Session #3

Blues

Now's The Time
Blues In The Closett
Minor Blues In C
Whim's Of Chambers
G-minor Blues

Holger Mantei

Session # 3
Blues

1 **Now's The Time** **S.06**
(Charlie Parker)

2 **Blues In The Closett** **S.18**
(Oscar Pettiford)

3 **Minor Blues in C** **S.30**
(Jamey Aebersold)

4 **Whim's Of Chambers** **S.42**
(Paul Chambers)

5 **G-minor Blues** **S.54**
(V. Schmidt)

Arranged by Holger Mantei

Impressum

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Zur Arbeit Mit Diesem Buch:

Dieser Sessionband bietet 5 Arrangements bekannter Blues-Stücke für alle Melodie-Instrumente, die in C, Bb und Eb gestimmt sind**,** im speziellen für das Alt- und Tenorsaxofon, sowie für Piano und Bass.

Ich habe versucht, die Noten so zu gestalten, dass ein kreativer Umgang und ein Spielen in verschiedenen Kombinationen möglich ist. Es handelt sich hier um Bluesstücke, über die in der Regel eine Improvisation stattfindet. Wie lange ein Solo dauert, entscheidet der Solist. Das passende Tonmaterial für das Solo ist notiert. Jetzt heißt es ‚TUN'!

Die Legende am Anfang zeigt sehr übersichtlich den Ablauf und die Form, weiterhin Tempo und Rhythmus.

Die **Melodie** kann von jedem C-Instrument, vom Saxofon oder Piano gespielt werden.

Der **Klavier**part umfasst Begleitakkorde, die als Basis des freien Compings anzusehen sind. Hier gibt es viele Möglichkeiten, eigene Voicings zu kreiren.

Eine **Gitarre** kann sich aus den Treble- oder Pianonoten einen eigenen Part erschaffen. Die Akkordsymbole sind überall vorhanden.

Der **Bass** kann auch auf einem Keyboard gespielt werden. Das Überprüfen und Ausprobieren der Lagen gehört zum natürlichen, kreativen Umgang mit dem Notenmaterial. Der hier notierte Walking Bass ist ein Vorschlag - das ‚freie Walken' ist natürlich ein Ziel des Bass-Spiels. Wer sich traut, probiert es aus.

Für das **Schlagzeug** ist der Grundrhythmus angegeben, auf eine Notation habe ich verzichtet. Wenn kein Schlagzeuger vorhanden ist, übernimmt das Keyboard den Rhythmuspart. Ein Style wird in der Legende vorgeschlagen, muss aber überprüft werden, denn jedes Keyboard ist anders programmiert. Es bietet sich an, Bass- und Drumpart am Keyboard in einer Person zu vereinen. Die Unterforderung, nur mit einer Hand Bass zu spielen, wird ein wenig aufgehoben. Dieser Spieler wird zum Herzstück der Band und ist der Hüter von Zeit und Form. Er zählt das Stück an und auch das Abspielen von Drumfills und -variationen gehört zu seinen Aufgaben.

So sind viele Kombinationen von Zusammenspiel möglich: Die Kleinstbesetzung von 2 Spielern (Piano und Bass-Drums) kann auf ein großes Ensemble aufgestockt werden.

Das Hören der Originale hilft, eine Klangvorstellung zu entwickeln, um zu einer guten, eigenen Interpretation zu gelangen. Die Freiheit, Form, Rhythmus, Tempo und Akkorde zu verändern, ist in der modernen Musik immer vorhanden, aber der Sinn eines Stückes sollte erhalten bleiben. Die Noten müssen lebendig werden, scheut Euch nicht, Neues auszuprobieren.

Und jetzt, viel Spaß!

Initiative B statt H

Noch etwas in eigener Sache:
Ich möchte alle Musiker und diejenigen, die im Bereich Musik tätig sind, auffordern, endlich den Ton H in Deutschland in den Ton B umzubenennen!
Wir müssen ein Ende des Verwirrspiels H – B – Bb – Bes – His – Bis herbeiführen und den Fehler des Mittelalters korrigieren.

Die Stammtonreihe lautet logischerweise:

A – B – C – D – E – F – G

Zur Erinnerung: ein Mönch hat fälschlicherweise im Mittelalter den Ton B als H abgeschrieben und dadurch die in Deutschland übliche Tonleiter

A – **H** – C – D – E – F – G
ins Leben gerufen. Es ist Zeit, diesen Fehler endlich zu verbessern!
Neben der fehlenden Logik führt der Name H immer wieder zur Verwirrung bei der Arbeit. Auf internationaler Ebene heißt der Ton B. Fatalerweise bezeichnet B im deutschen Notensystem auch noch das erniedrigte H. Jetzt ist die Verwirrung komplett. Ich werbe dafür, folgende Bezeichnung in Sprache und Schrift zu gebrauchen:

H = B
B = Bes

Ich benutze diese Bezeichnung in meinem Buch und hoffe, dass die Anwendung dieser neuen Notennamen sich im musikalischen Alltag durchsetzt.

Now's The Time

Charlie Parker

Tonart: F-Blues

Tempo: 156

Rhythmus: Swing (ternär)

Style: Blues

Form:

A	Thema	12 Takte
A	Thema	12 Takte
B	Solo 1	offen
B	Solo 2	offen
B	Solo 3	offen
A	Thema	12 Takte
A	Thema	12 Takte

Now's The Time

Charlie Parker

BLUES in F

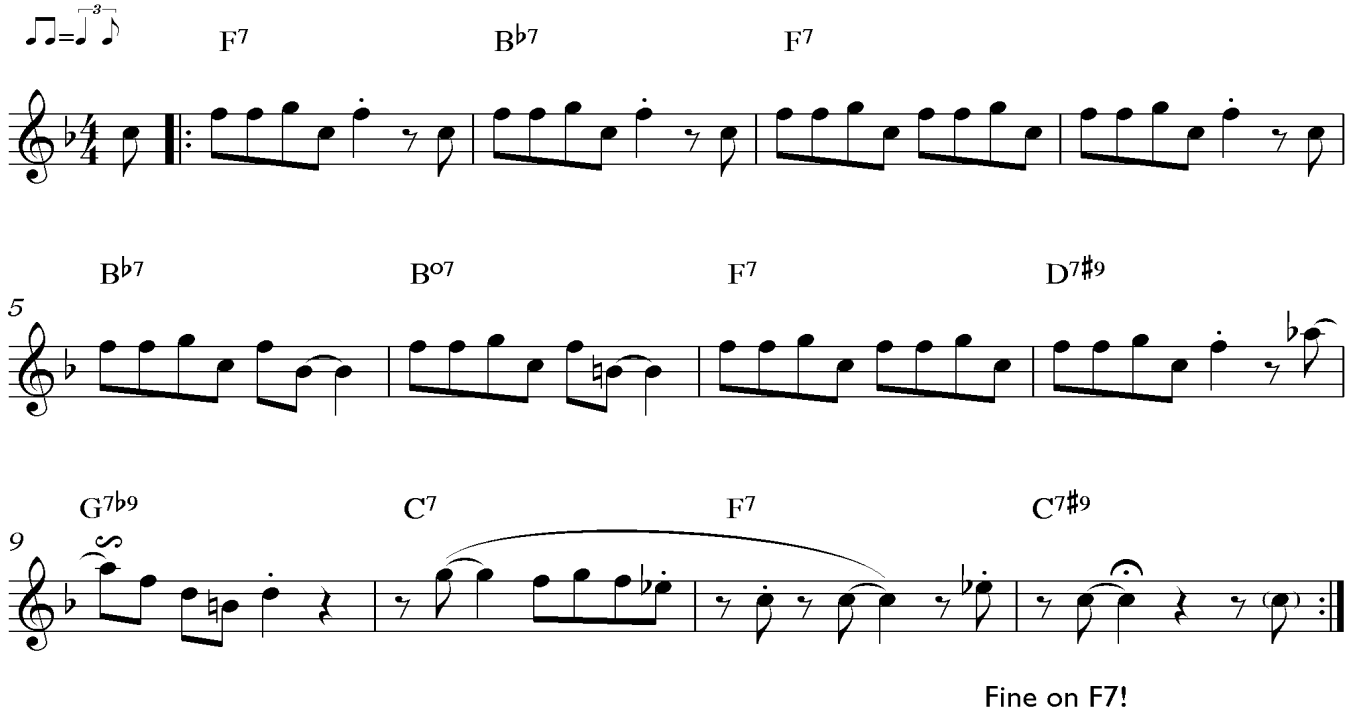
|F7	|Bb7	|F7	|F7 |
|Bb7	|B°7	|F7	|D7#9 |
|G7	|C7	|F7	|C7 |

Now's The Time

Treble

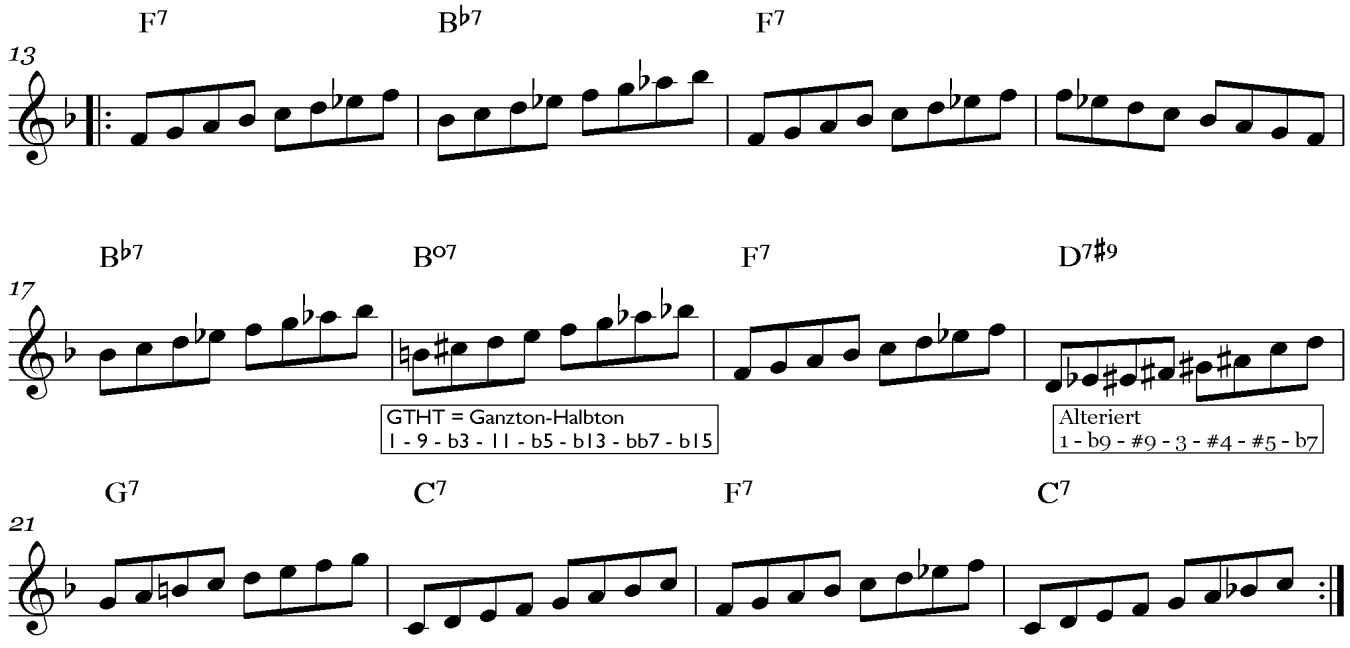
Charlie Parker

♩=156



Fine on F7!

SOLO



D.C. after last Solo

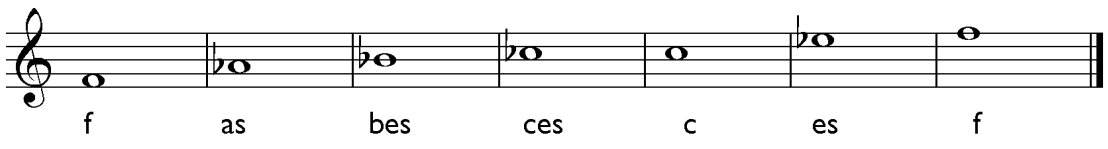
Now's The Time

Charlie Parker

BLUES in F

|F7	|Bb7	|F7	|F7 |
|Bb7	|B°7	|F7	|D7#9 |
|G7	|C7	|F7	|C7 |

Bluesscale in F: 1 - b3 - 4 - b5 - 5 - b7 - 1

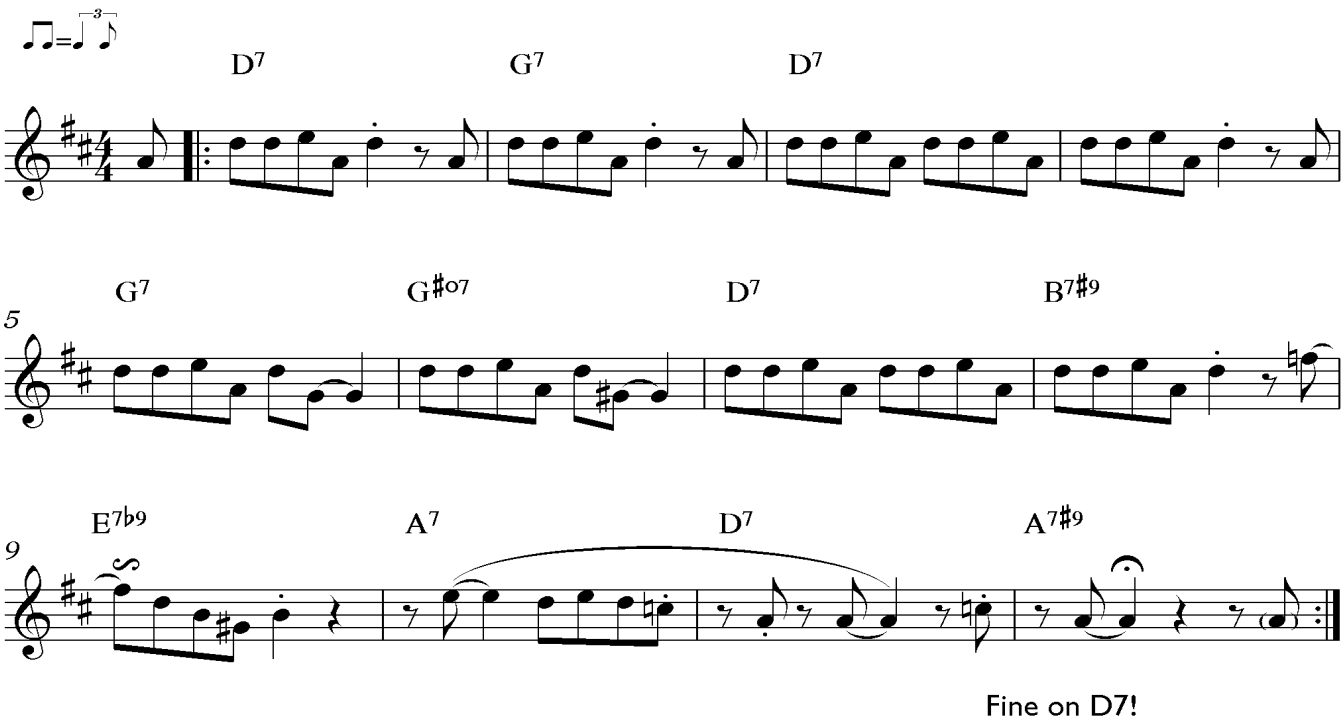


Now's The Time

Alto Saxophone

Charlie Parker

♩=156



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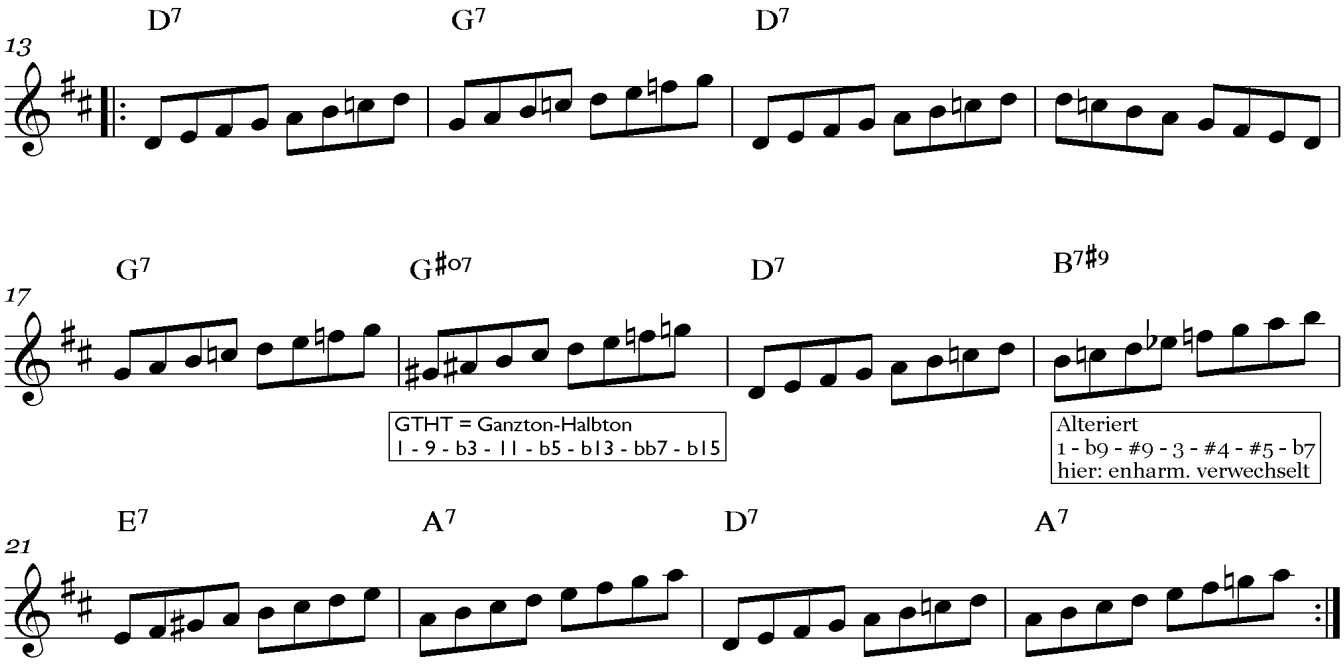


Now's The Time

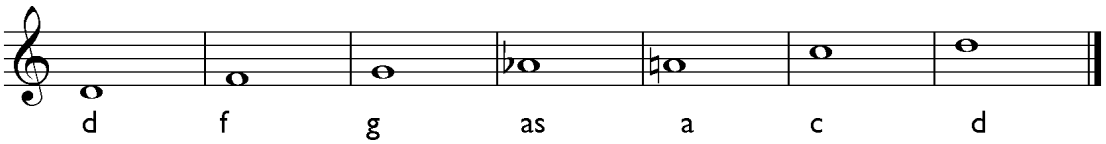
Charlie Parker

BLUES in F

Altosax (Eb-Instrumente)

|D7	|G7	|D7	|D7 |
|G7	|G#°7	|D7	|B7#9 |
|E7	|A7	|D7	|A7 |

Bluesscale in D: 1 - b3 - 4 - b5 - 5 - b7 - 1

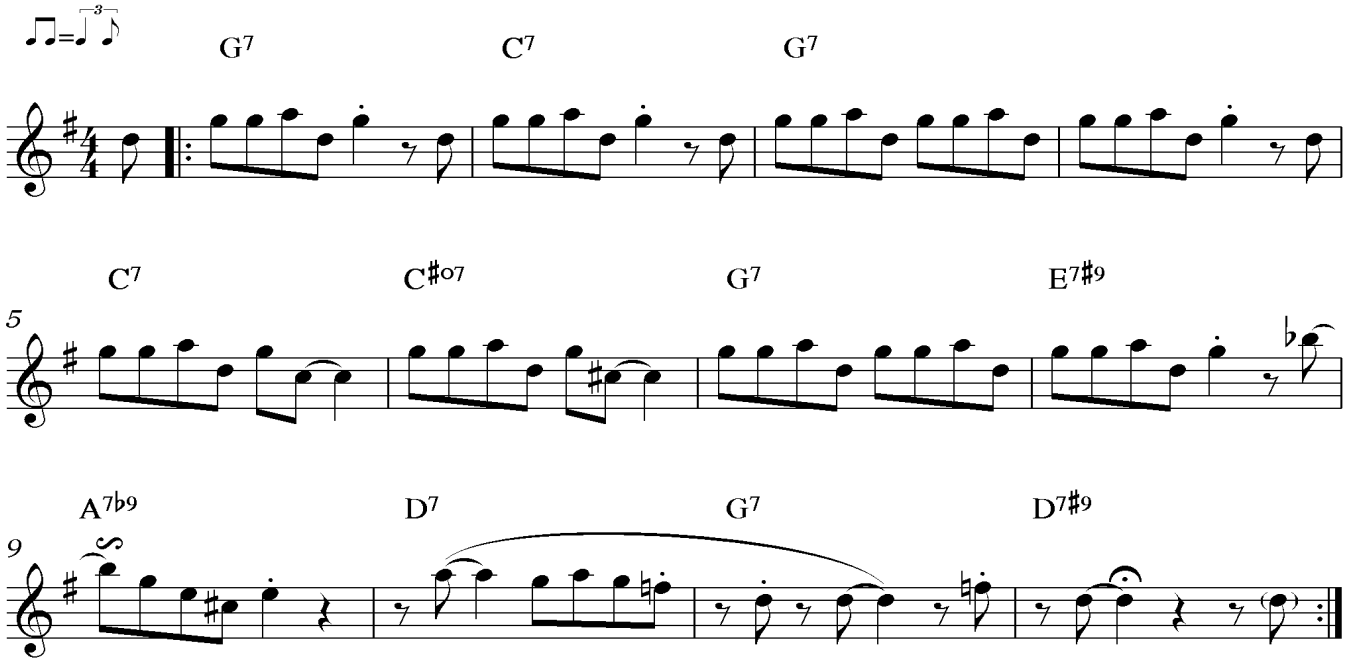


Now's The Time

Tenor Saxophone

Charlie Parker

♩=156



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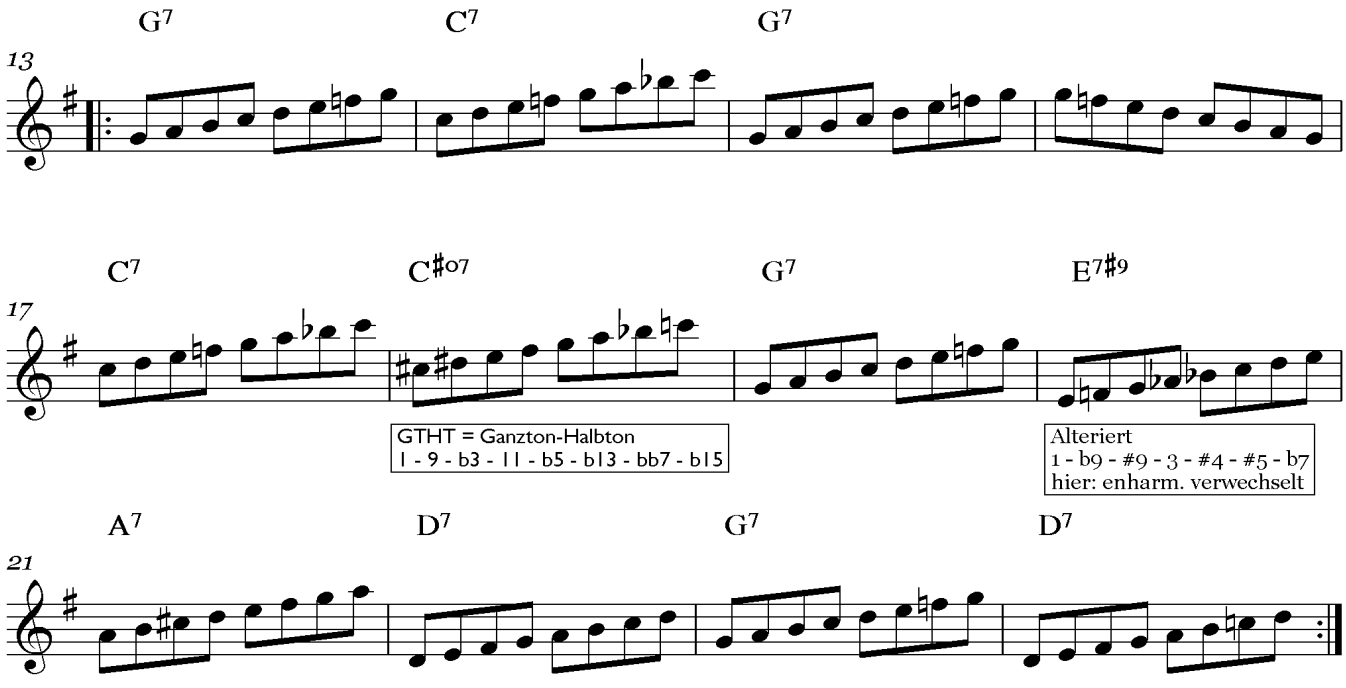


