The score consists of two measures. The first measure shows the chord Em7, which is typically composed of the notes B, G, D, and E. The second measure shows the chord Am7, which is typically composed of the notes C# (D), G, B, and E. The guitar neck diagram below the staff shows the fingerings for these chords.

26. Treklangbevegelse:

Guitar tablature for the first 12 measures of the solo. The key signature is E major (no sharps or flats). The time signature is 4/4. The first measure shows an Em7 chord (B, D, G) with a bass note on the 5th string. The second measure shows an A7 chord (E, G, B, D) with a bass note on the 5th string. The third measure shows an Em7 chord (B, D, G) with a bass note on the 5th string. The fourth measure shows an A7 chord (E, G, B, D) with a bass note on the 5th string. The fifth measure shows an Em7 chord (B, D, G) with a bass note on the 5th string. The sixth measure shows an A7 chord (E, G, B, D) with a bass note on the 5th string. The seventh measure shows an Em7 chord (B, D, G) with a bass note on the 5th string. The eighth measure shows an A7 chord (E, G, B, D) with a bass note on the 5th string. The ninth measure shows an Em7 chord (B, D, G) with a bass note on the 5th string. The tenth measure shows an A7 chord (E, G, B, D) with a bass note on the 5th string. The eleventh measure shows an Em7 chord (B, D, G) with a bass note on the 5th string. The twelfth measure shows an A7 chord (E, G, B, D) with a bass note on the 5th string.

27. Diatonisk bevegelse:

A musical score for guitar in G major (one sharp) and common time (indicated by a '4'). The score consists of two measures. The first measure starts with an Em7 chord, indicated by the letters 'E', 'M', and '7' above the staff. It features a bass note on the A string and a treble note on the E string. The second measure starts with an Am7 chord, indicated by the letters 'A', 'm', and '7' above the staff. It features a bass note on the D string and a treble note on the A string. The notes are represented by black dots on the strings, with vertical stems extending downwards.

28. Diatonisk bevegelse:

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. It features two chords: Em7 (with a bass note) followed by Am7. The bottom staff shows the corresponding fingerings for a standard tuning guitar: T (index) at 8, A (middle) at 9, B (ring) at 7, G (pinky) at 8, E (ring) at 7, and D (pinky) at 5. The 5/4 time signature is indicated by a vertical bar line with a '5' above it.

29. Diatonisk bevegelse:

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. It features two chords: Em7 on the first beat and Am7 on the fifth beat. The Em7 chord is played with a bass note on the G string and a power chord on the D string. The Am7 chord is also a power chord. The bottom staff shows the corresponding fingerings for each chord: T (index) on the 8th fret of the A string, A (middle) on the 9th fret of the D string, B (ring) on the 7th fret of the G string; and for Am7: 5 (index) on the 5th fret of the A string, 5 (middle) on the 5th fret of the D string, and 7 (ring) on the 7th fret of the G string.

30. Treklangbevegelse:

A musical score for guitar in G major (one sharp) and common time (indicated by a '4'). The score consists of two measures. The first measure contains the chord 'Em7' and the second measure contains the chord 'Am7'. The notes are indicated by black dots on the strings, with horizontal bars above them representing the frets. The tablature below shows the corresponding fingerings: the first measure uses the 3rd, 3rd, and 4th fingers; the second measure uses the 5th, 5th, and 3rd fingers. The tablature is labeled with 'T', 'A', and 'B' on the left, and '3', '4', '7', '3', '5', '3', and '7' below the strings.

31. Kromatisk oppadgående bevegelse:

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. It features two chords: Em7 (three notes) and Am7 (four notes). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a bass line with notes corresponding to the chords above.

32. Kromatisk nedadgående bevegelse:

A musical score for guitar in G major (one sharp) and common time (indicated by a '4'). The top staff shows a treble clef, a key signature of one sharp, and a 5/4 time signature. The first measure contains a 16th-note chord (Em7) followed by a 16th note (B). The second measure contains a 16th note (A), a 16th note (G), and a 16th note (D). The third measure contains a 16th note (C), a 16th note (E), and a 16th note (G). The fourth measure contains a 16th note (B), a 16th note (A), and a 16th note (D). The bottom staff shows a bass clef, a key signature of one sharp, and a 5/4 time signature. The notes correspond to the chords above them: B, G, D, C, E, G.

**TORE MORTEN ANDREASSEN
KARSTEN ANDERSEN**

Gitarkompbok 4

Standardjazz for fingerspillsgitar

Hvordan komper man standardjazz? Hva kjennetegner denne musikken, og hvilke kompfigurer er det vanlig å bruke? Dette og andre temaer tas opp og forklares i denne boken. Boken er ment for deg som ønsker å lære mer om ulike måter å kompe på.

Ved hjelp av melodieksempler gjennomgås ulike typer komp med fingerspillsteknikk. Boken er delt inn i ni kapitler som omhandler komp av standardjazz. Kjente melodier danner basis for å skape et stilriktig komp. Grunnprinsippet er at gitaren alene skal kunne låte som et fullverdig komp. Det vil si at man spiller både bassakkord og rytmeksjonsfigurer.

Gjennom boken blir du kjent med kompteknikker som viser hvordan du kan spille bassfigurer sammen med akkordene. Kompeksemplene forklares både ved hjelp av noter og tabulatur. Hvert melodieksempel følges av illustrasjoner som viser kompfigurer og akkorder.



Tore Morten Andreassen

Førsteamanuensis i rytmisk gitar ved Høgskolen i Tromsø, Musikkonservatoriet, siden 2000. Utdannet ved Berklee College Of Music, Guildhall School Of Music & Drama i London, Musikkonservatoriet i Tromsø og Musikkonservatoriet i Kristiansand. Har utgitt CD'ene: HOT FINGERS og ACCORDIOMANIA.



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Førstelektor i gitar ved Høgskolen i Tromsø, Musikkonservatoriet, siden 1975. Utdannet ved Musikhøgskolen i Oslo og Guildhall School of Music & Drama i London. Debuterte som gitarist i 1980. Medvirkende på Marit Bocckelies CD og visebok: MARIT'S DRIKKEVISER.

Andreassen og Andersen har i samarbeid utgitt GITARKOMPBOOK 1, 2 & 3 samt notearrangement av OLE GUAPA og PIETRO FROSINI FOR TWO GUITARS, VOL. 1 & 2.



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