Now's The Time

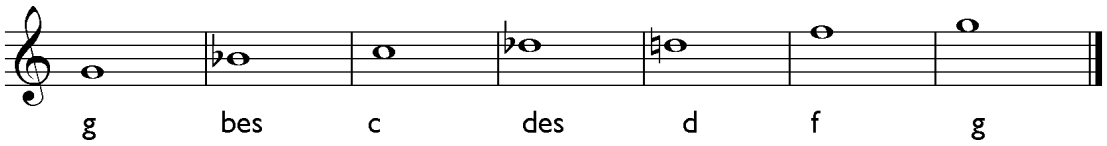
Charlie Parker

BLUES in F

Tenorsax (Bb-Instrumente)

|G7	|C7	|G7	|G7 |
|C7	|C#°7	|G7	|E7#9 |
|A7	|D7	|G7	|D7 |

Bluesscale in G: 1 - b3 - 4 - b5 - 5 - b7 - 1



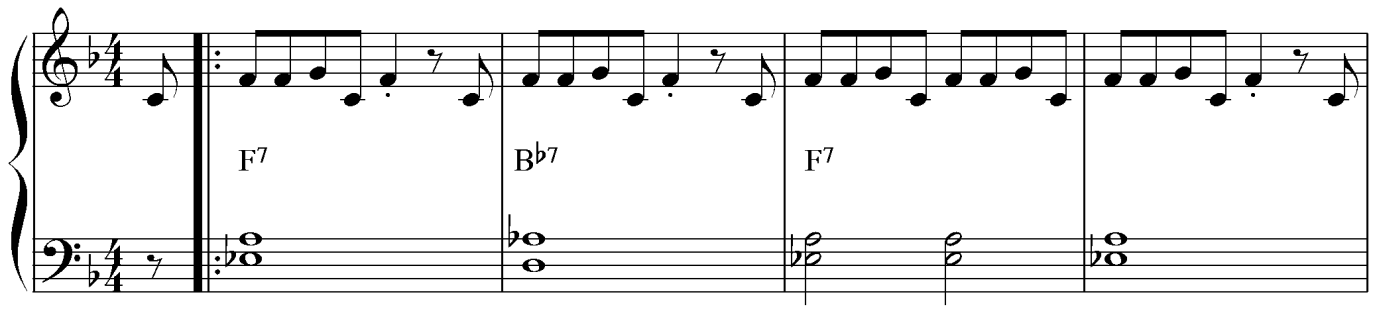
Now's The Time

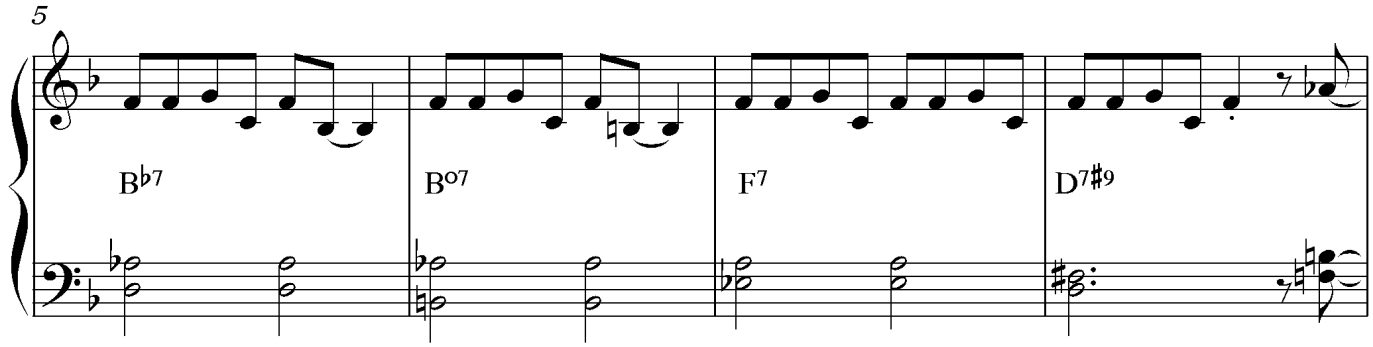
Piano

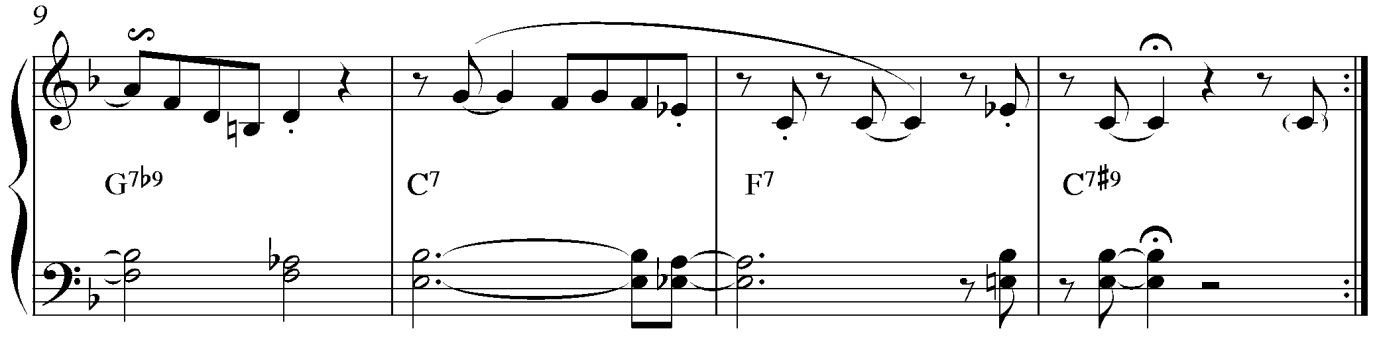
Charlie Parker

♩=156

♫=♩³♪

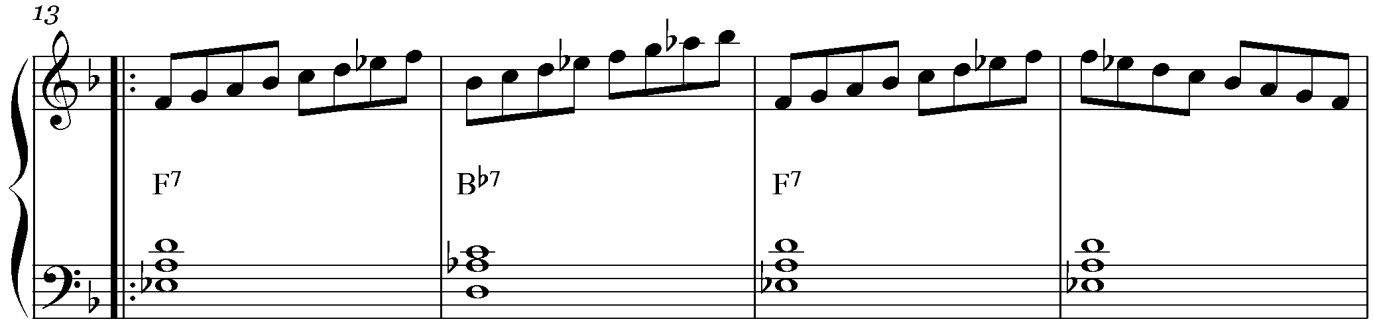






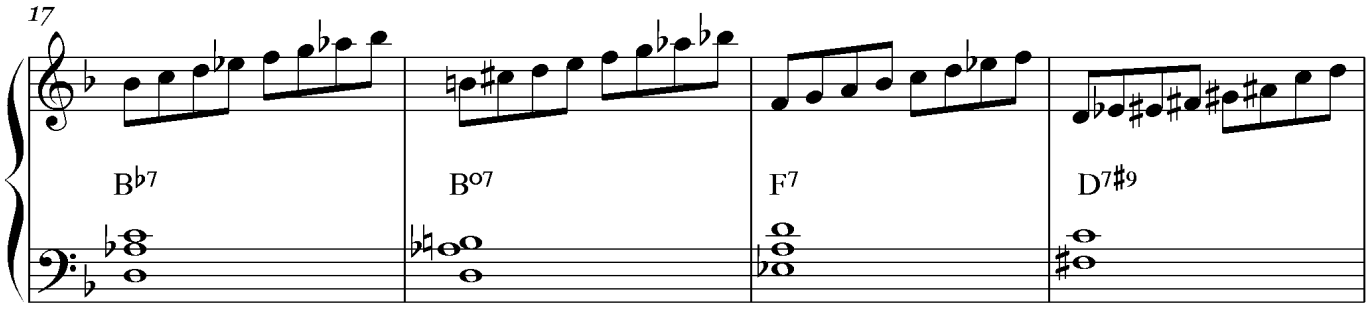
Fine on F7!

SOLO



Now's The Time
Piano

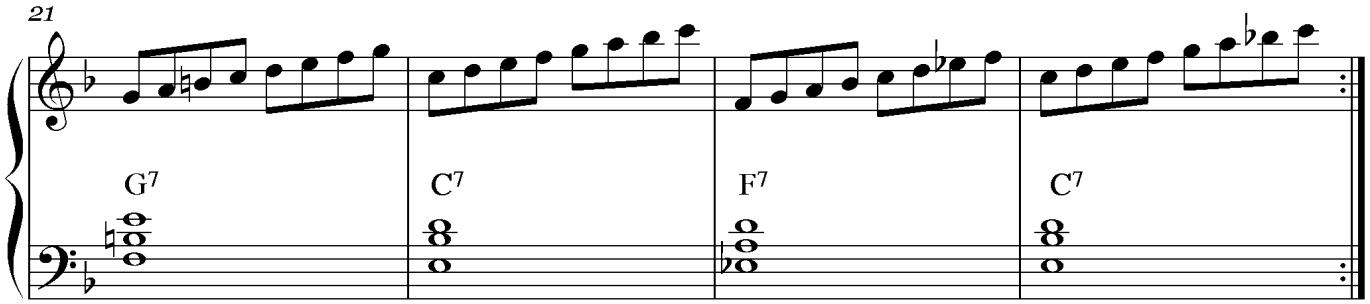
17



GTHT = Ganzton-Halbton
1 - 9 - b3 - 11 - b5 - b13 - bb7 - b15

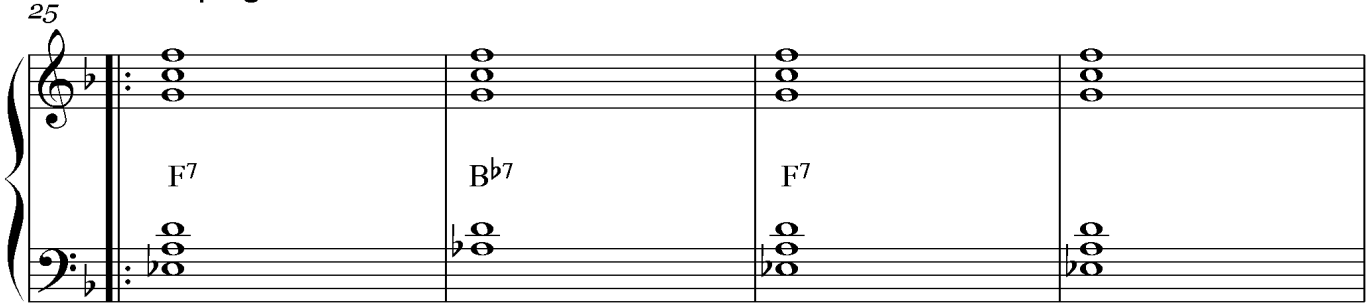
Alteriert
1 - b9 - #9 - 3 - #4 - #5 - b7

21



Comping

25



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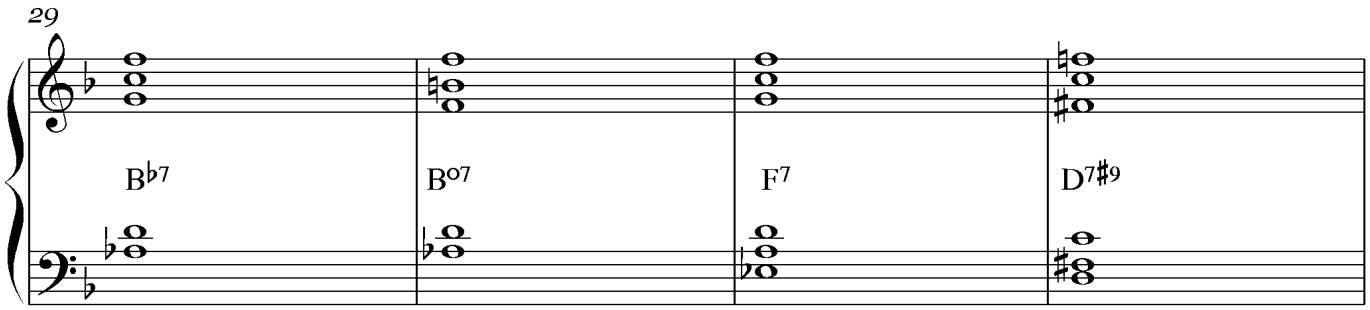

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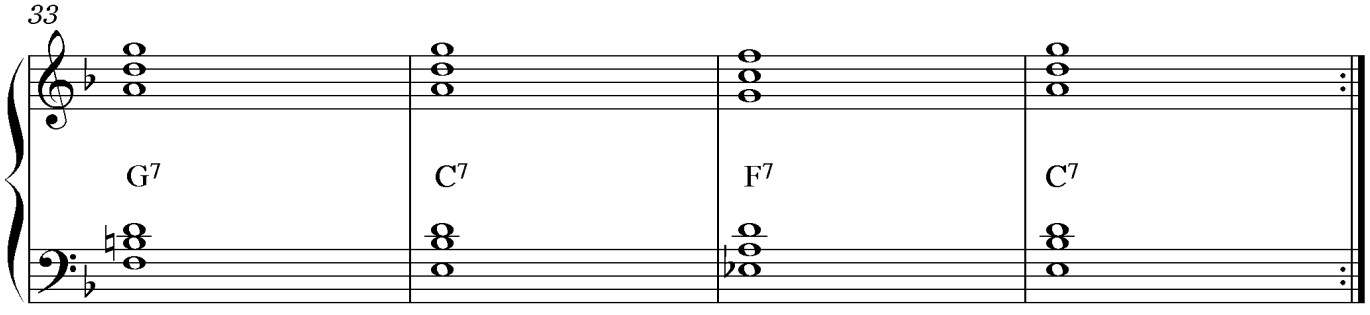


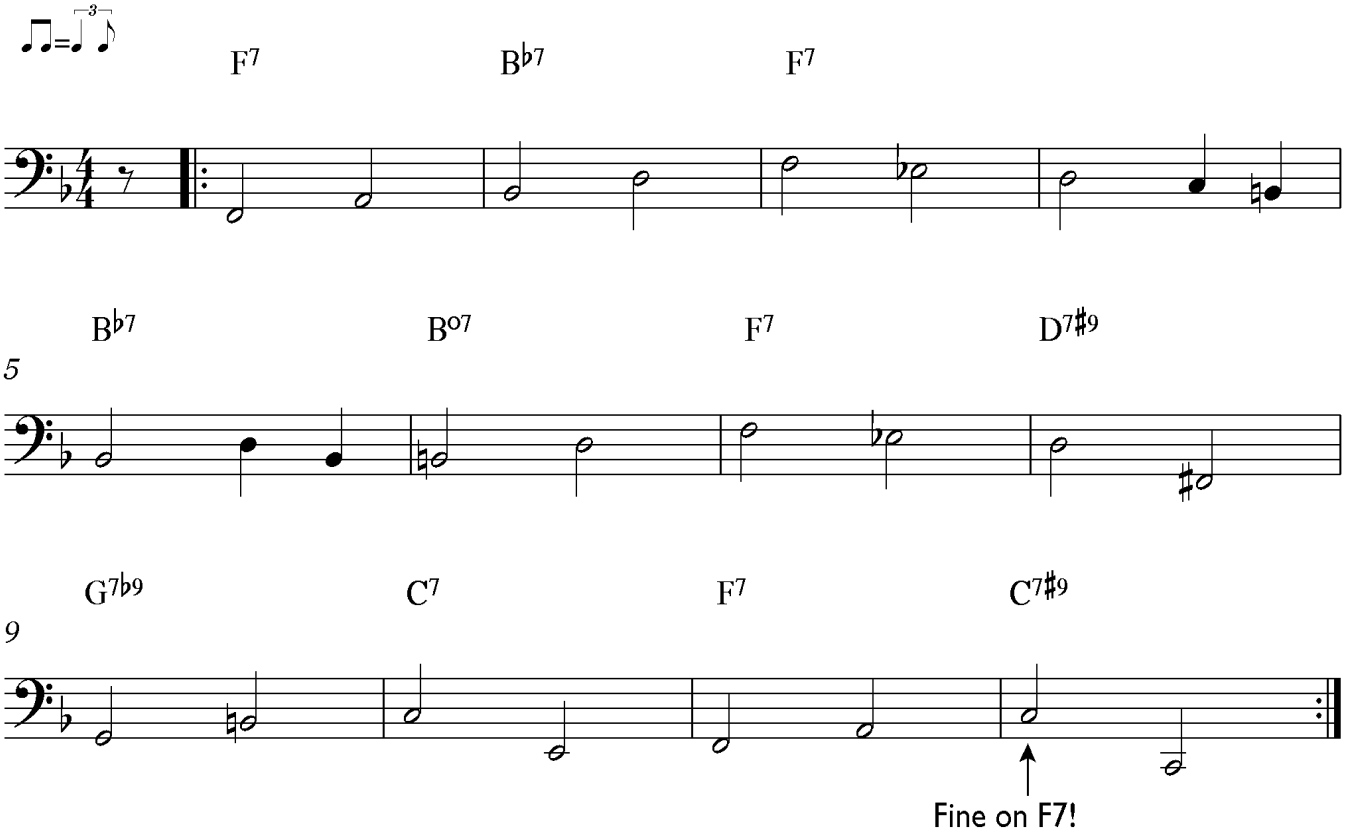
D.C. after last Solo

Now's The Time

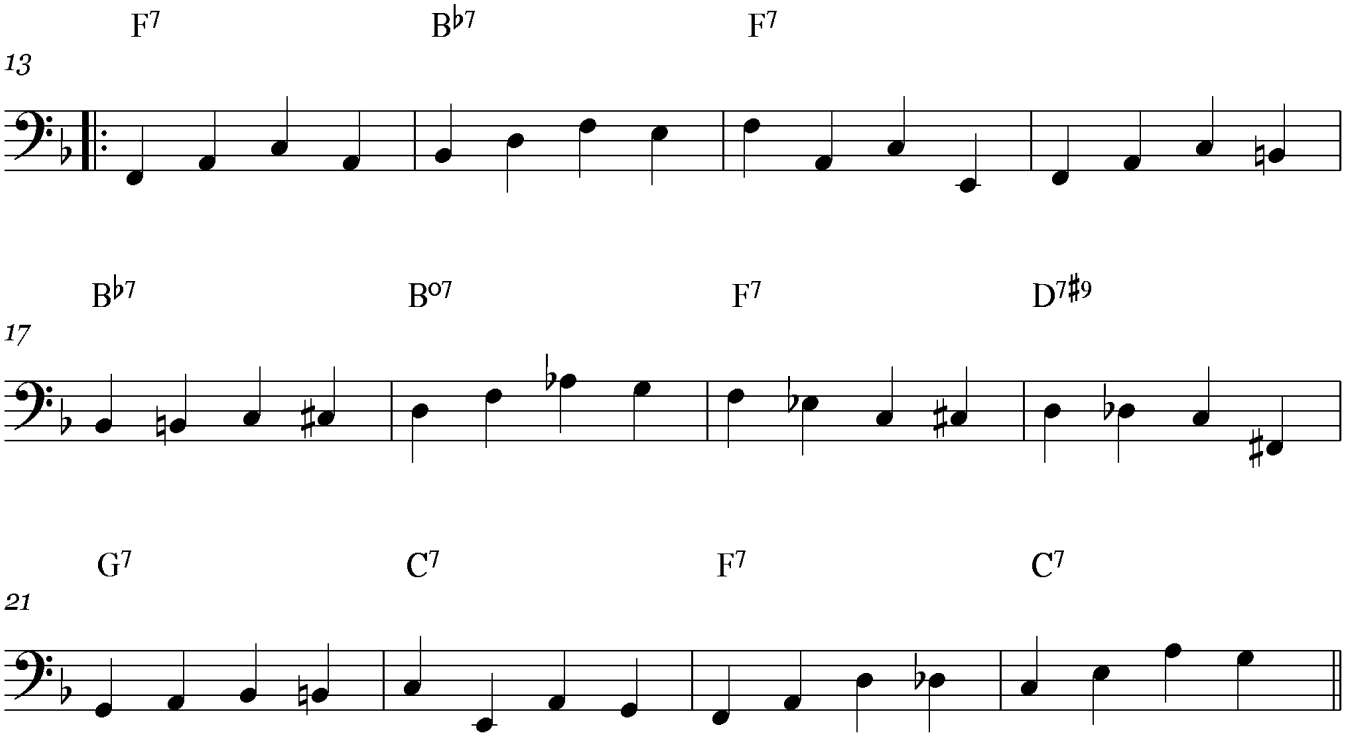
Bass

Charlie Parker

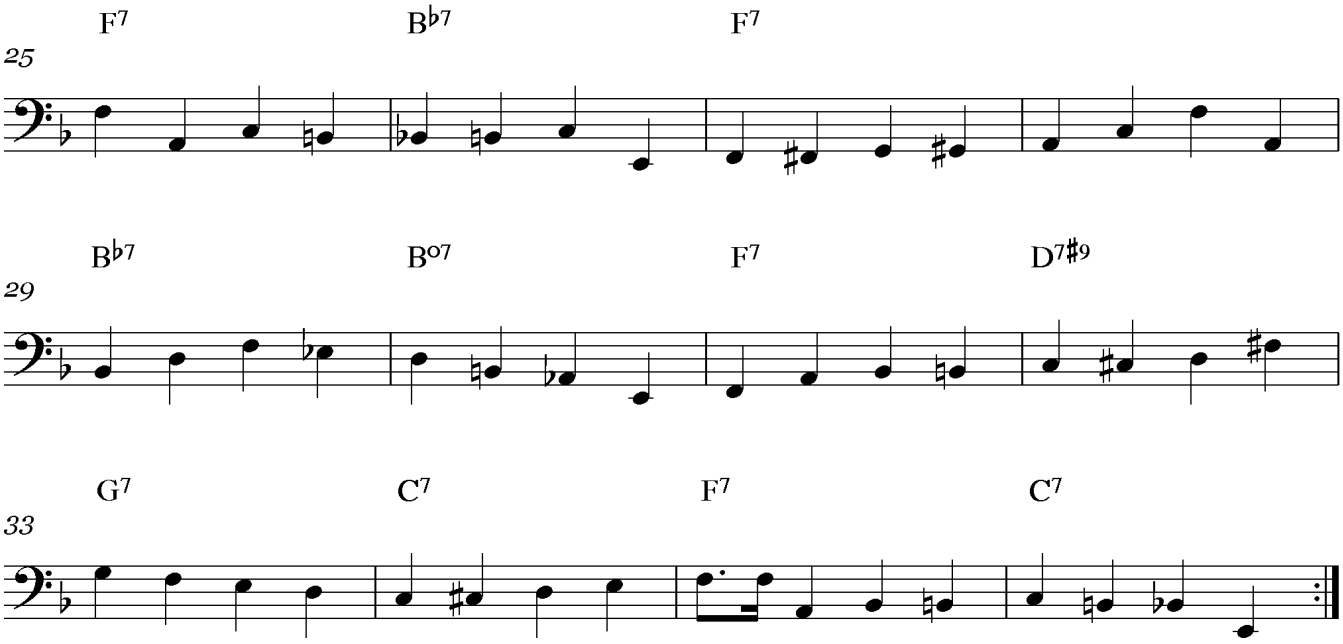
♩=156



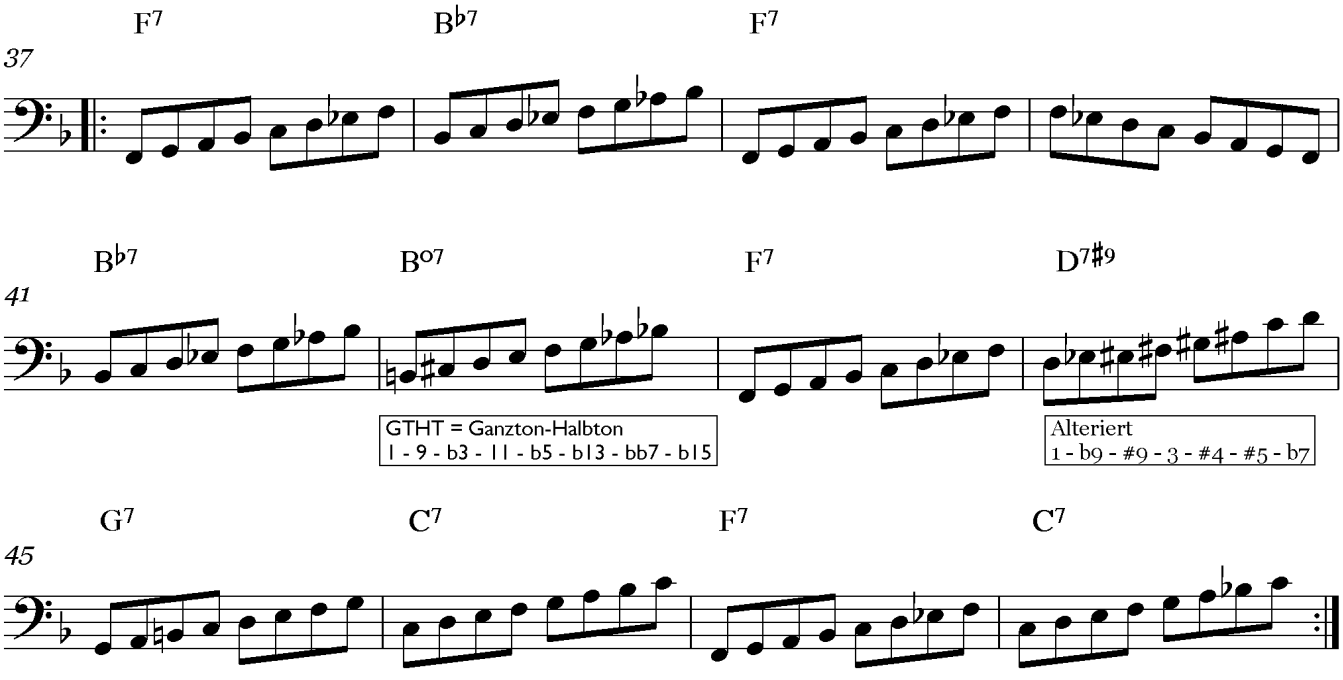
Walking Bass



Now's The Time
Bass



SOLO



D.C. after last Solo

Blues In The Closett

Oscar Pettiford

Tonart: Bb-Dur

Tempo: 132

Rhythmus: Swing (ternär)

Style: Blues

Form:

A	Thema	12 Takte
A	Thema	12 Takte
B	Solo 1	offen
B	Solo 2	offen
B	Solo 3	offen
A	Thema	12 Takte
A	Thema	12 Takte

Blues In The Closett

Oscar Pettiford

BLUES in Bb

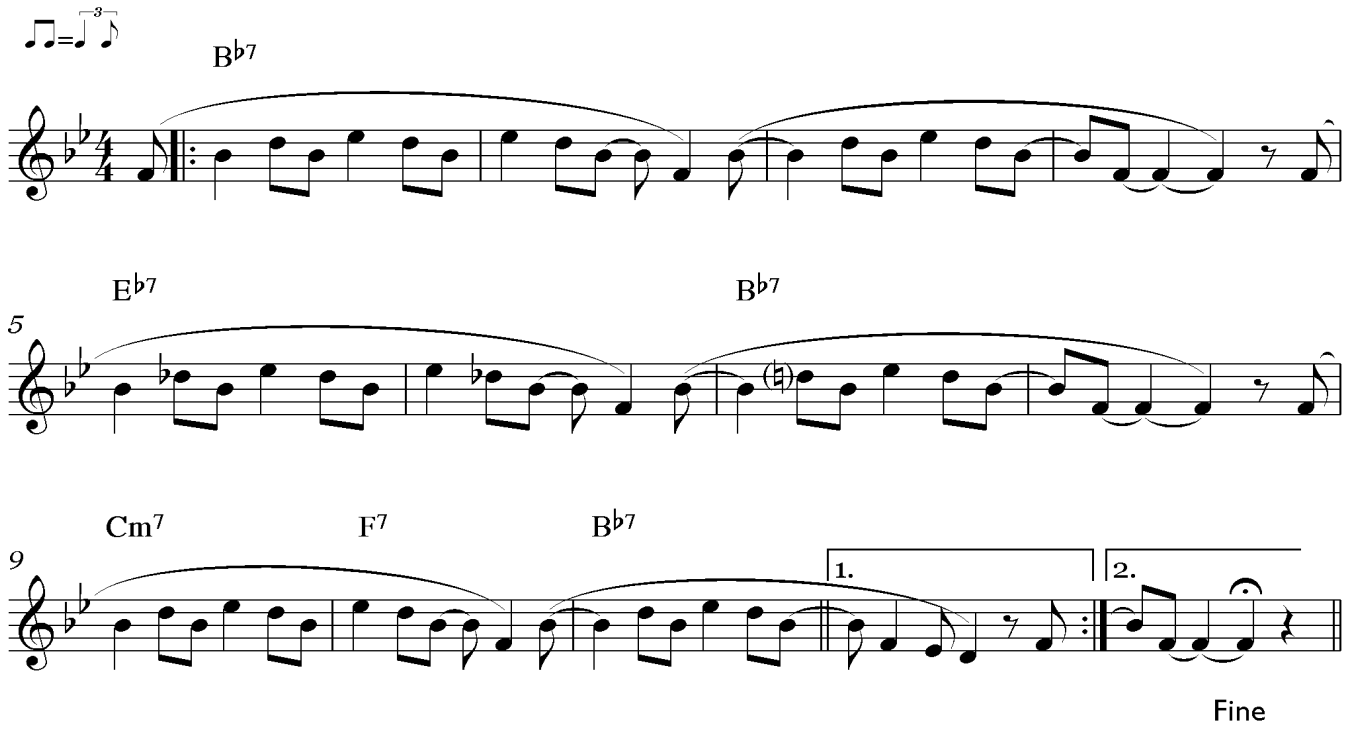
|Bb7	|Eb7	|Bb7		|Bb7			
|Eb7	|E°7	|Bb7		|G7b9			
|Cm7	|F7	|Bb7	G7b9	|Cm7	F7		

Blues In The Closett

Treble

Oscar Pettiford

♩=132



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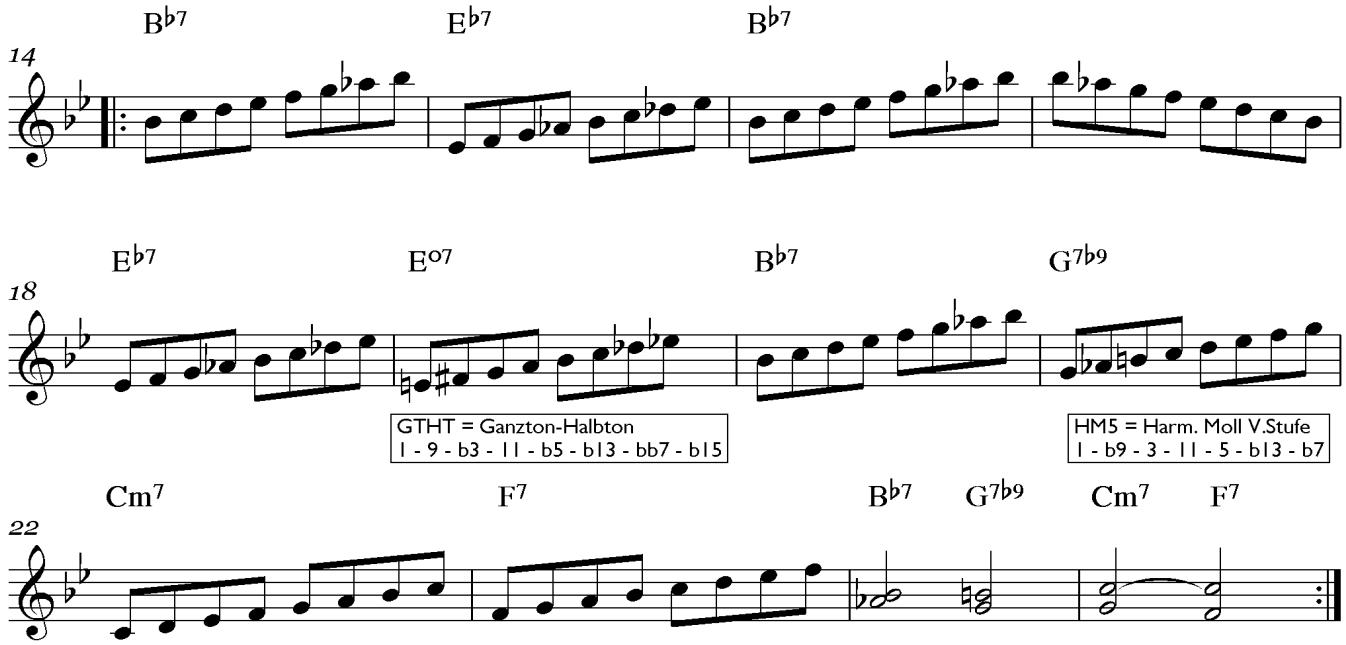


D.C. after last Solo

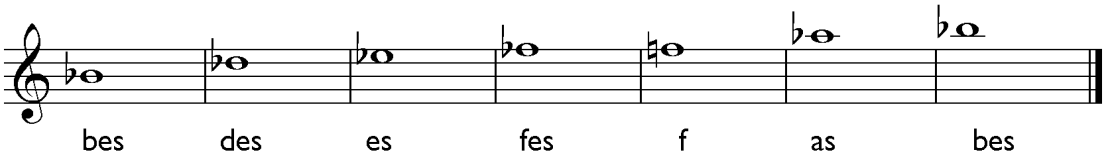
Blues In The Closett

Oscar Pettiford

BLUES in Bb

|Bb7	**|Eb7**	**|Bb7**		**|Bb7**			**|**
|Eb7	**|E°7**	**|Bb7**		**|G7b9**			**|**
|Cm7	**|F7**	**|Bb7**	**G7b9**	**|Cm7**	**F7**		**|**

Bluesscale in Bb: 1 - b3 - 4 - b5 - 5 - b7 - 1

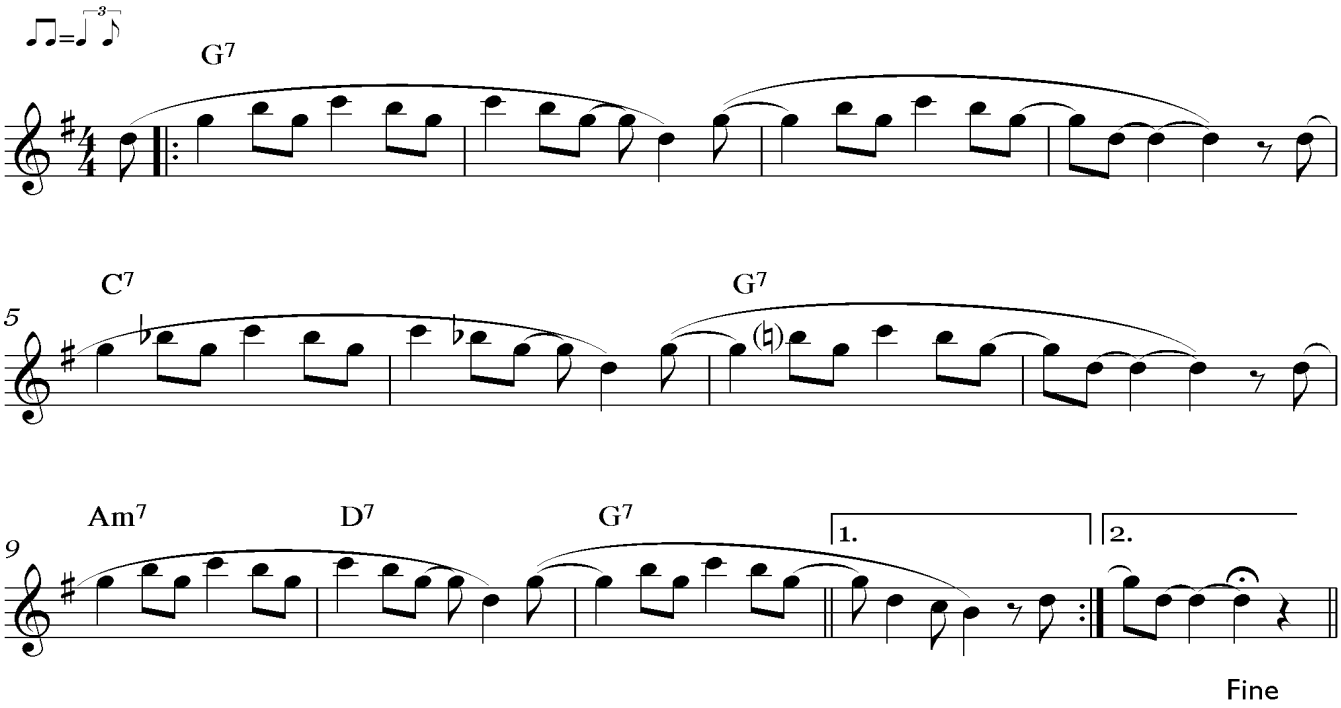


Blues In The Closett

Alto Saxophone

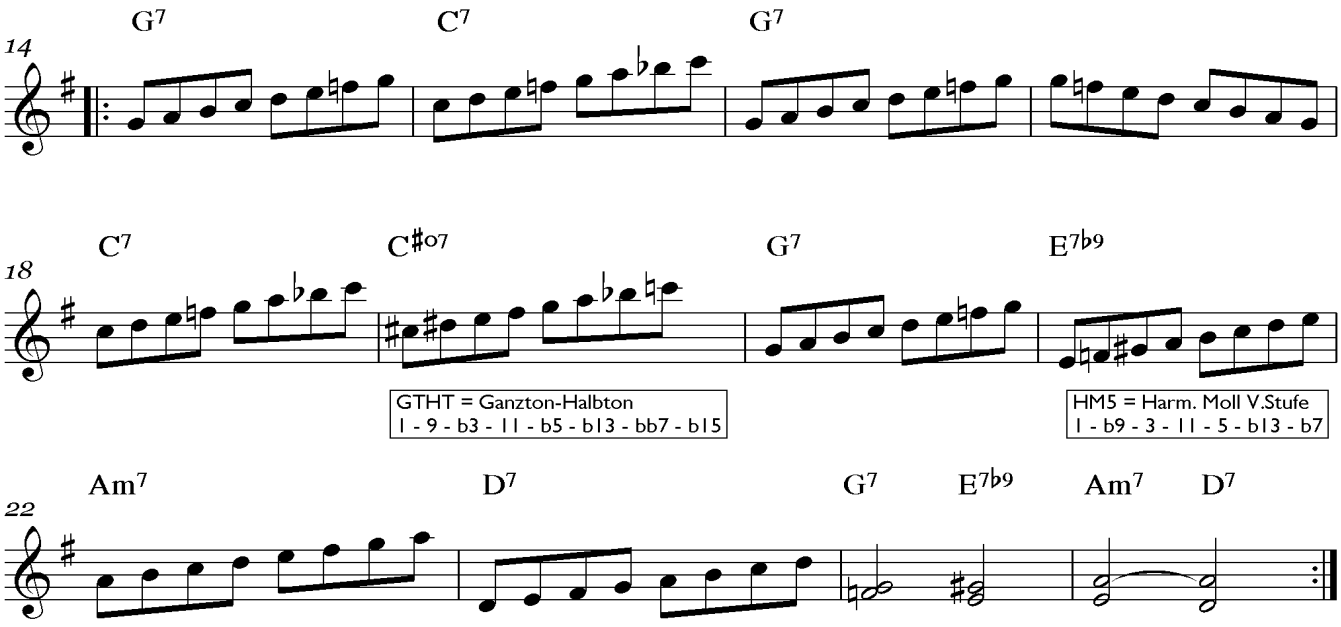
Oscar Pettiford

♩=132



Fine

SOLO



GTHT = Ganzton-Halbton
1 - 9 - b3 - 11 - b5 - b13 - bb7 - b15

HM5 = Harm. Moll V.Stufe
1 - b9 - 3 - 11 - 5 - b13 - b7

D.C. after last Solo

Blues In The Closett

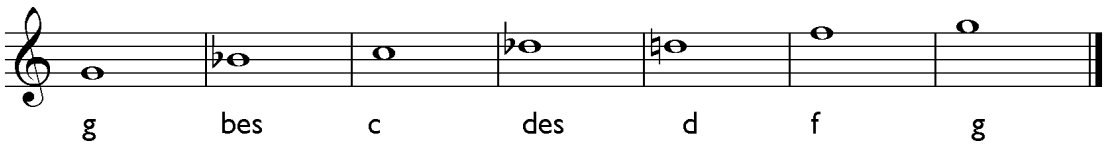
Oscar Pettiford

BLUES in Bb

Altosax (Eb-Instrumente)

|G7	|C7	|G7	|G7	|
|C7	|C#°7	|G7	|E7b9	|
|Am7	|D7	|G7 E7b9	|Am7 D7	|

Bluesscale in G: 1 - b3 - 4 - b5 - 5 - b7 - 1

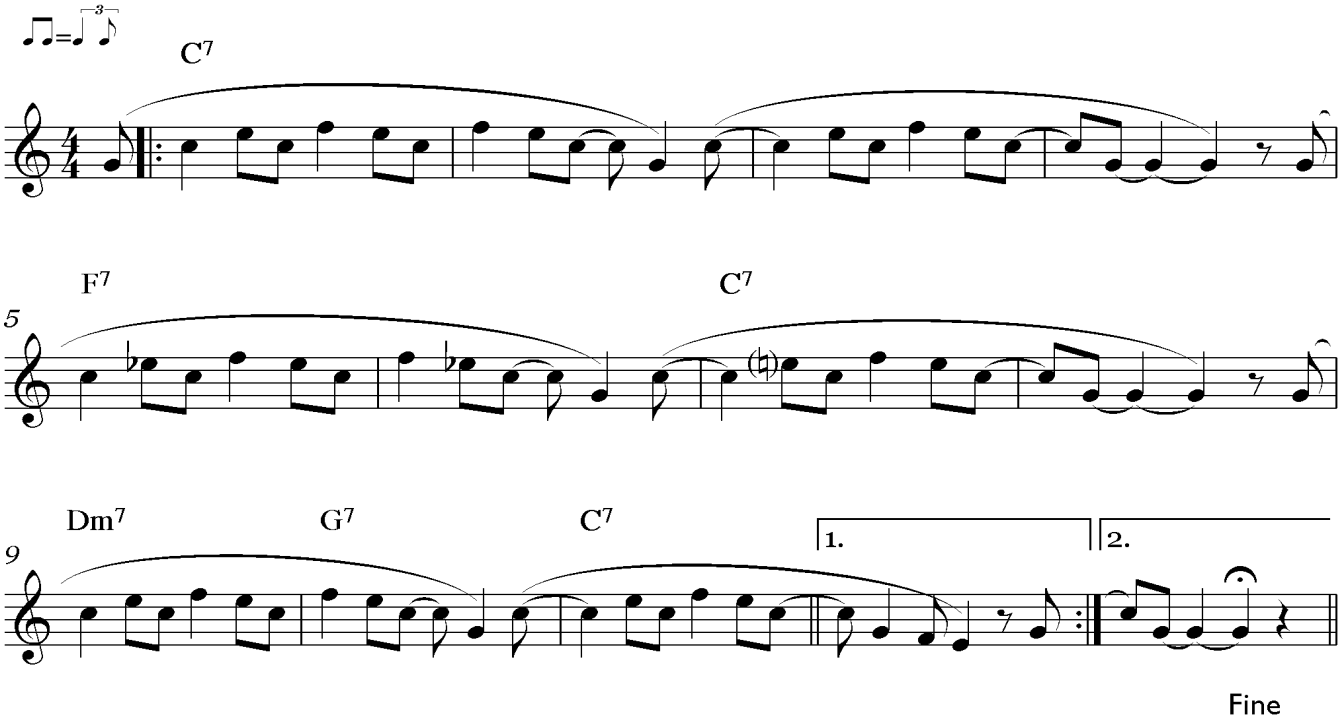


Blues In The Closett

Oscar Pettiford

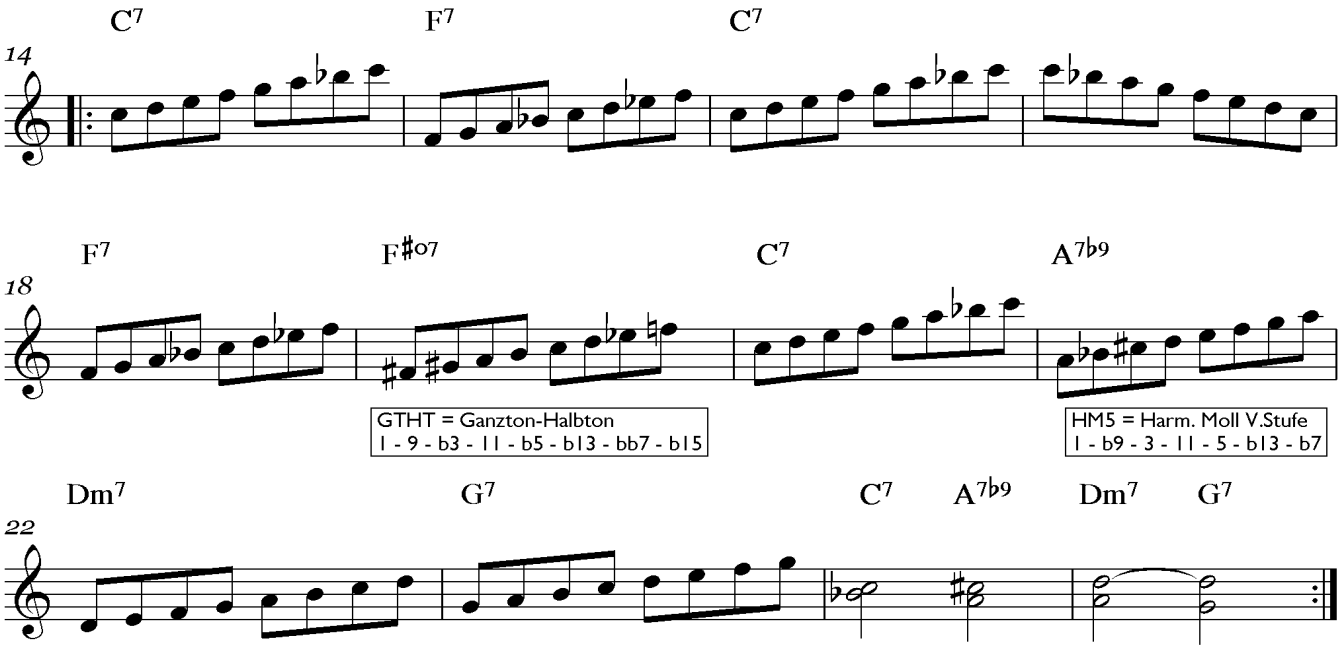
Tenor Saxophone

♩=132



Fine

SOLO



D.C. after last Solo

Blues In The Closett

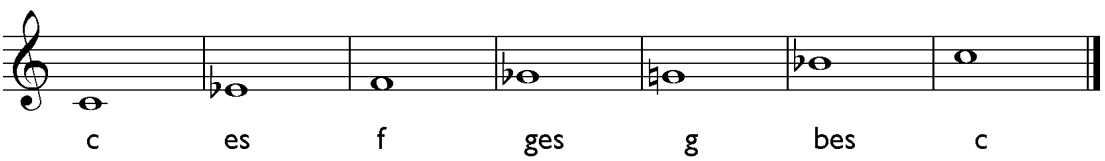
Oscar Pettiford

BLUES in Bb

Tenorsax (Bb-Instrumente)

|C7	|F7	|C7		|C7			
|F7	|F#°7	|C7		|A7b9			
|Dm7	|G7	|C7	A7b9	|Dm7	G7		

Bluesscale in C: 1 - b3 - 4 - b5 - 5 - b7 - 1

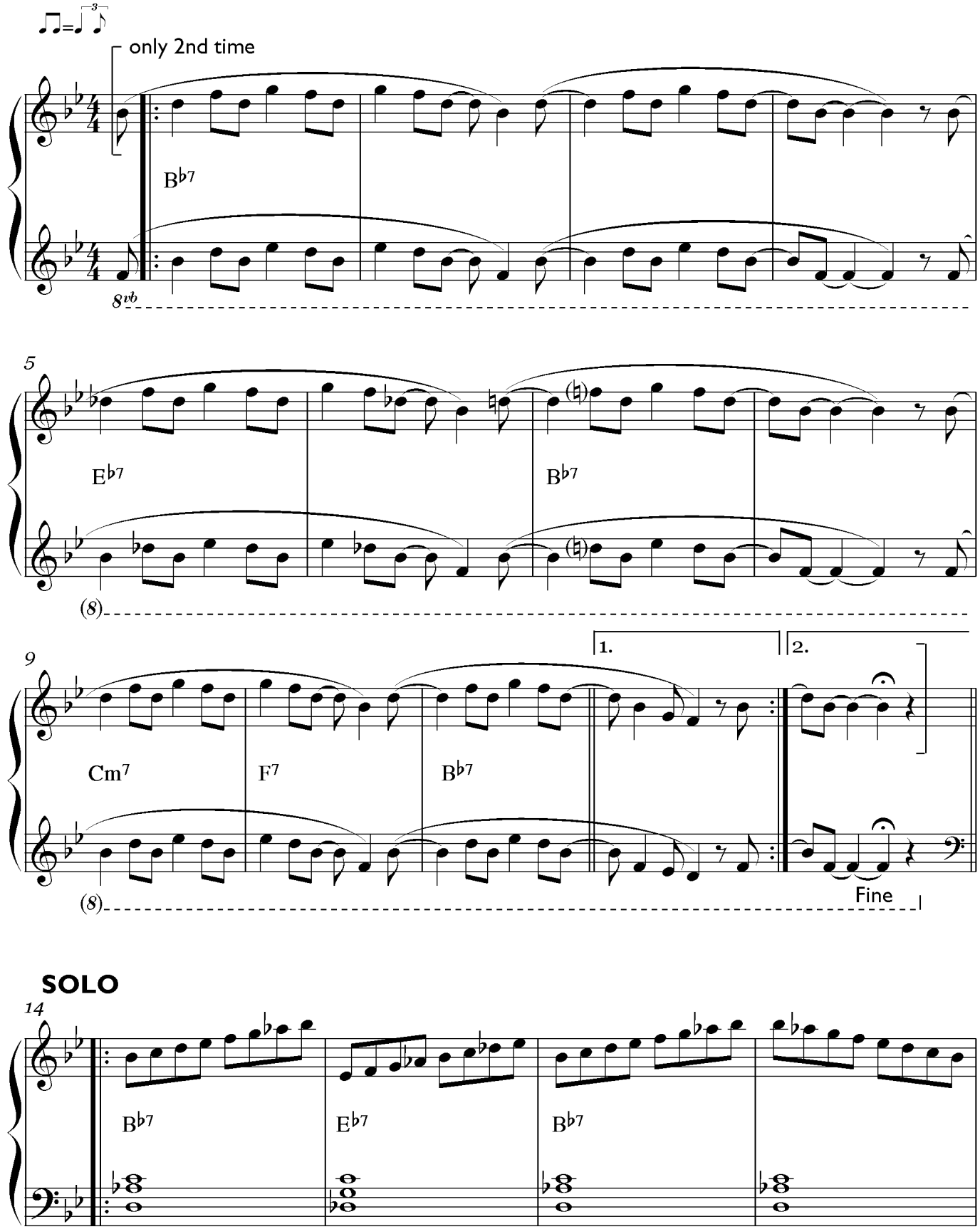


Blues In The Closett

Piano

♩=132

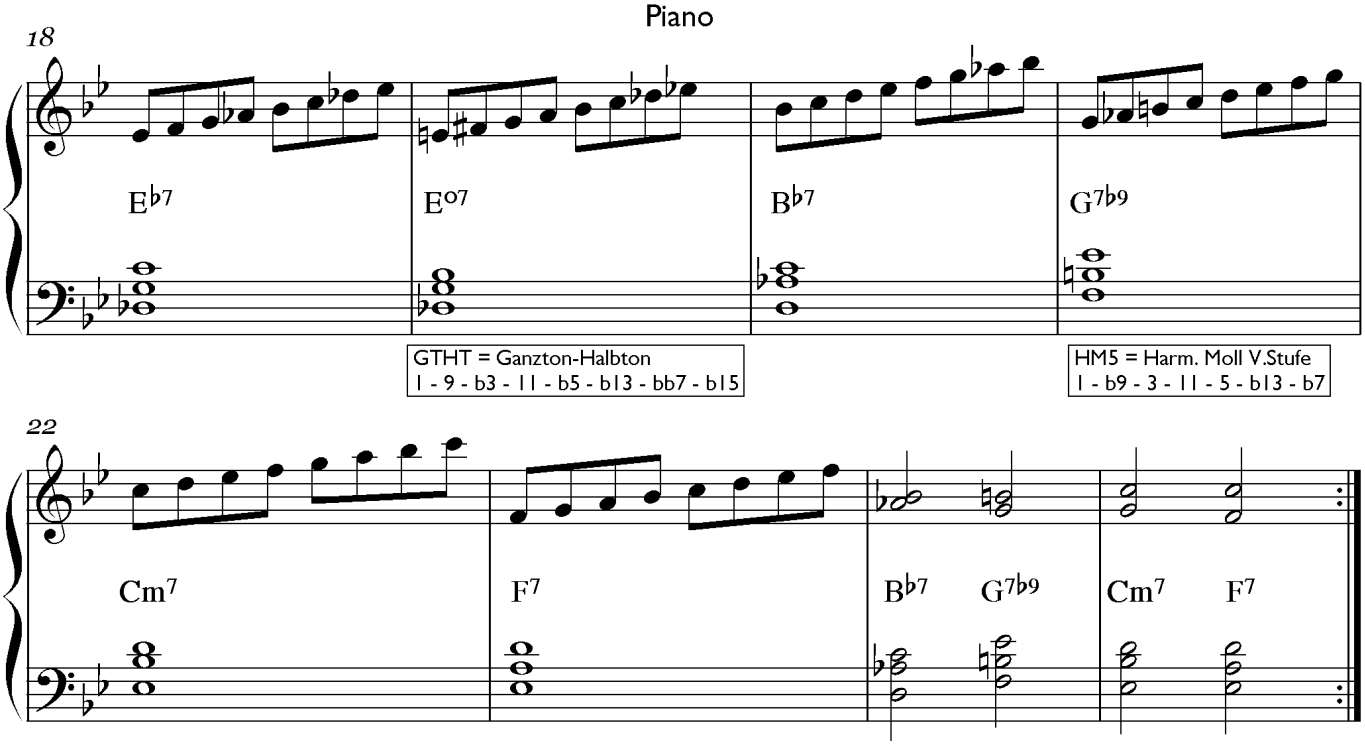
Oscar Pettiford



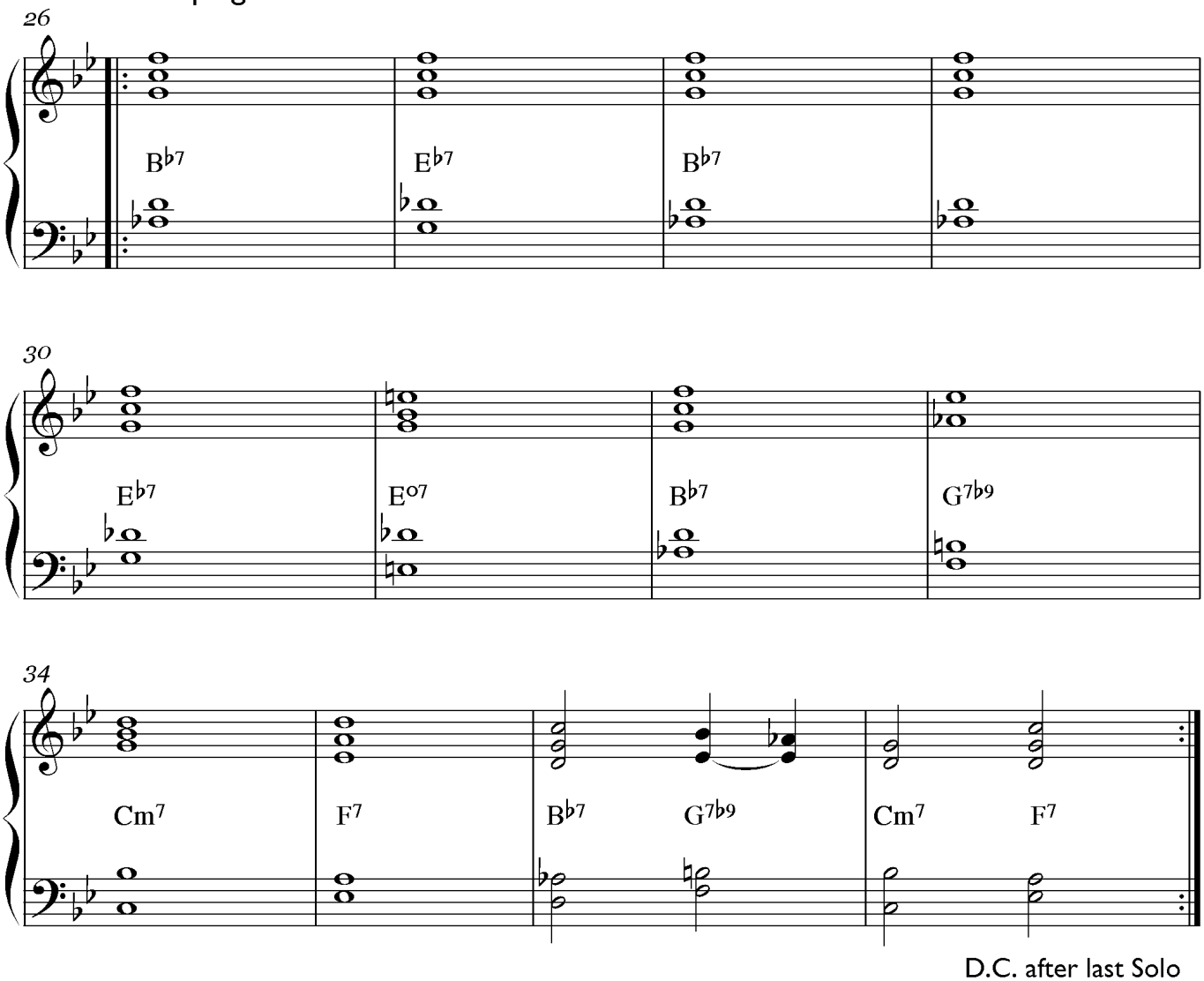
SOLO

Blues In The Closett

Piano



Comping



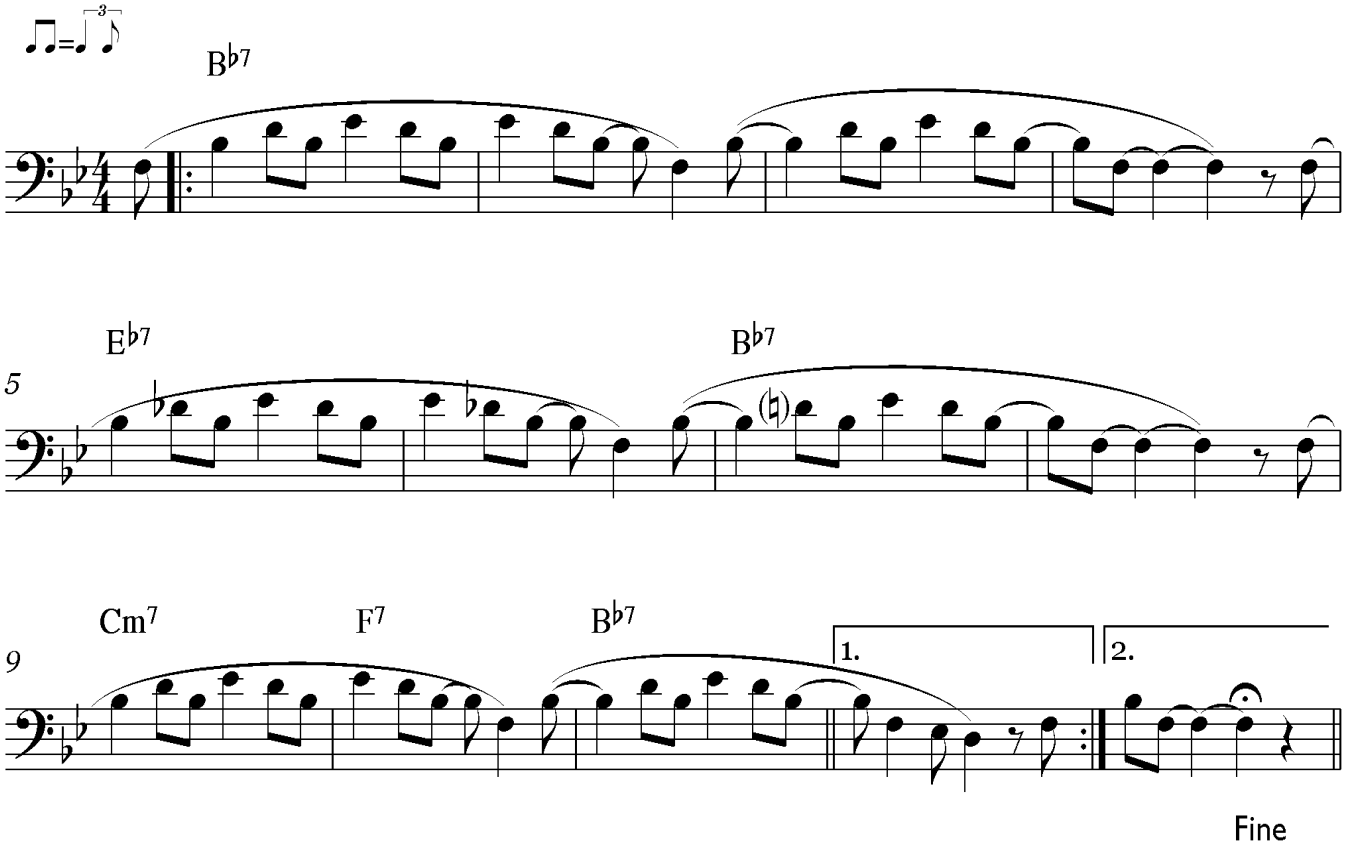
D.C. after last Solo

Blues In The Closett

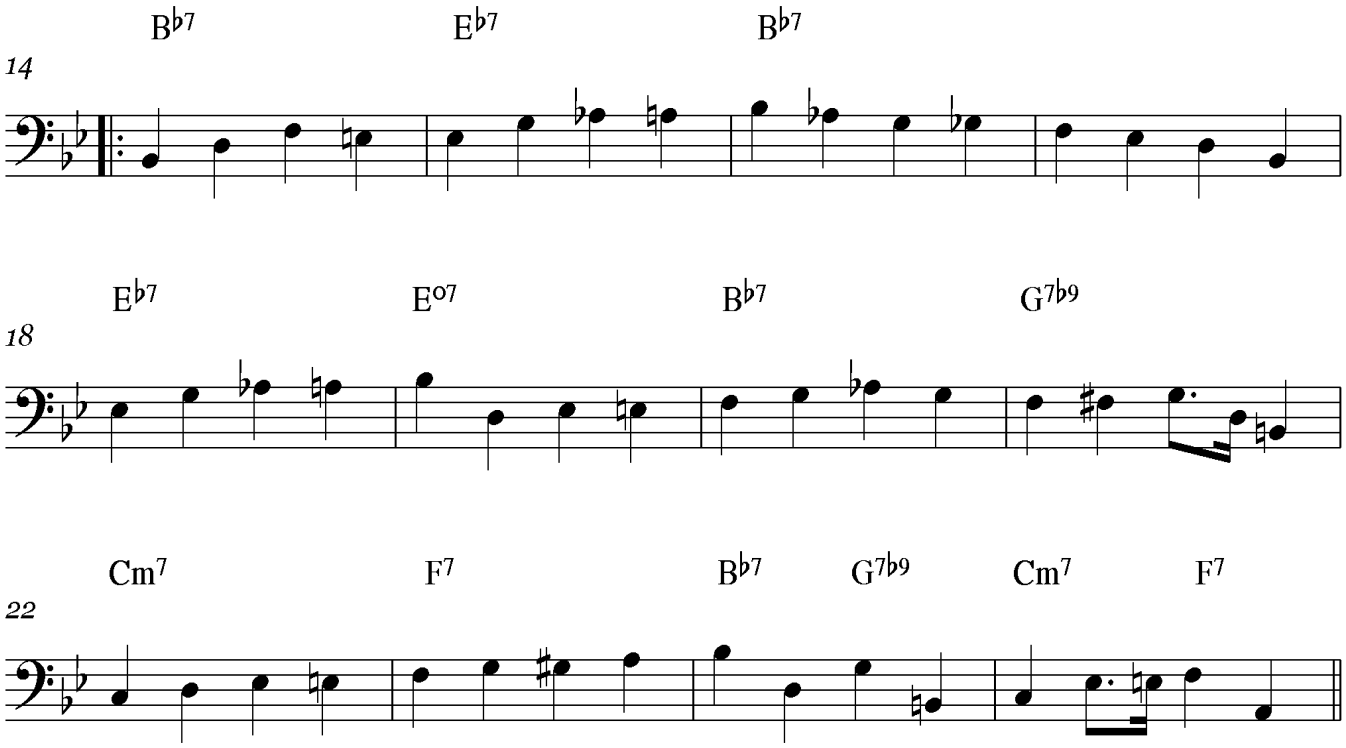
Oscar Pettiford

Bass

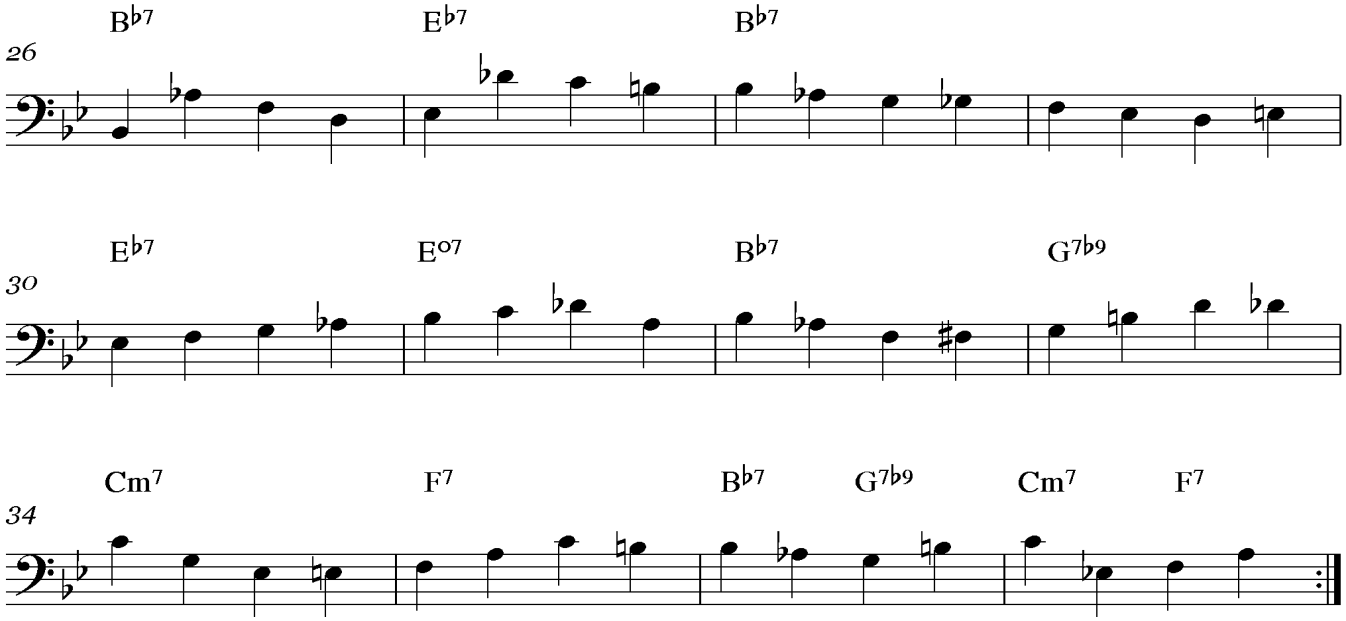
♩=132



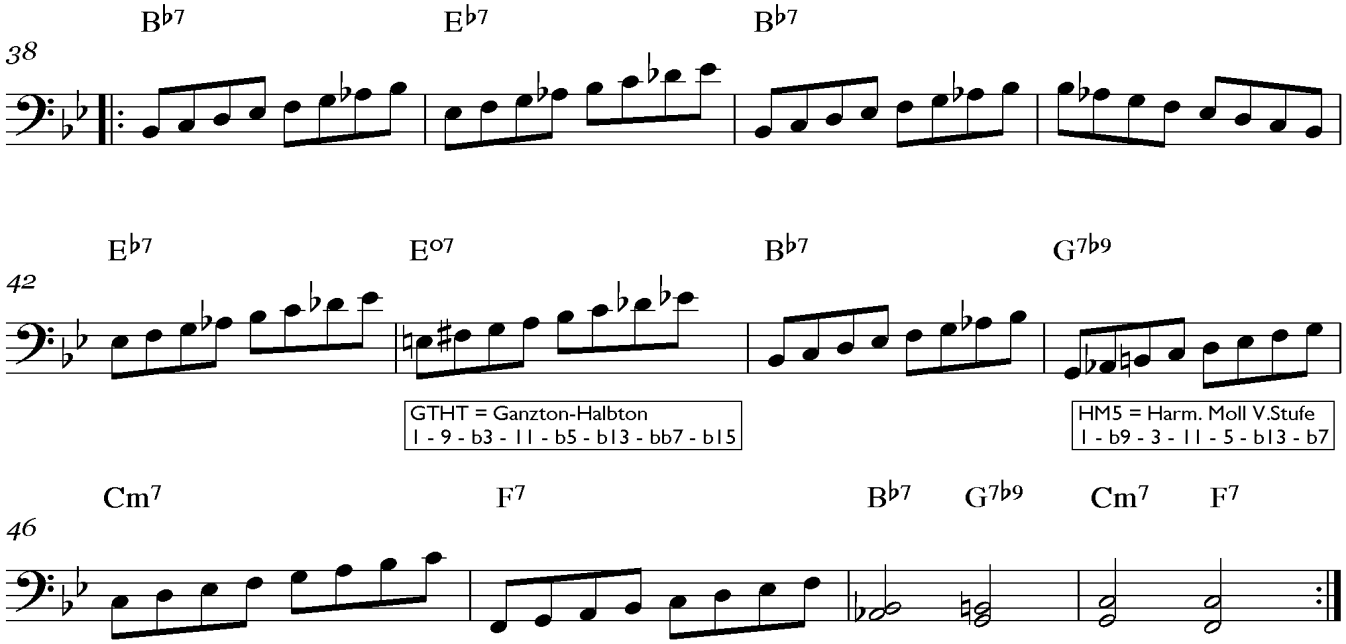
Walking Bass



Blues In The Closett
Bass



SOLO



D.C. after last Solo

Minor Blues in C

Jamey Aebersold

Tonart: C-Moll

Tempo: 148

Rhythmus: Swing

Style: Blues

Form:

A	Thema	12 Takte
A	Thema	12 Takte
B	Solo 1	offen
B	Solo 2	offen
B	Solo 3	offen
A	Thema	12 Takte
A	Thema	12 Takte

Minor Blues in C

Jamey Aebersold

BLUES in Cm

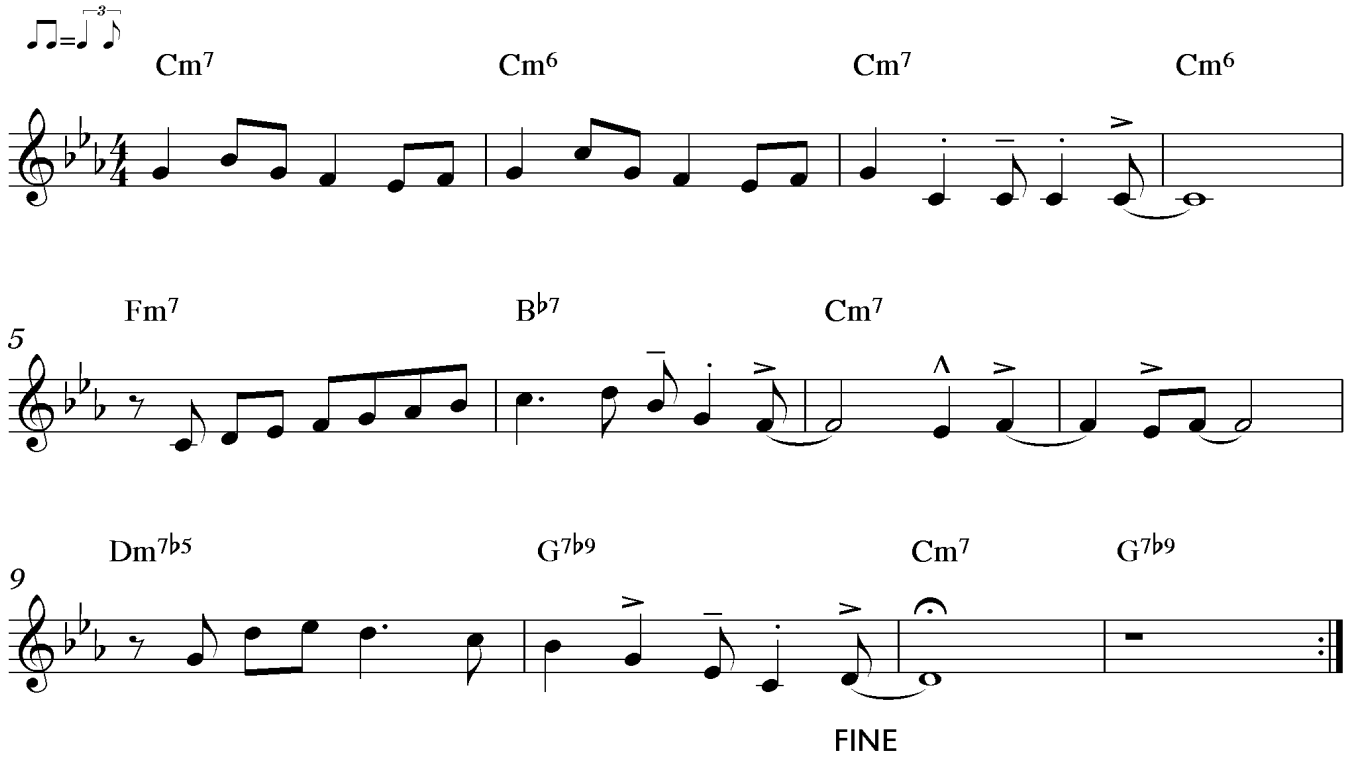
|Cm7	|Cm6	|Cm7	|Cm6 |
|Fm7	|Bb7	|Cm7	|Cm6 |
|Dm7b5	|G7b9	|Cm7	|G7b9 |

Minor Blues In C

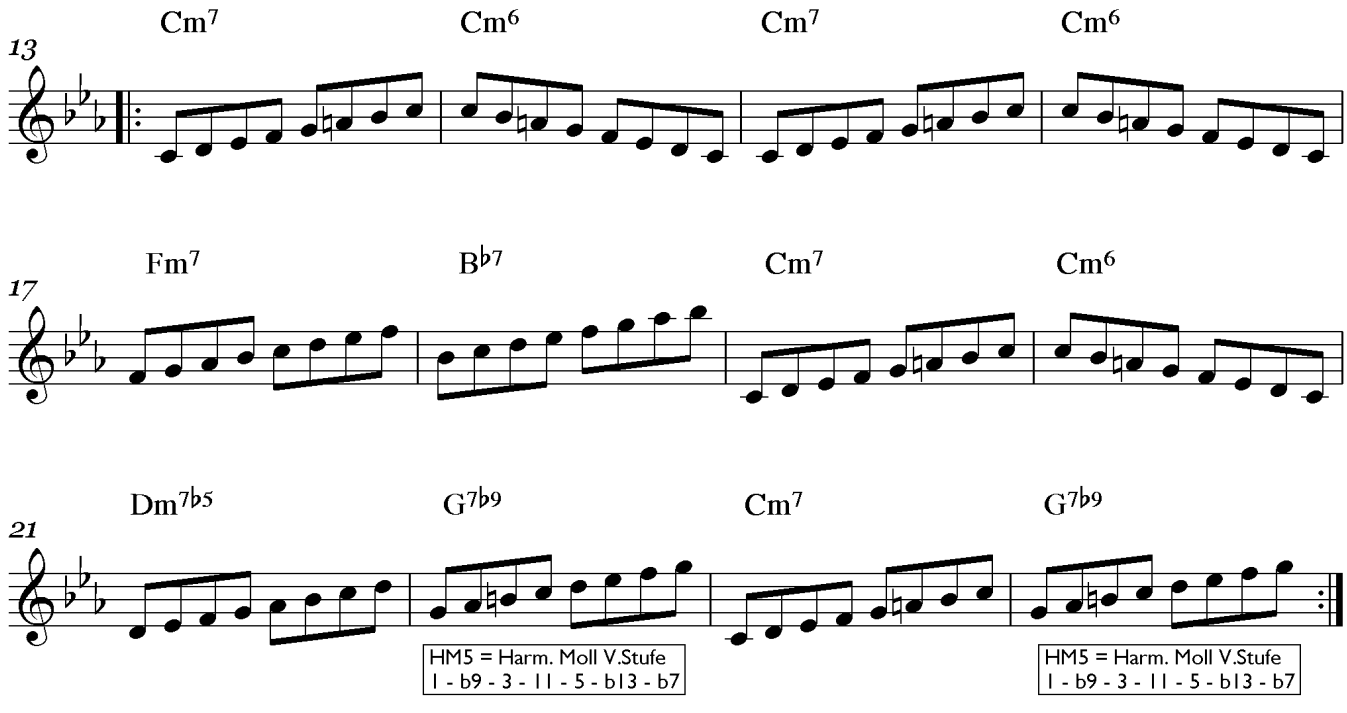
Treble

♩=148

J. Aebersold



SOLO



D.C. after last Solo

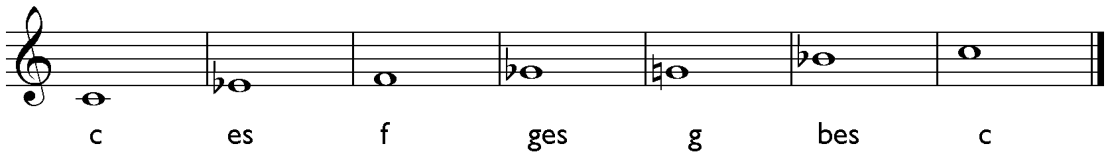
Minor Blues in C

Jamey Aebersold

BLUES in Cm

|Cm7	|Cm6	|Cm7	|Cm6 |
|Fm7	|Bb7	|Cm7	|Cm6 |
|Dm7b5	|G7b9	|Cm7	|G7b9 |

Bluesscale in C: 1 - b3 - 4 - b5 - 5 - b7 - 1

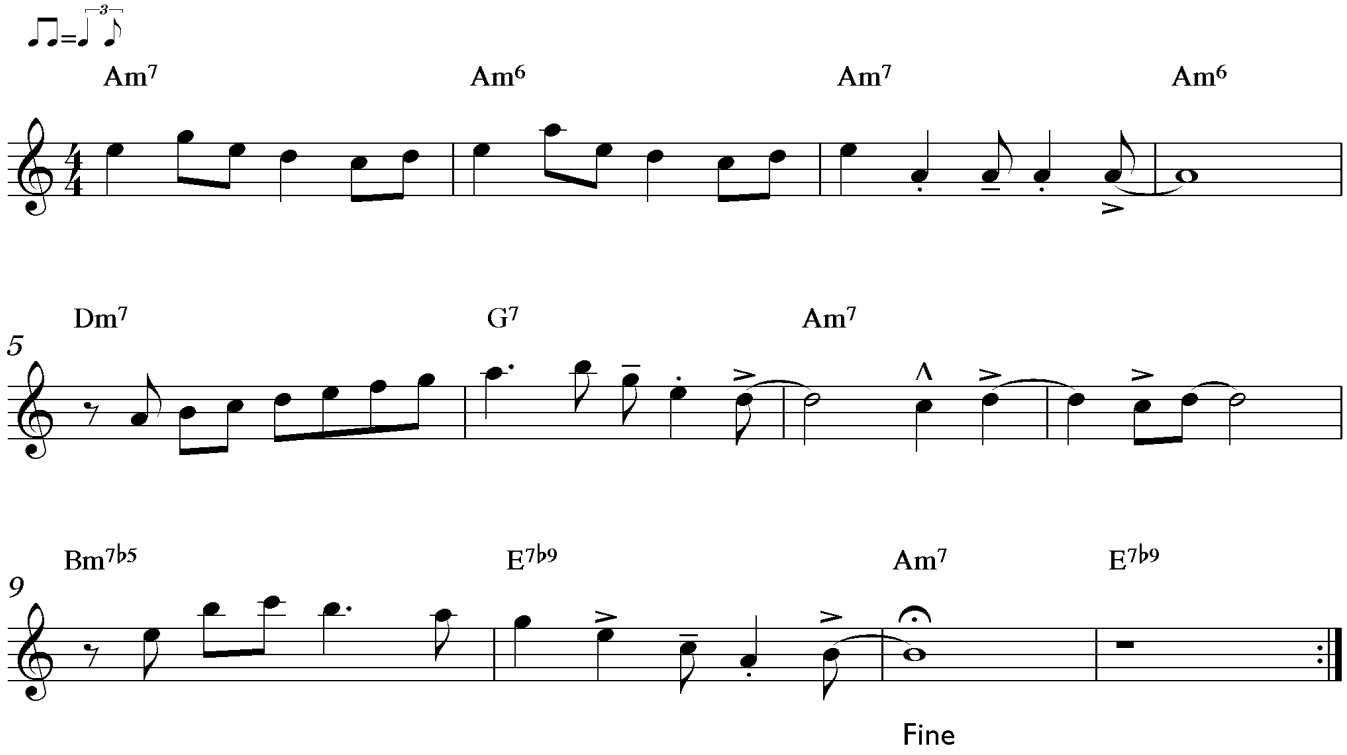


Minor Blues In C

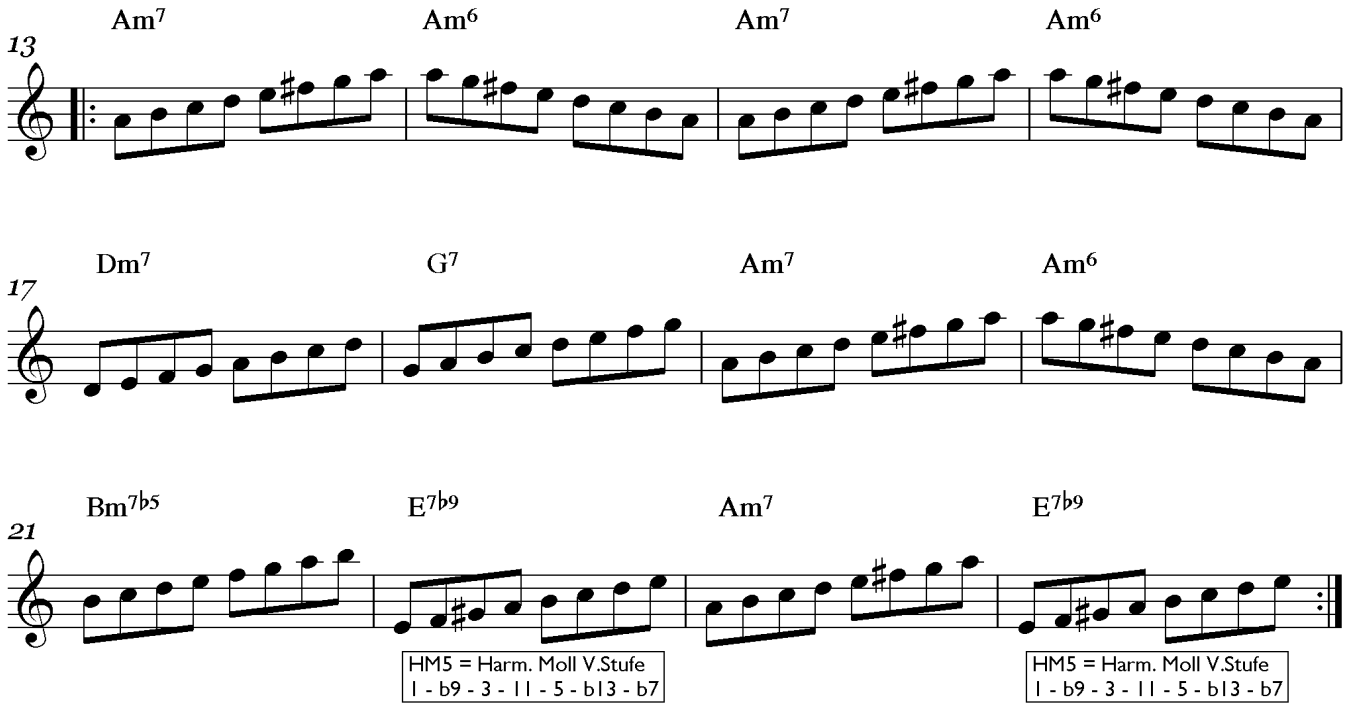
Alto Saxophone

J. Aebersold

♩=148



SOLO



D.C. after last Solo

Minor Blues in C

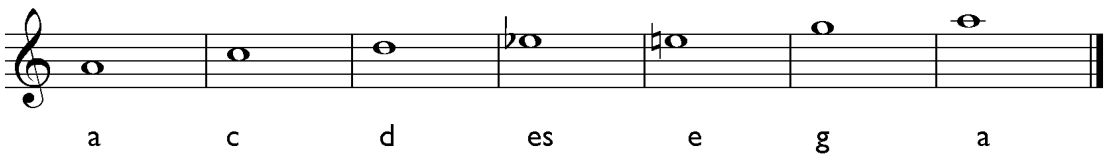
Jamey Aebersold

BLUES in Cm

Altosax (Eb-Instrumente)

|Am7	|Am6	|Am7	|Am6 |
|Dm7	|G7	|Am7	|Am6 |
|Bm7b5	|E7b9	|Am7	|E7b9 |

Bluesscale in A: 1 - b3 - 4 - b5 - 5 - b7 - 1

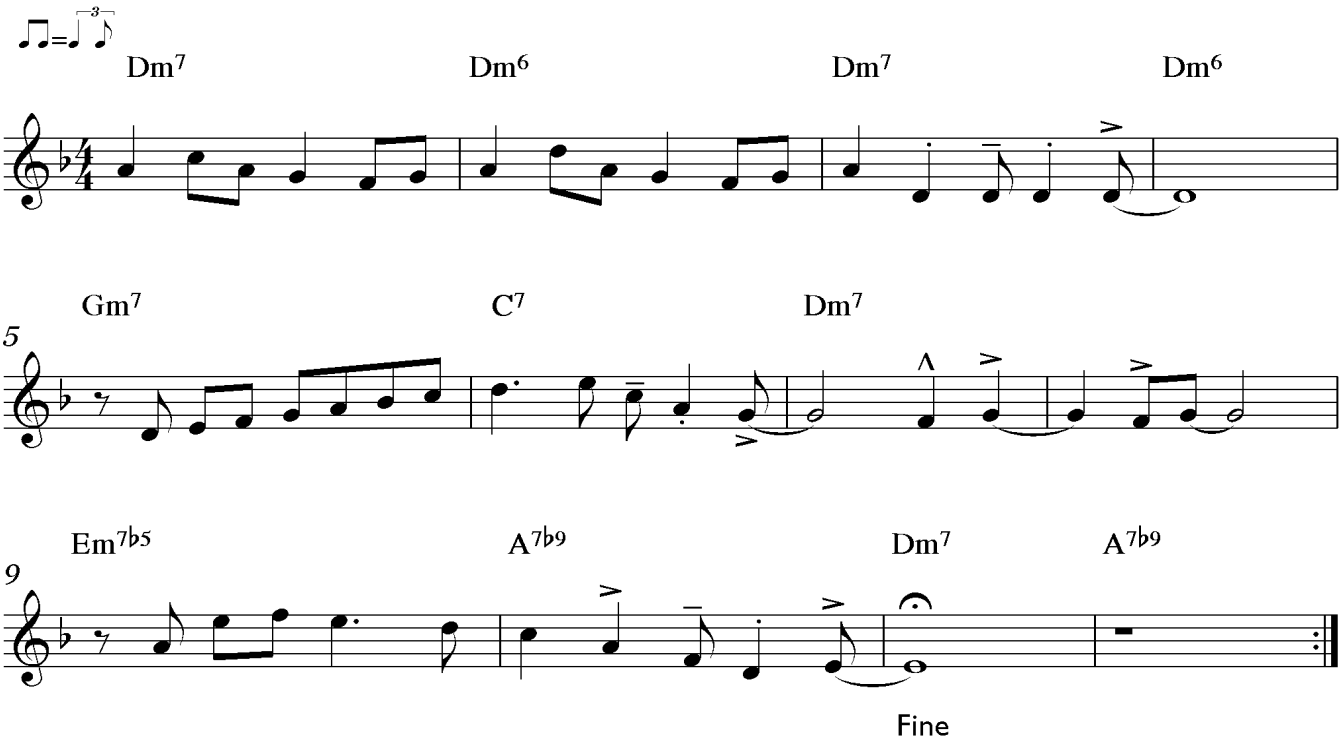


Minor Blues In C

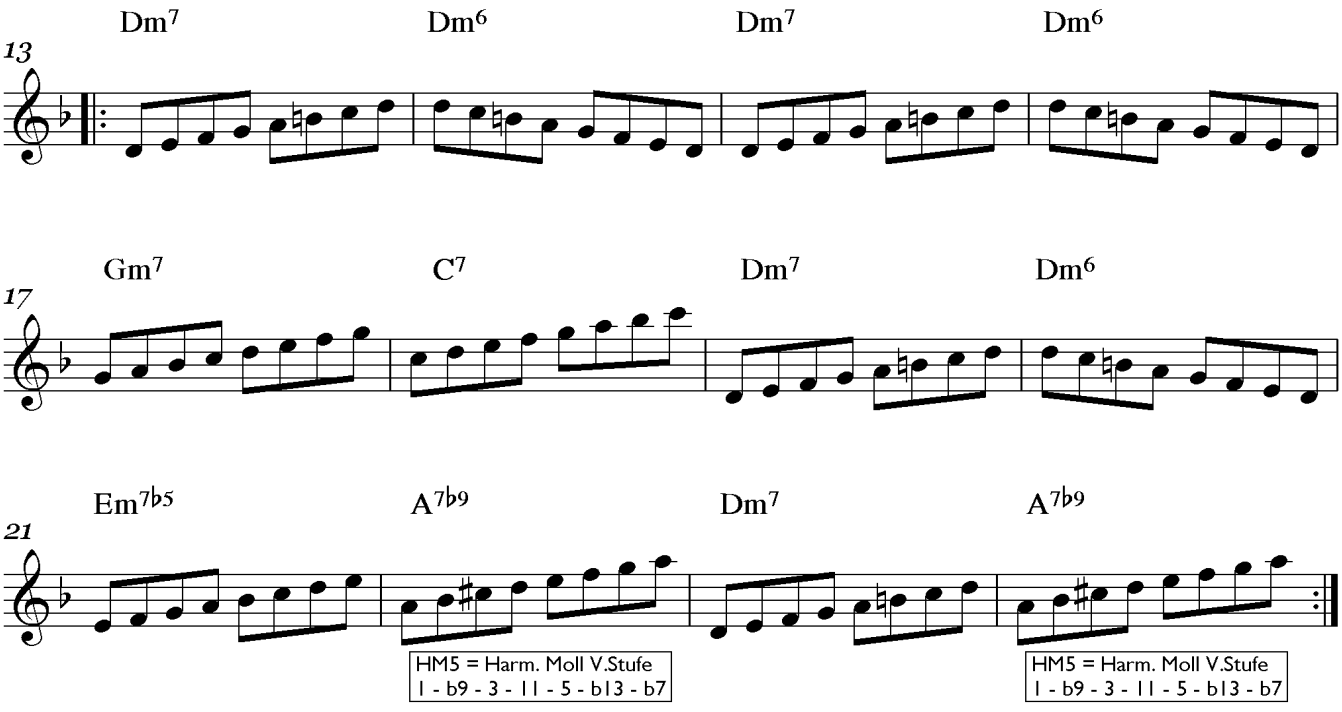
Tenor Saxophone

J. Aebersold

♩=148



SOLO



D.C. after last Solo

Minor Blues in C

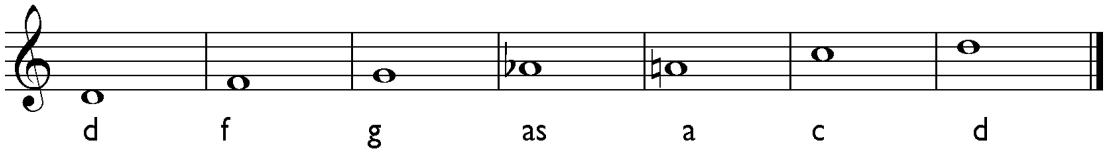
Jamey Aebersold

BLUES in Cm

Tenorsax (Bb-Instrumente)

|Dm7	|Dm6	|Dm7	|Dm6 |
|Gm7	|C7	|Dm7	|Dm6 |
|Em7b5	|A7b9	|Dm7	|A7b9 |

Bluesscale in D: 1 - b3 - 4 - b5 - 5 - b7 - 1



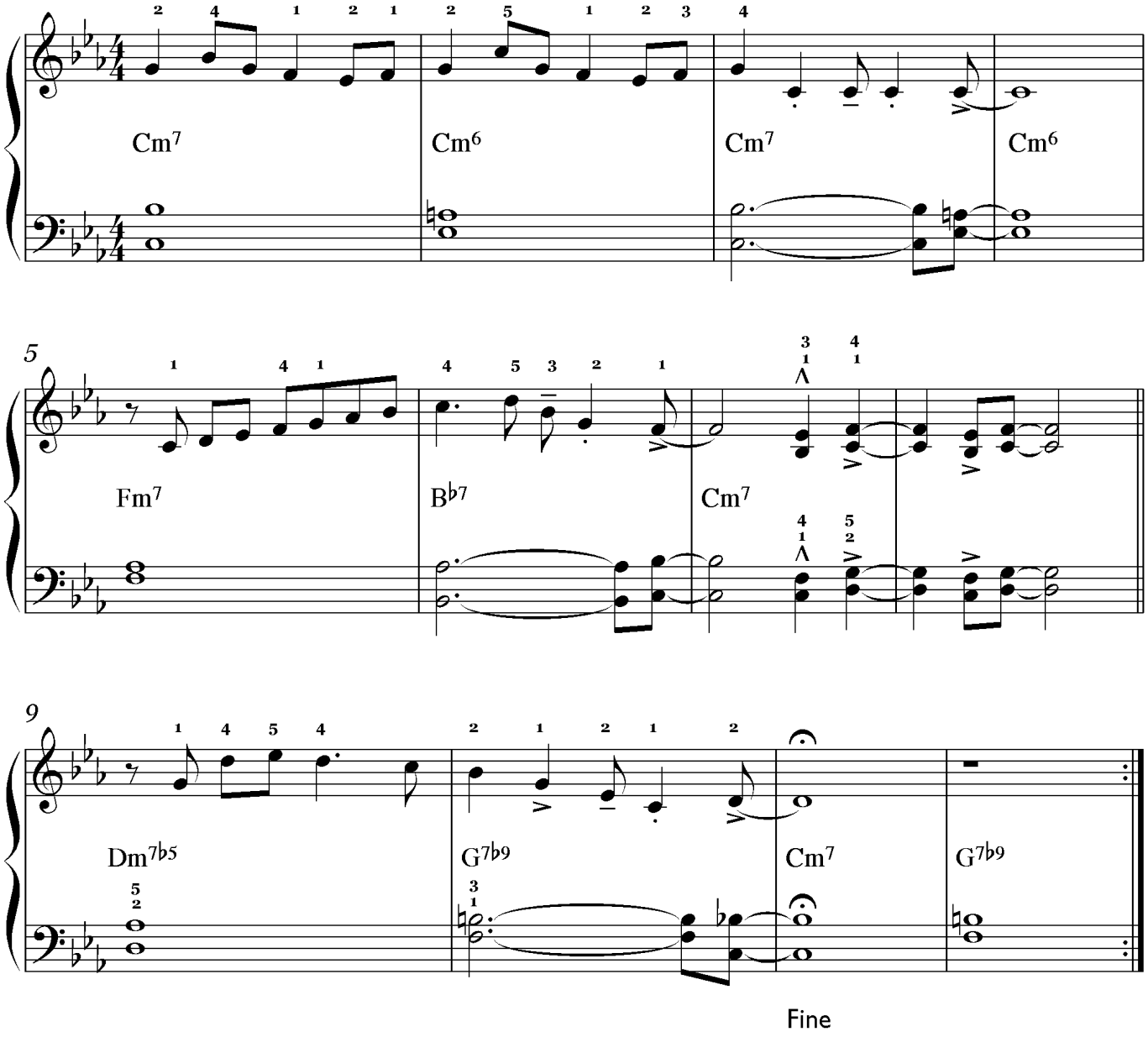
Minor Blues In C

Piano

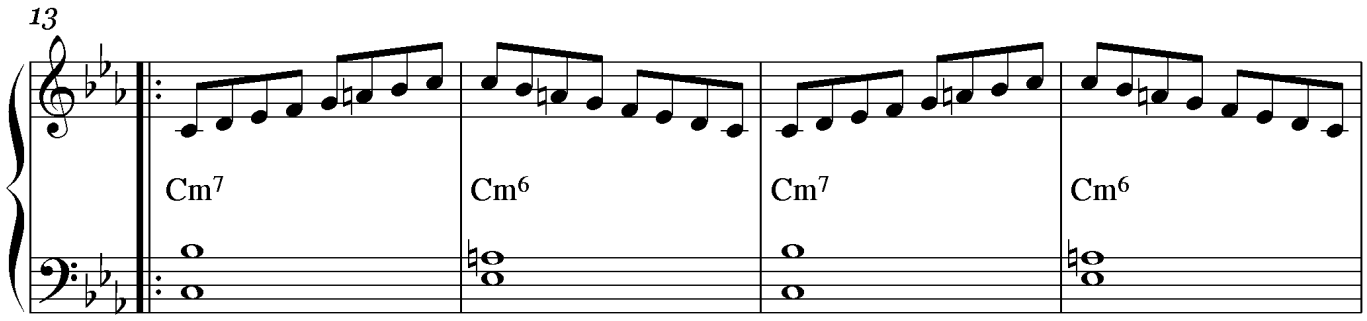
♩=148

♫=♩³♪

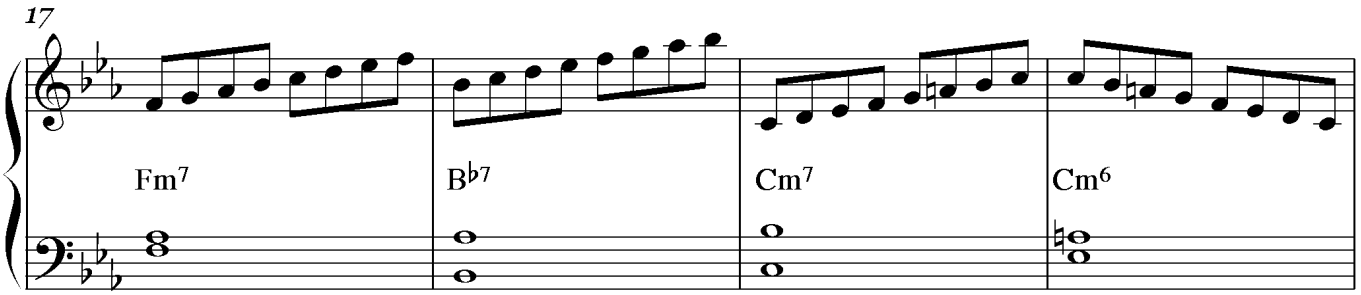
J. Aebersold

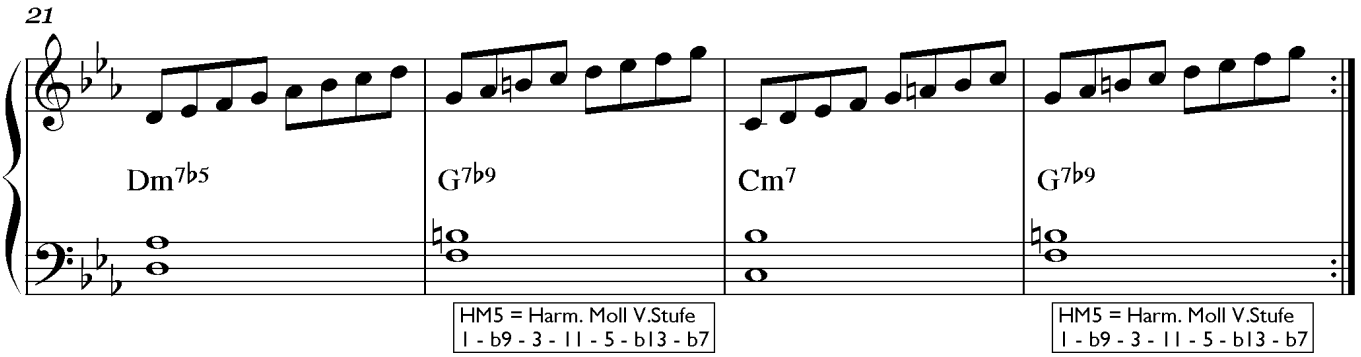


SOLO

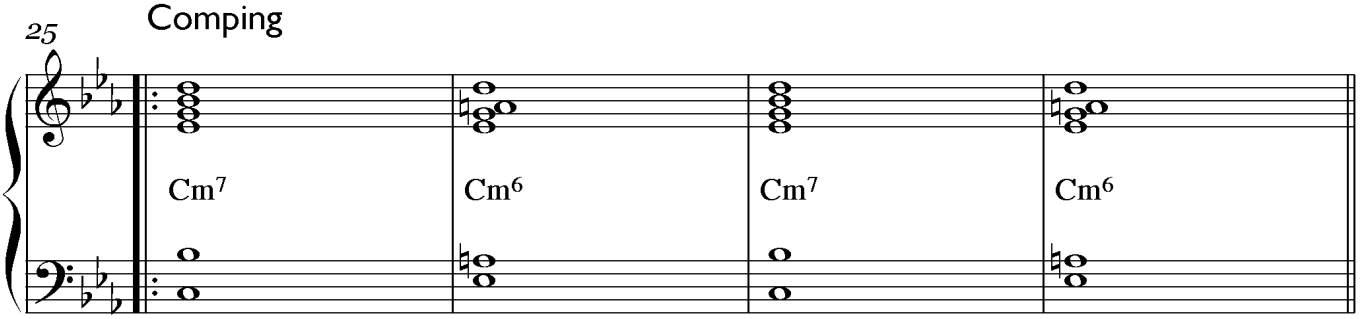


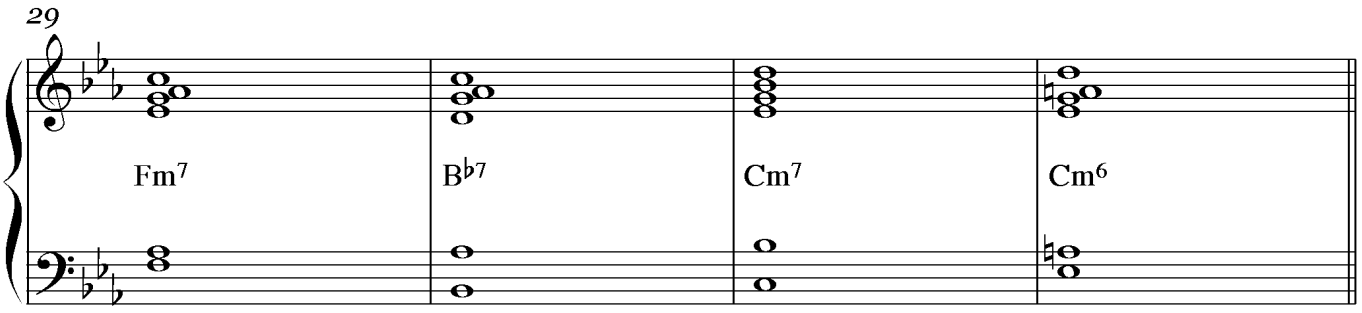
Minor Blues in C
Piano

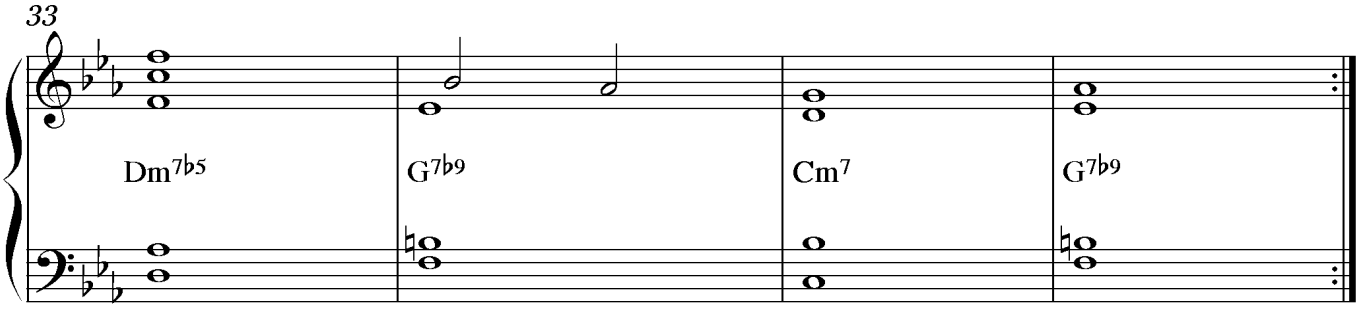




Comping







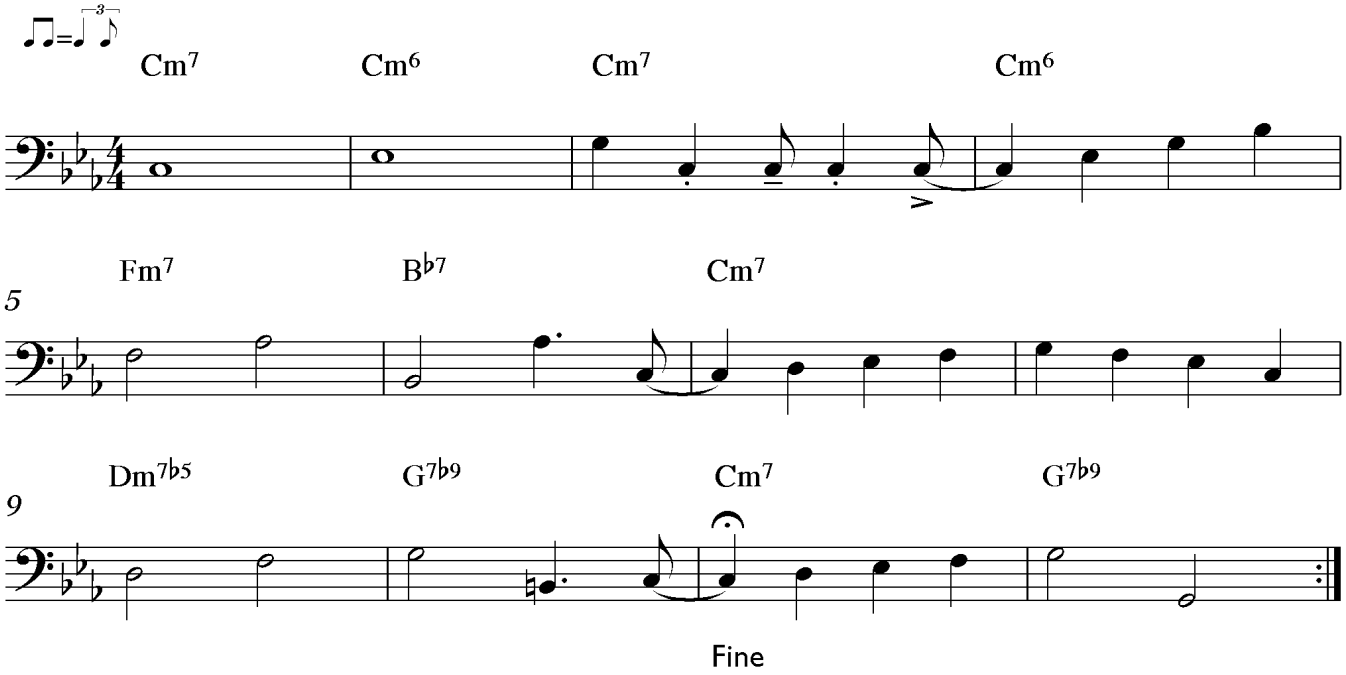
D.C. after last Solo

Minor Blues In C

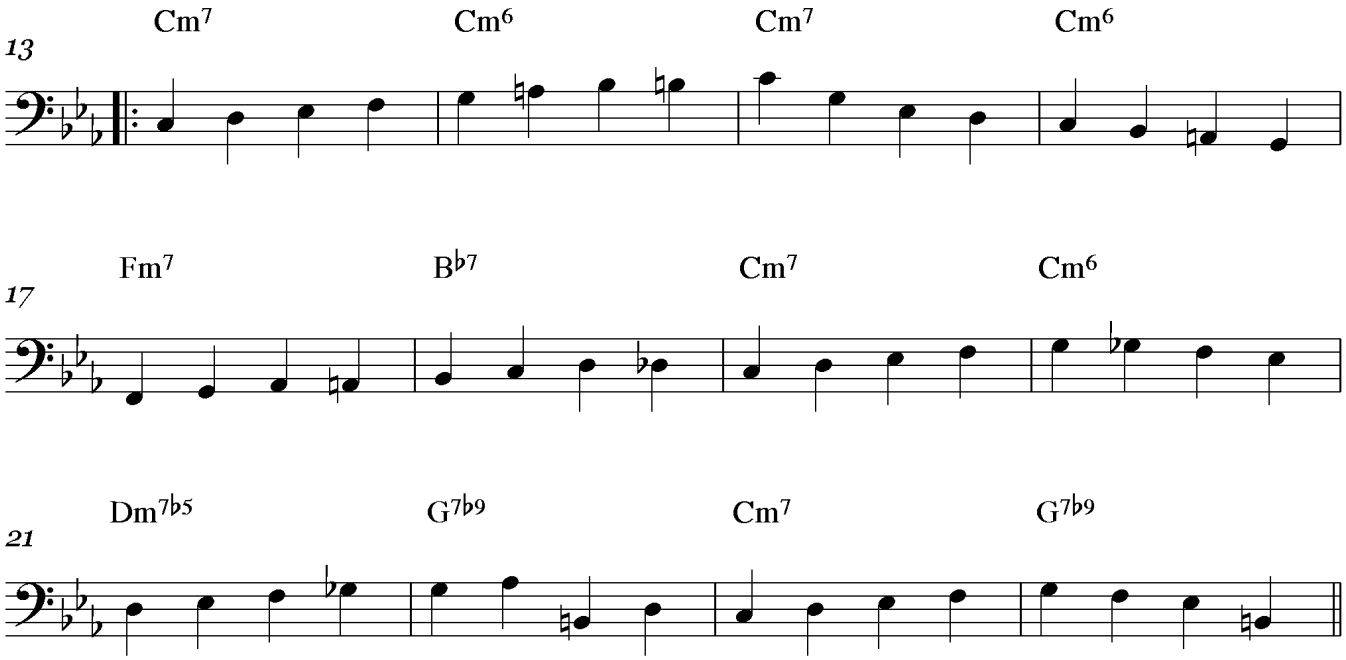
Bass

J. Aebersold

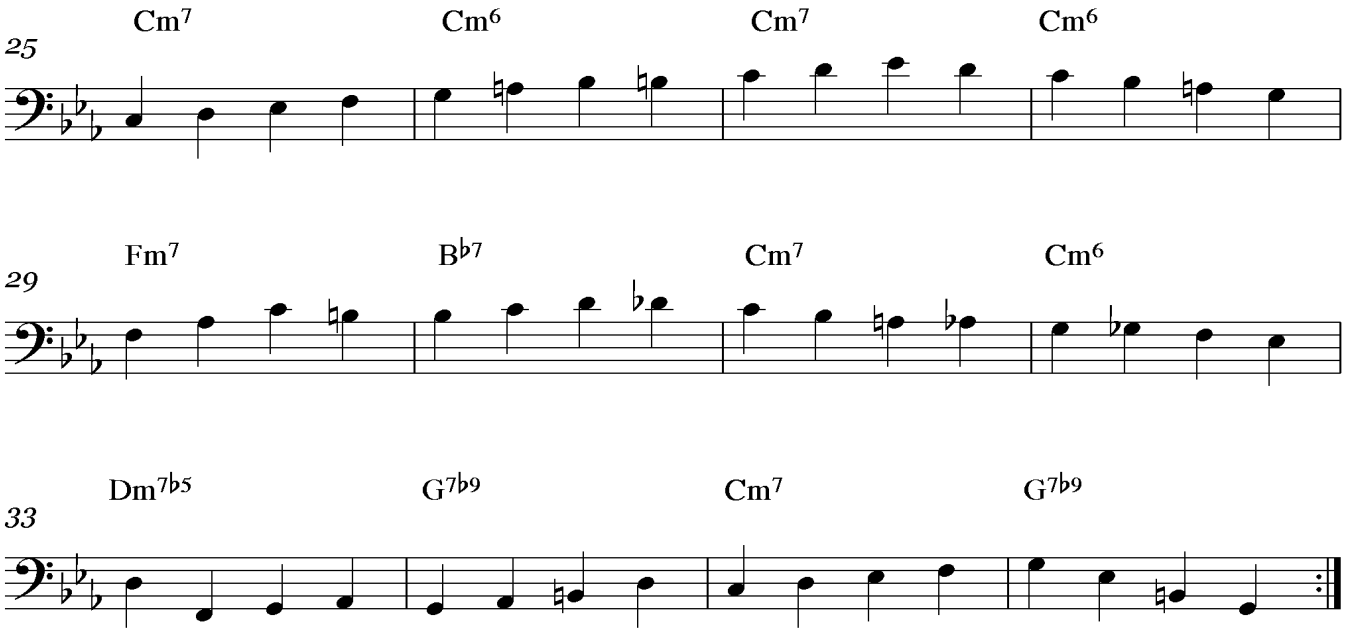
♩=148



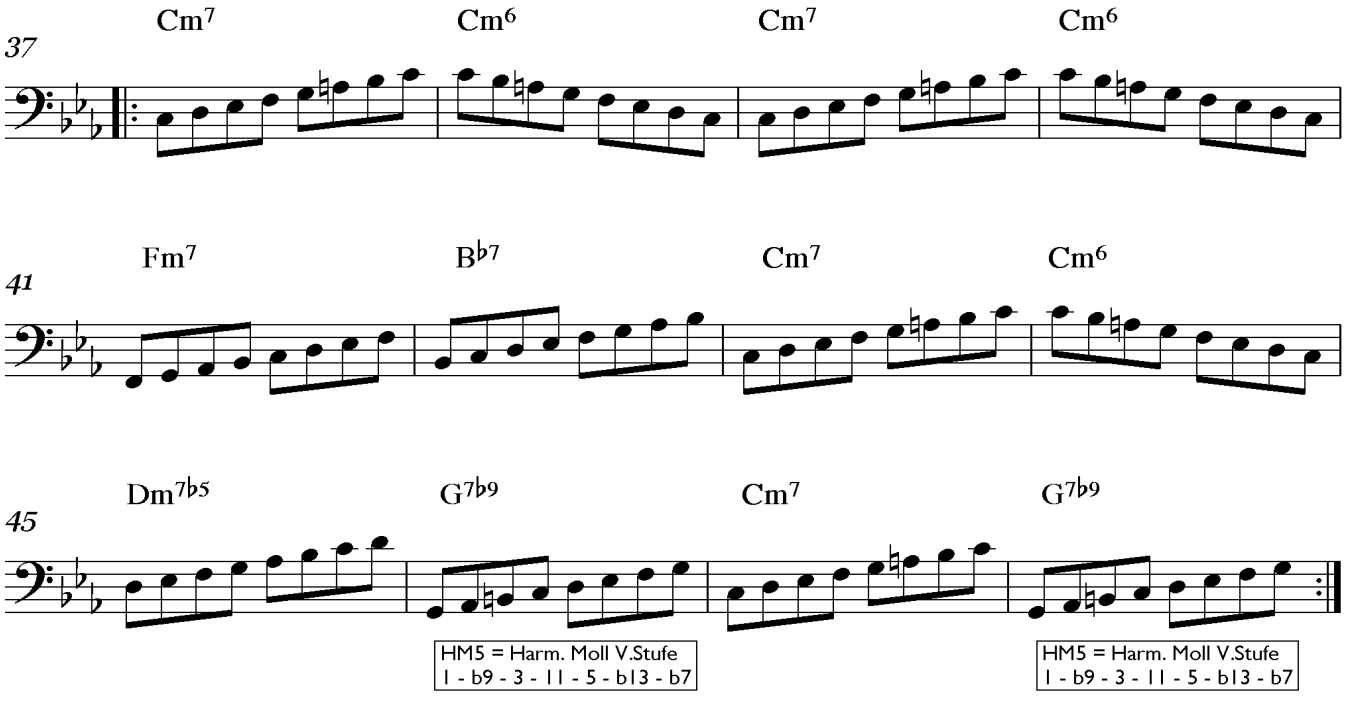
Walking Bass



Minor Blues In C
Bass



SOLO



D.C. after last Solo

Whim's Of Chambers

Paul Chambers

Tonart: F-Dur

Tempo: 128

Rhythmus: Swing

Style: Blues

Form:

A	Thema	12 Takte
A	Thema	12 Takte
B	Solo 1	offen
B	Solo 2	offen
B	Solo 3	offen
A	Thema	12 Takte
A	Thema	12 Takte

Whim's Of Chambers

Paul Chambers

BLUES in F

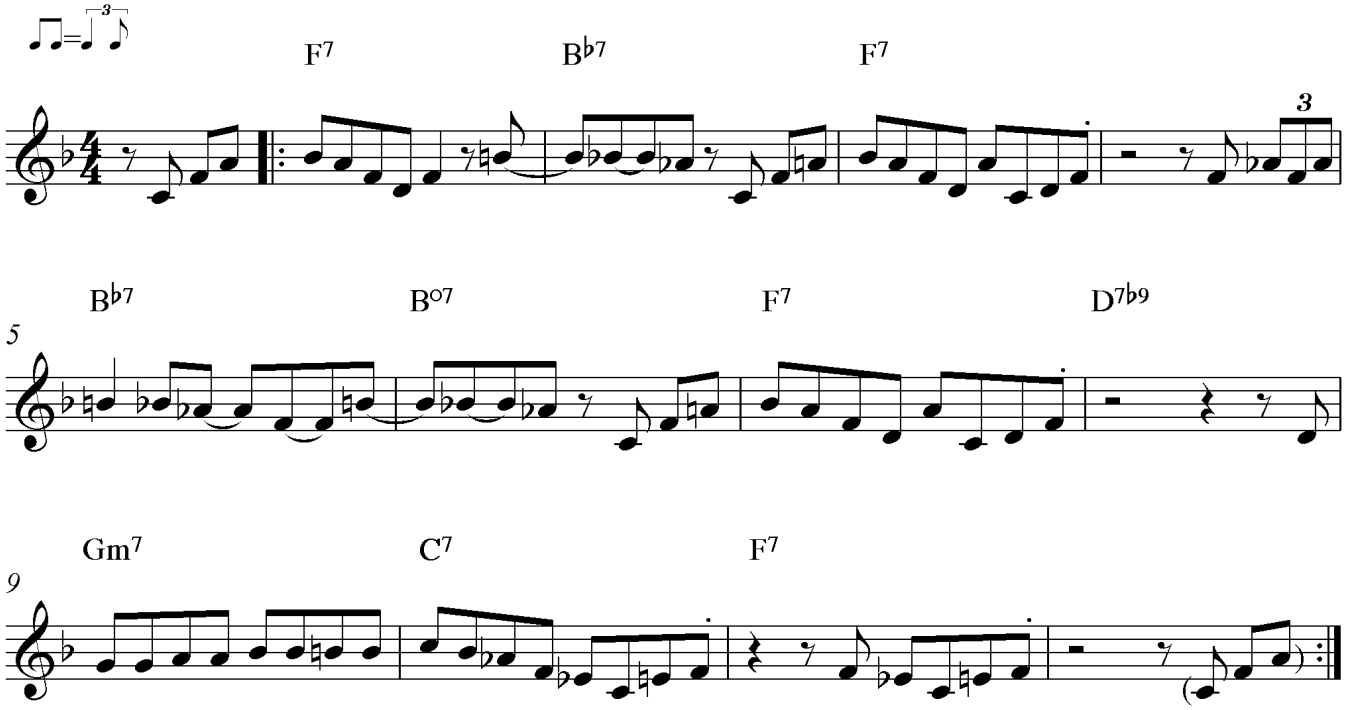
|F7	|Bb7	|F7		|F7			
|Bb7	|B°7	|F7		|D7b9			
|Gm7	|C7	|F7	D7b9	|Gm7	C7		

Whim's Of Chambers

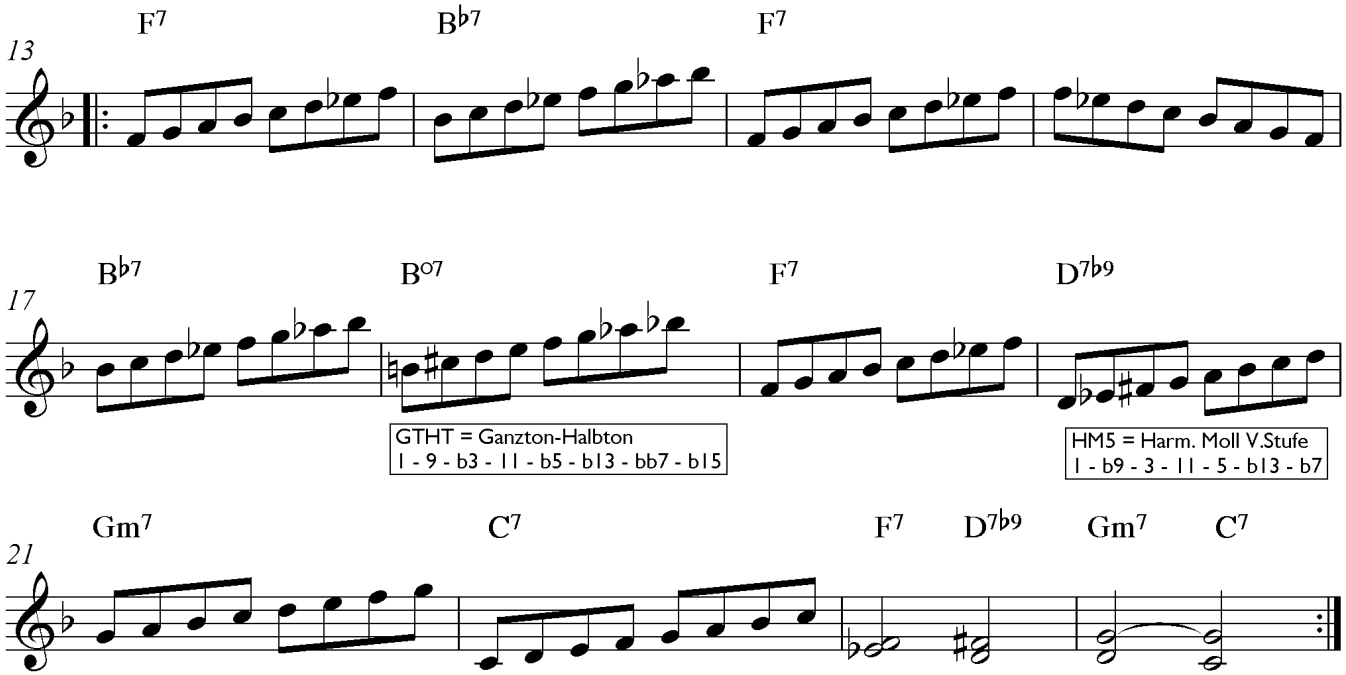
Treble

♩=128

Paul Chambers



SOLO



D.C. after last Solo

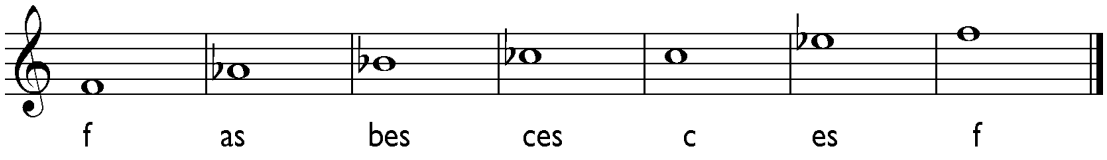
Whim's Of Chambers

Paul Chambers

BLUES in F

|F7		**|Bb7**		**|F7**			**|F7**		**|**
|Bb7		**|B°7**		**|F7**			**|D7b9**		**|**
|Gm7		**|C7**		**|F7**	**D7b9**		**|Gm7**	**C7**	**|**

Bluesscale in F: 1 - b3 - 4 - b5 - 5 - b7 - 1

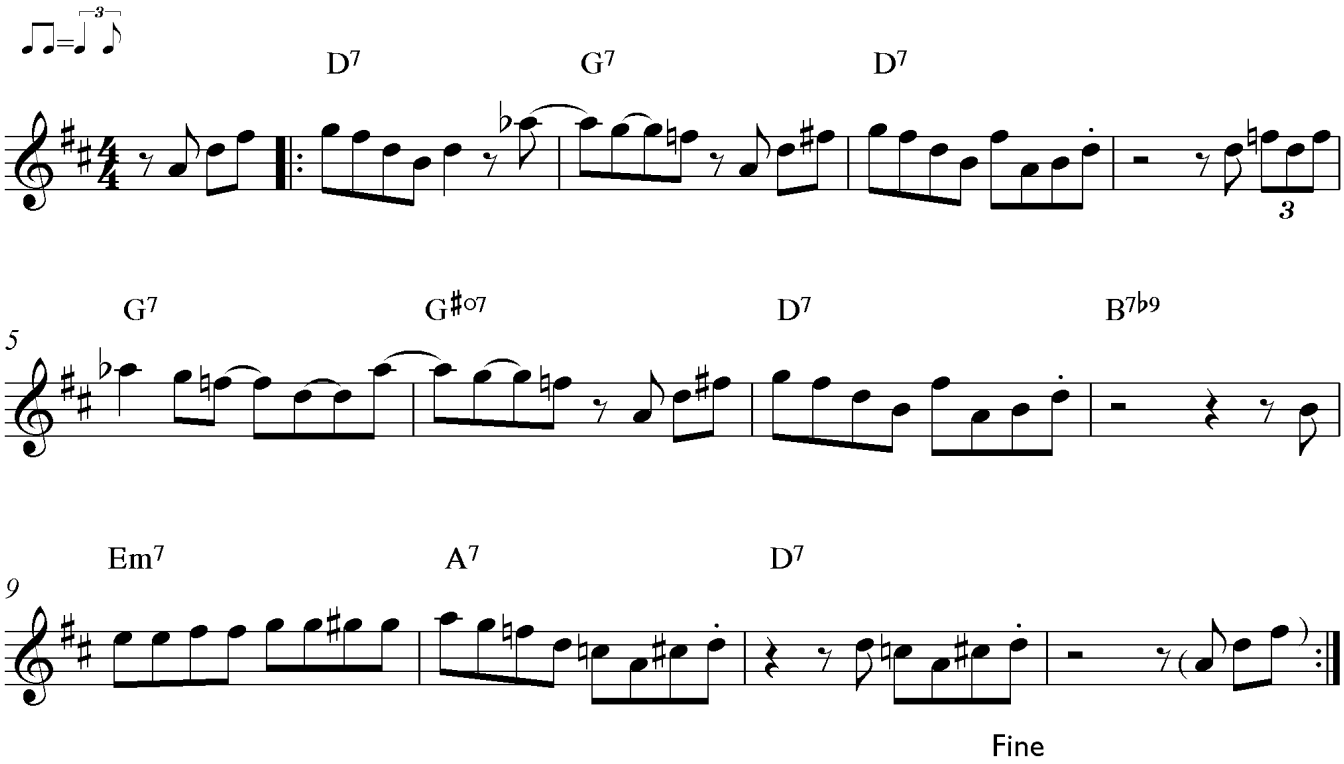


Whim's Of Chambers

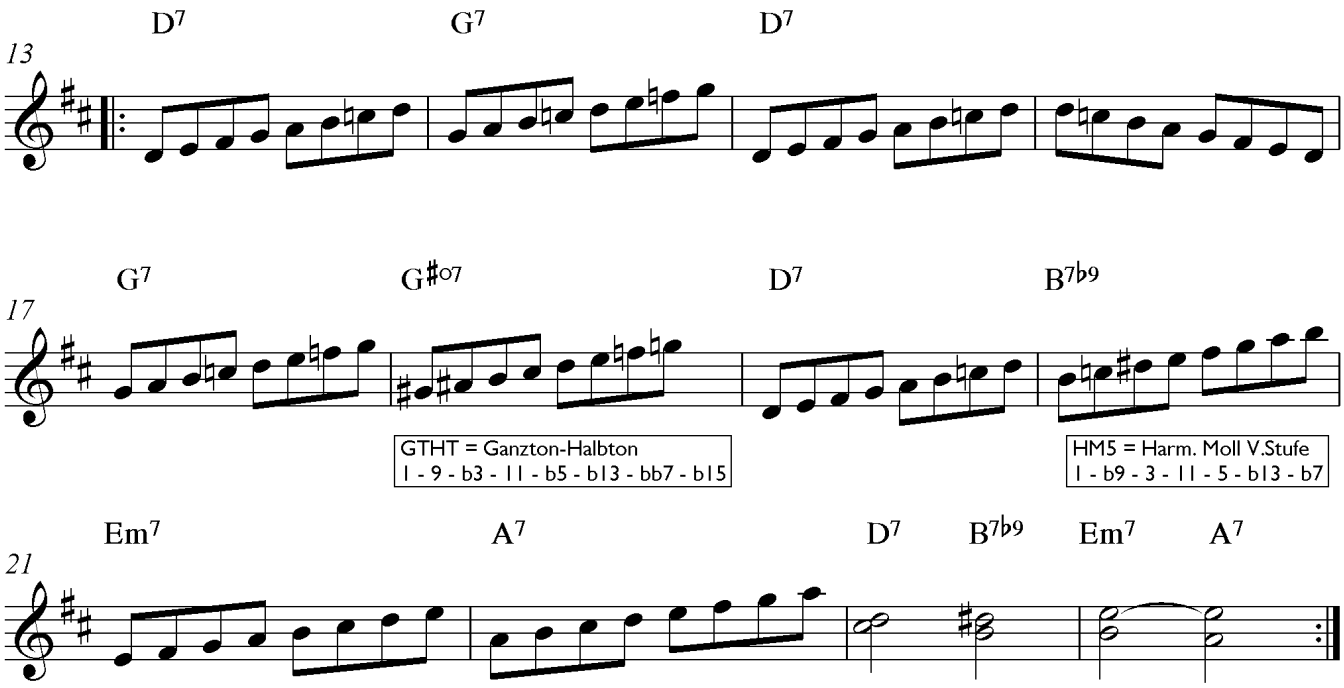
Paul Chambers

Alto Saxophone

♩=128



SOLO



D.C. after last Solo

Whim's Of Chambers

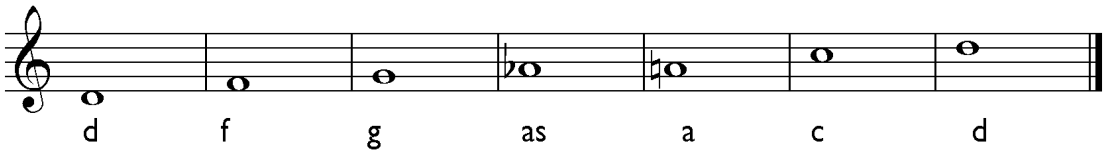
Paul Chambers

BLUES in F

Altosax (Eb-Instrumente)

|D7	|G7	|D7	|D7	|
|G7	|G#°7	|D7	|B7b9	|
|Em7	|A7	|D7 B7b9	|Em7 A7	|

Bluesscale in D: 1 - b3 - 4 - b5 - 5 - b7 - 1

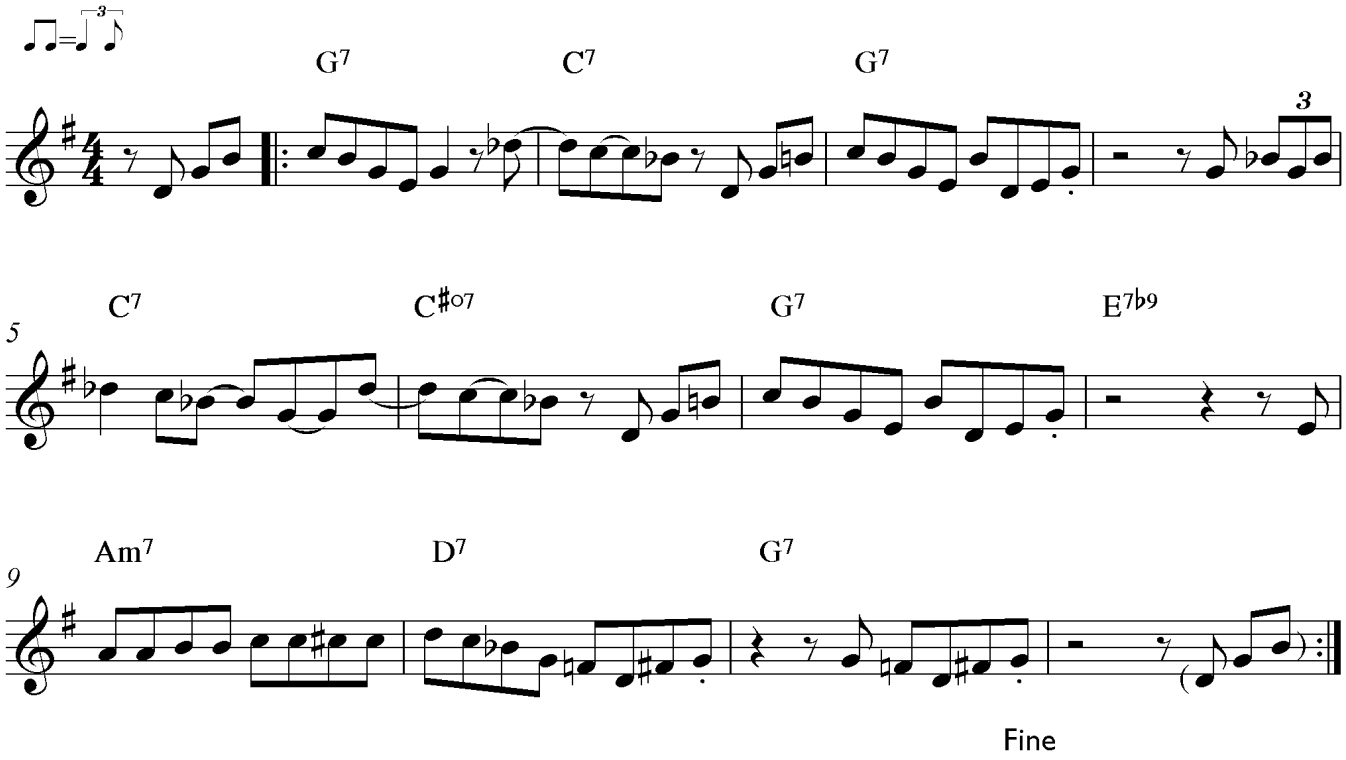


Whim's Of Chambers

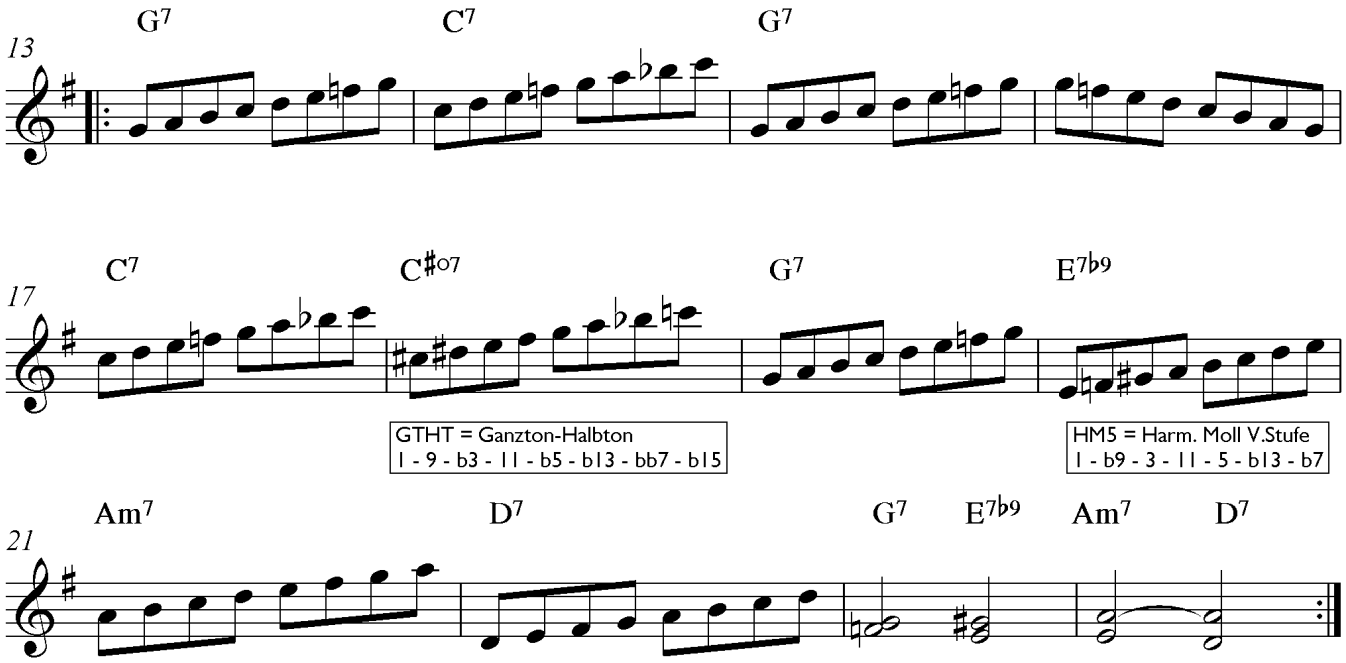
Tenor Saxophone

♩=128

Paul Chambers



SOLO



D.C. after last Solo

Whim's Of Chambers

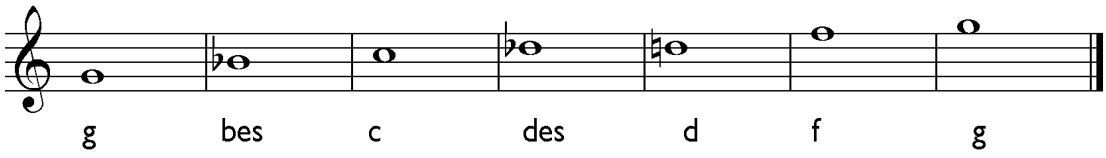
Paul Chambers

BLUES in F

Tenorsax (Bb-Instrumente)

|G7	|C7	|G7		|G7					|
|C7	|C#°7	|G7		|E7b9					|
|Am7	|D7	|G7	E7b9	|Am7	D7				|

Bluesscale in G: 1 - b3 - 4 - b5 - 5 - b7 - 1

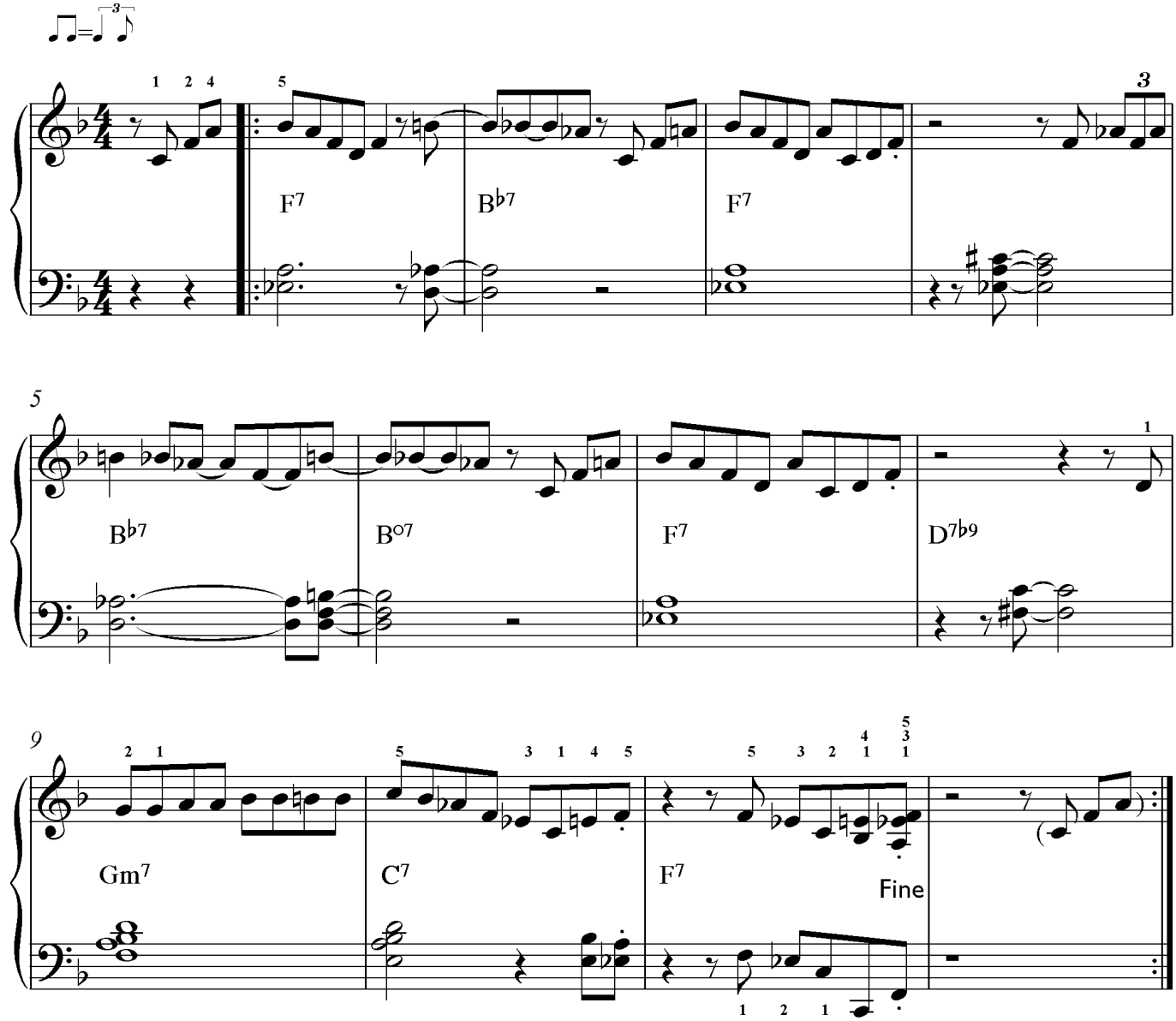


Whim's Of Chambers

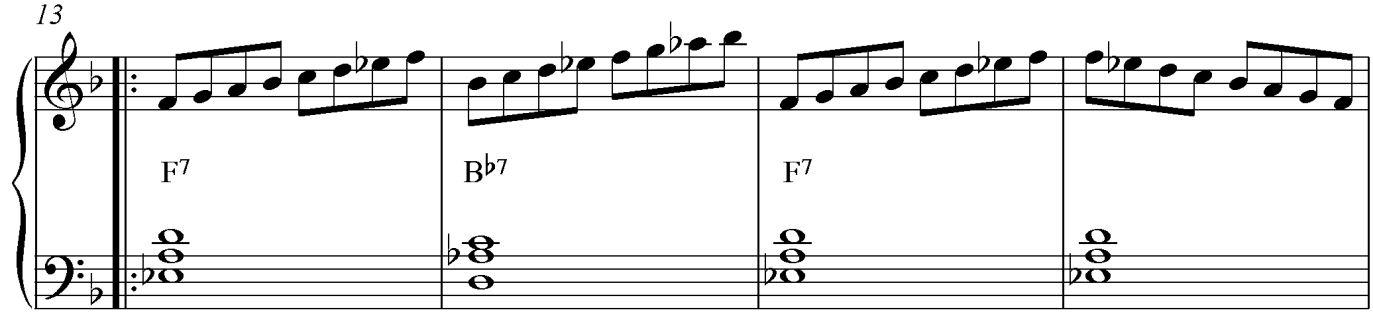
Piano

Paul Chambers

♩=128

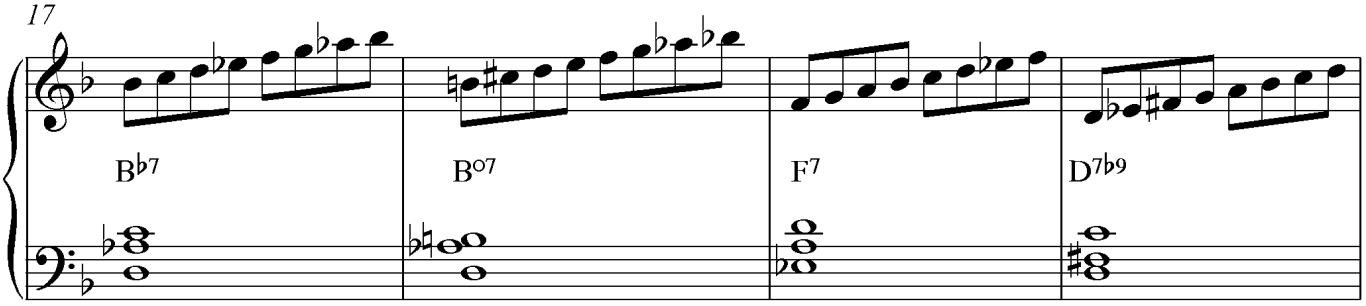


SOLO



Whim's Of Chambers
Piano

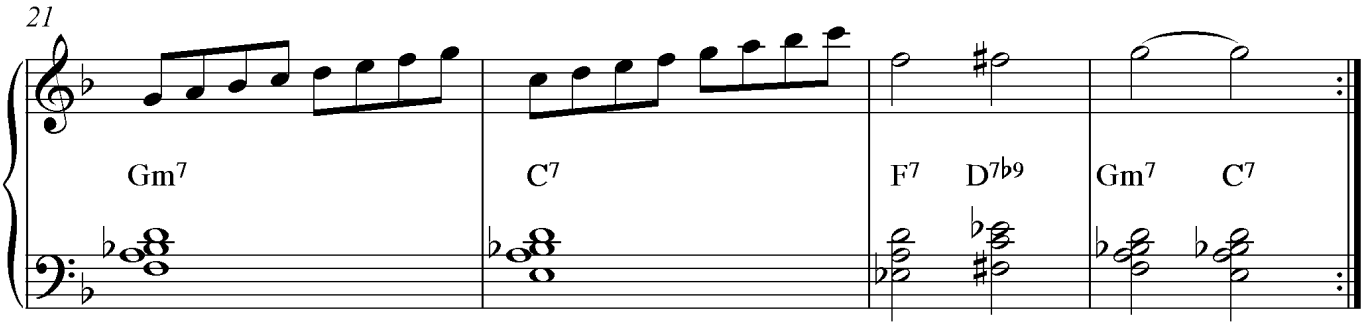
17



GTHT = Ganzton-Halbton
1 - 9 - b3 - 11 - b5 - b13 - bb7 - b15

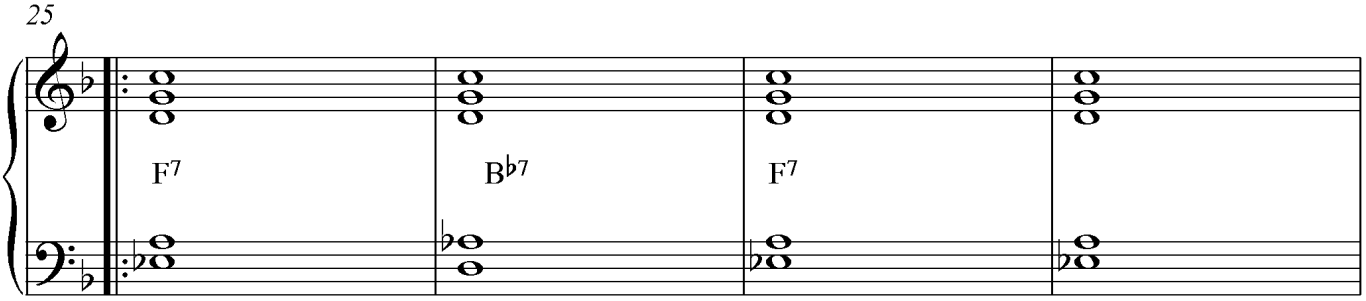
HM5 = Harm. Moll V.Stufe
1 - b9 - 3 - 11 - 5 - b13 - b7

21



Comping

25



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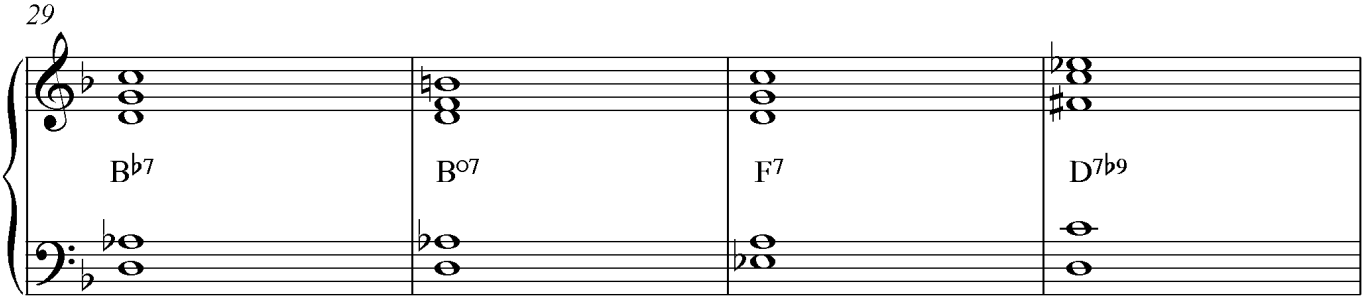

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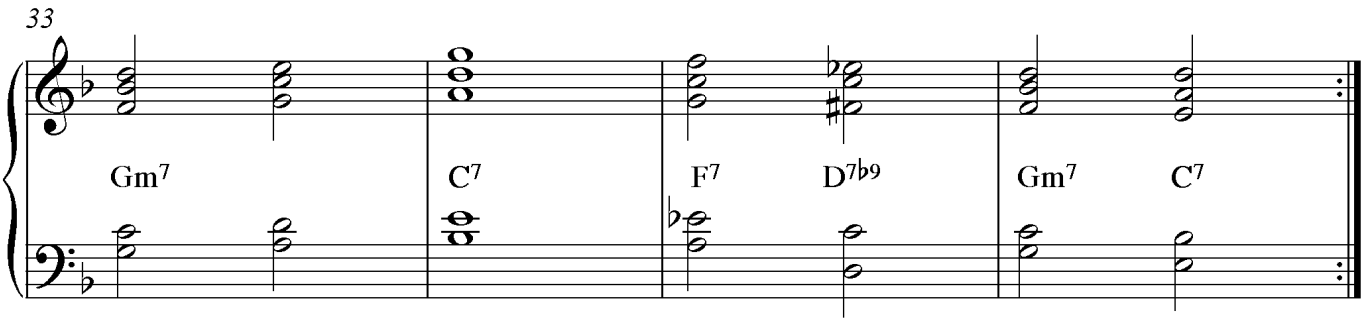


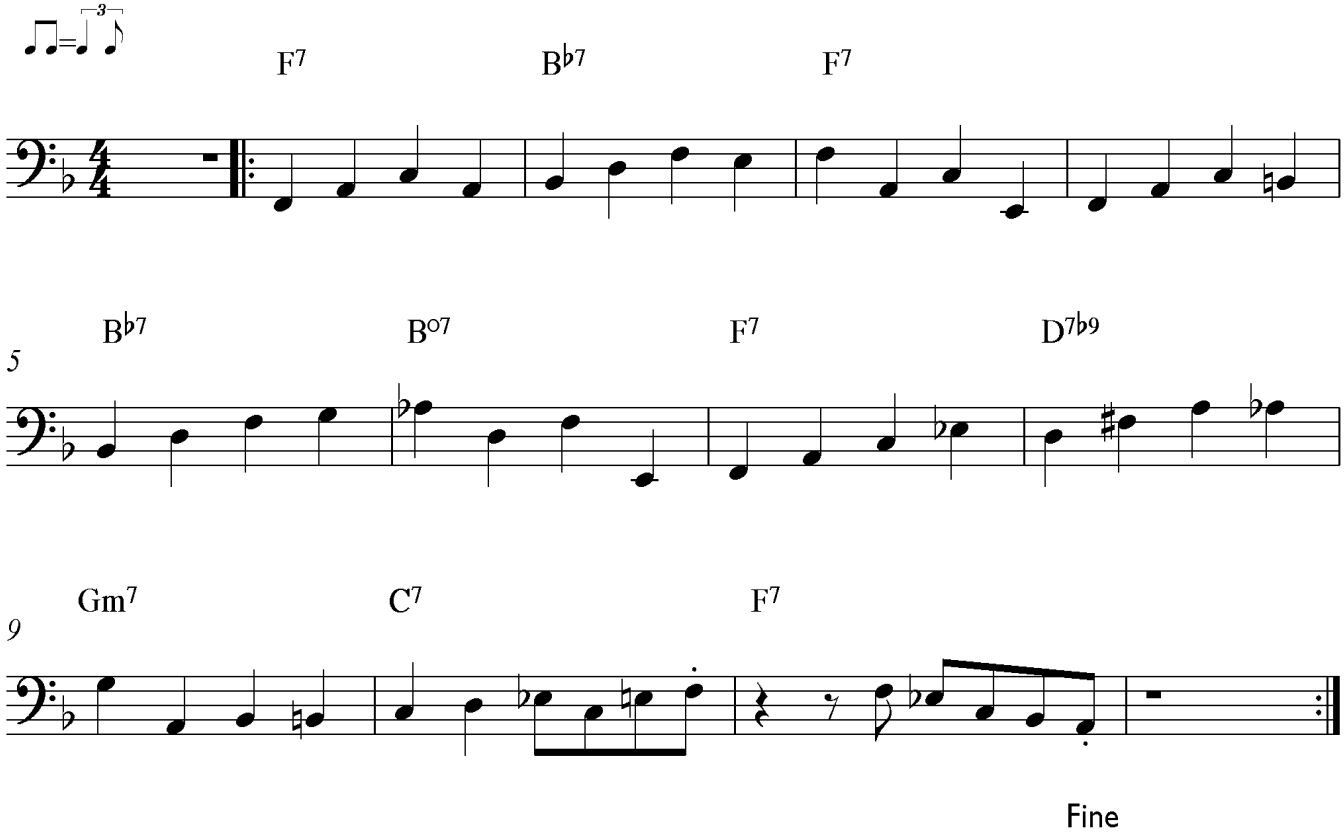
D.C. after last Solo

Whim's Of Chambers

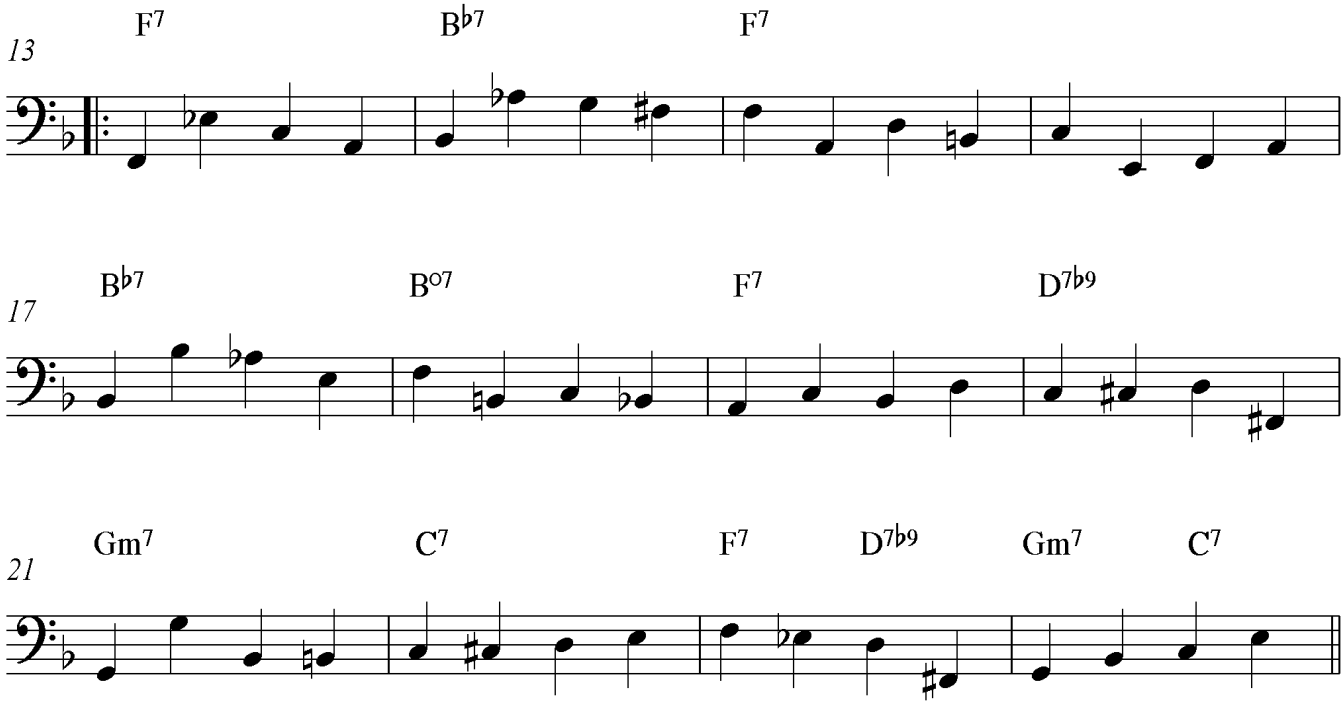
Bass

♩=128

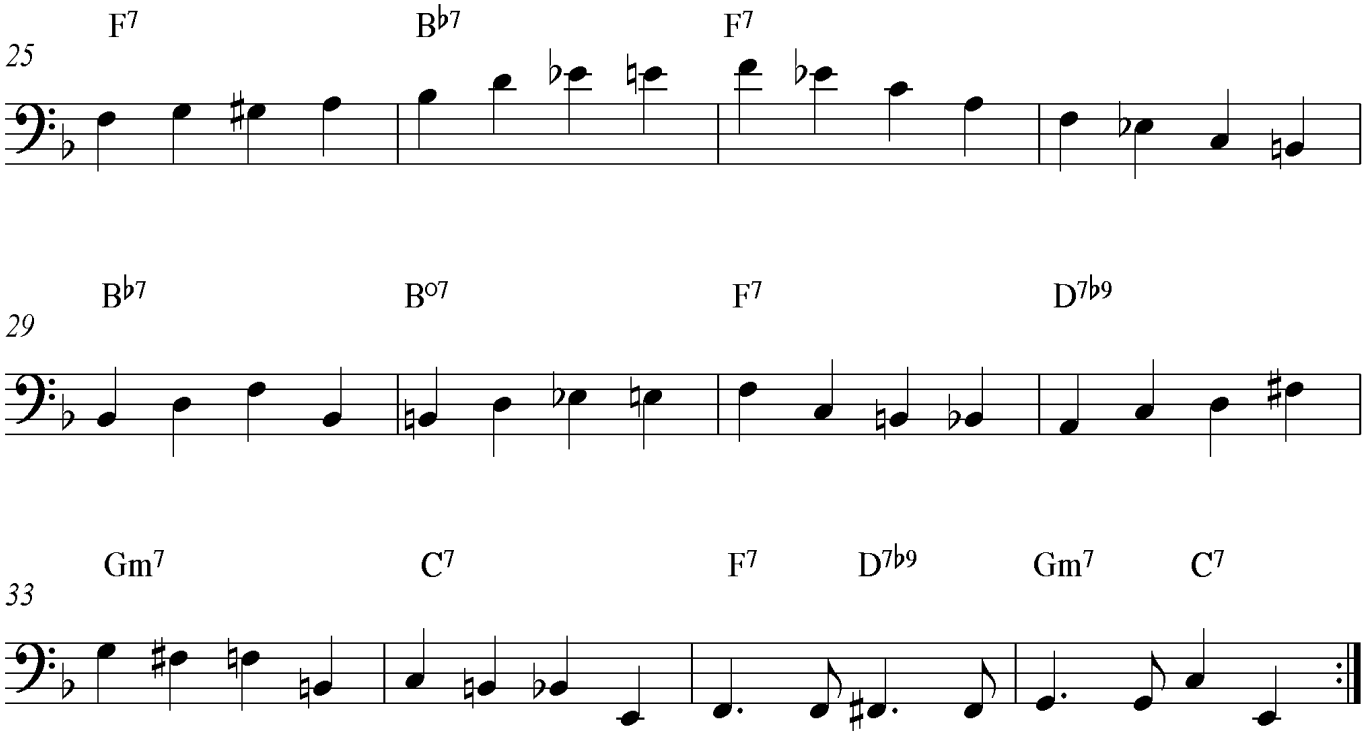
Paul Chambers



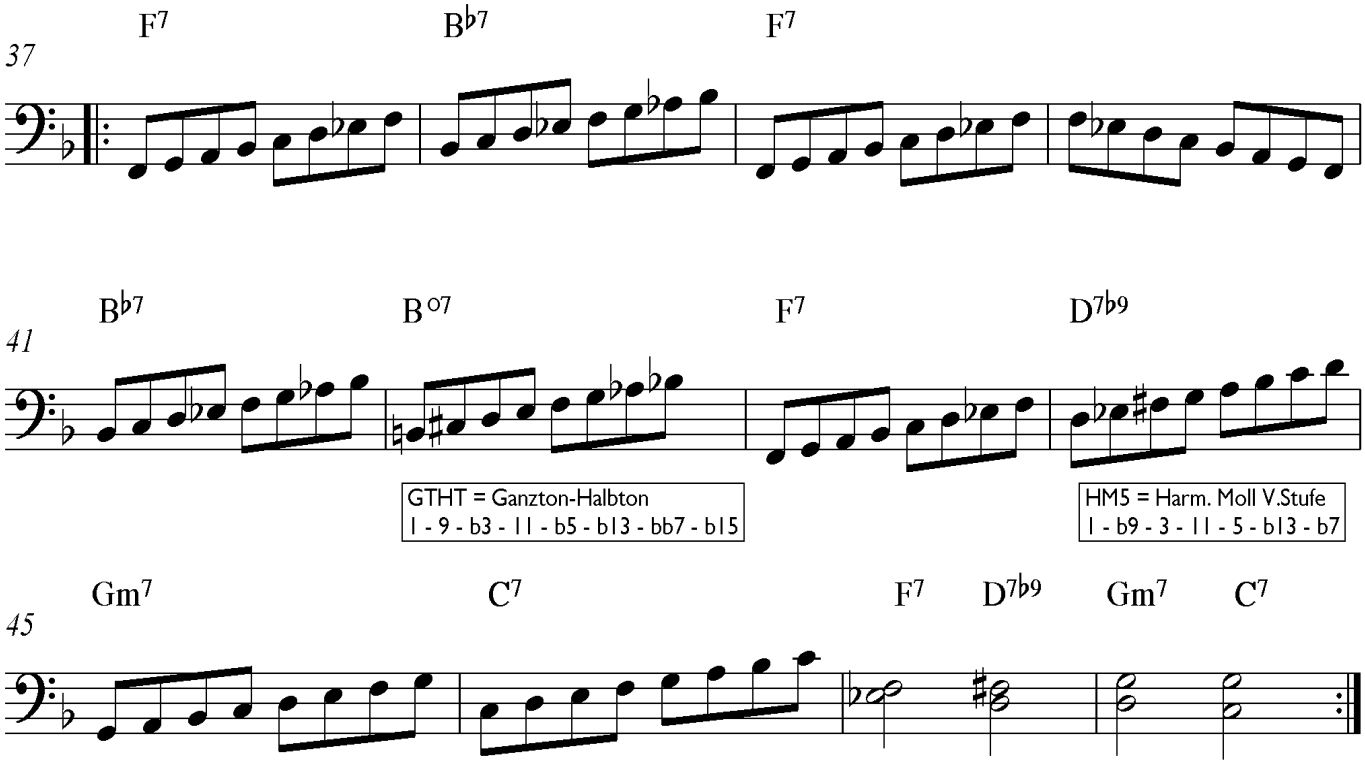
Walking Bass



Whim's Of Chambers
Bass



SOLO



D.C. after last Solo

G-minor Blues

V. Schmidt

Tonart: G-Moll

Tempo: 132

Rhythmus: Swing

Style: Blues

Form:

A	Thema	12 Takte
A	Thema	12 Takte
B	Solo 1	offen
B	Solo 2	offen
B	Solo 3	offen
A	Thema	12 Takte
A	Thema	12 Takte

G-minor Blues

V. Schmidt

BLUES in Gm

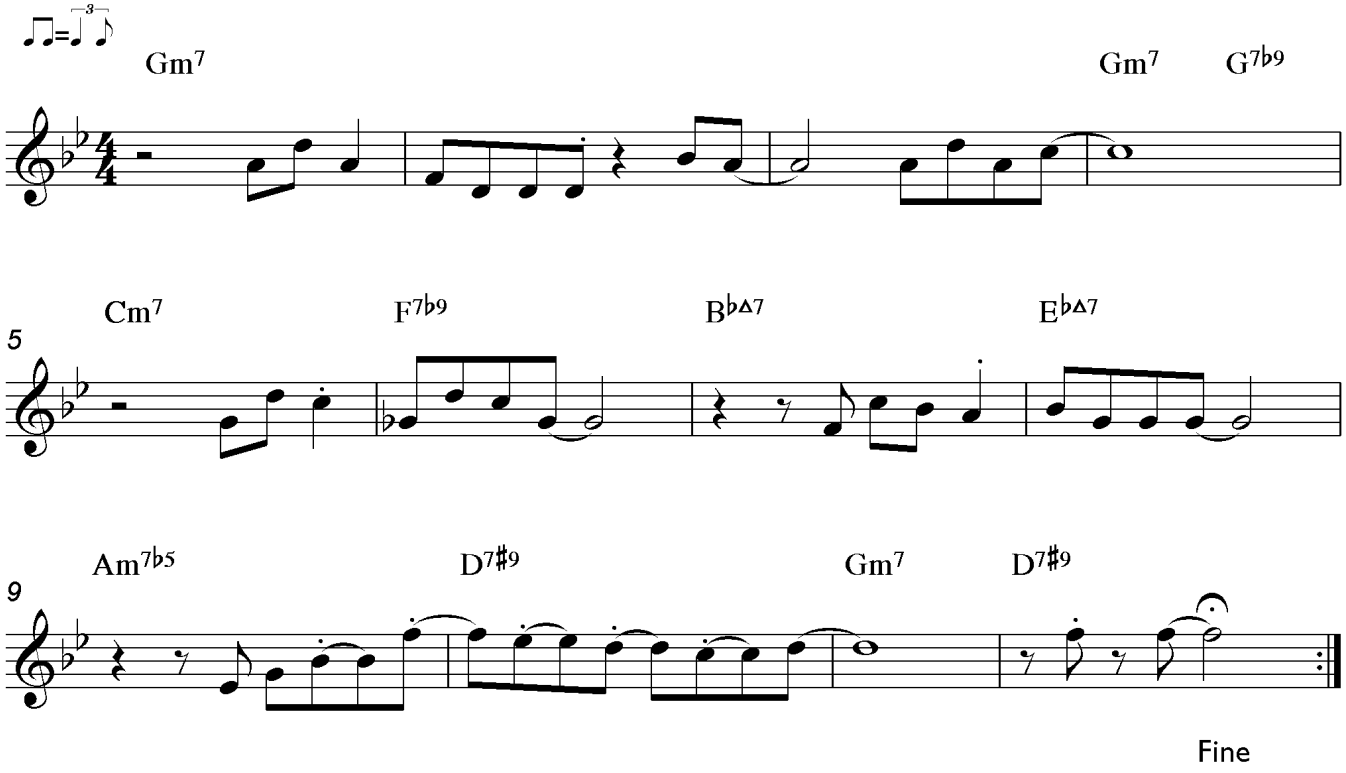
|Gm7	|Gm7	|Gm7	|G7b9 |
|Cm7	|F7	|Bbmaj7	|Ebmaj7#11 |
|Am7b5	|D7#9	|Gm7	|D7#9 |

G-minor Blues

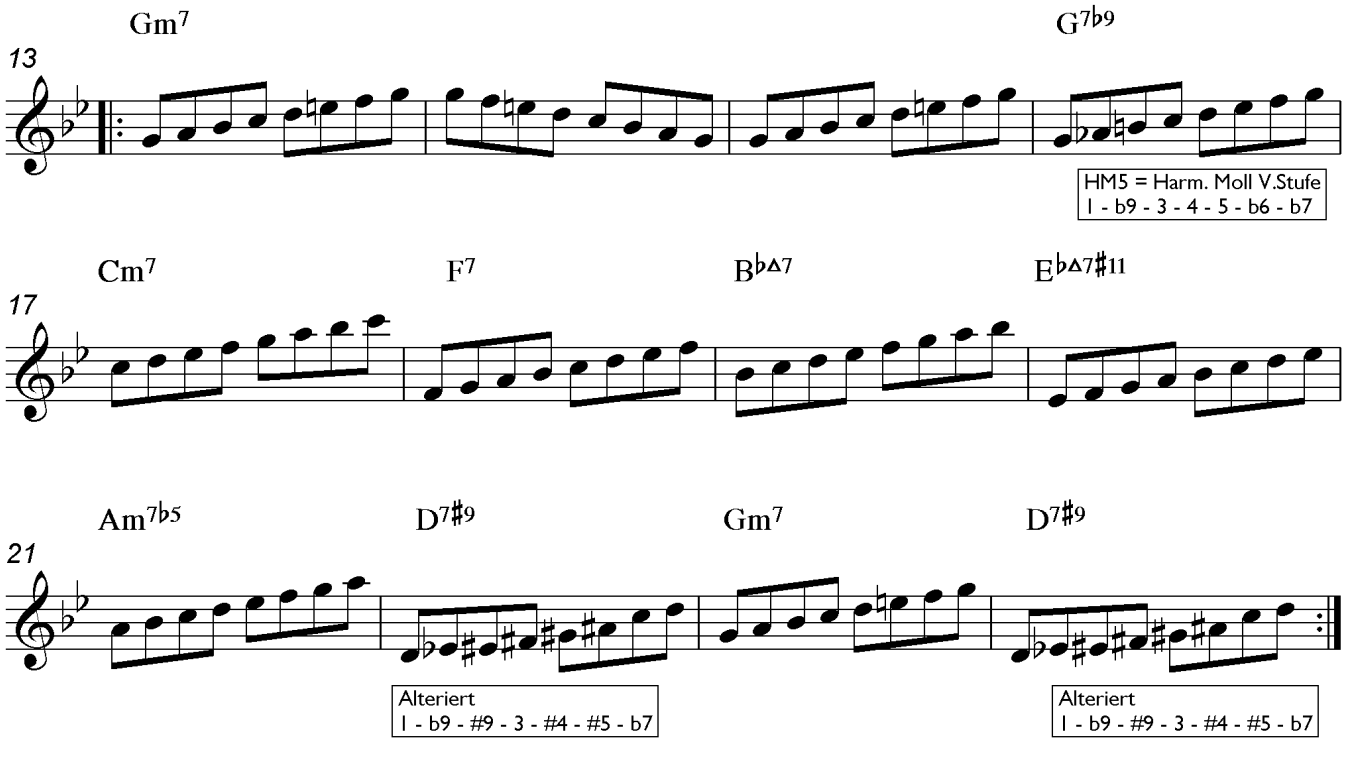
Treble

V. Schmidt

♩=132



SOLO



D.C. after last Solo

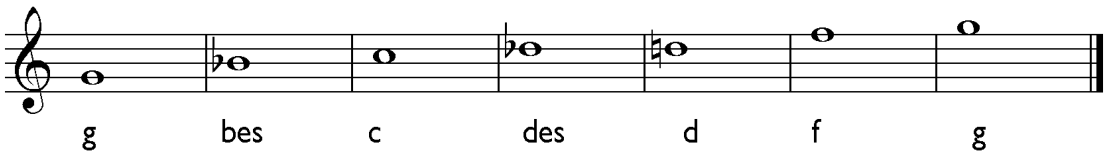
G-minor Blues

V. Schmidt

BLUES in Gm

|Gm7	|Gm7	|Gm7	|G7b9 |
|Cm7	|F7	|Bbmaj7	|Ebmaj7#11 |
|Am7b5	|D7#9	|Gm7	|D7#9 |

Bluesscale in G: 1 - b3 - 4 - b5 - 5 - b7 - 1

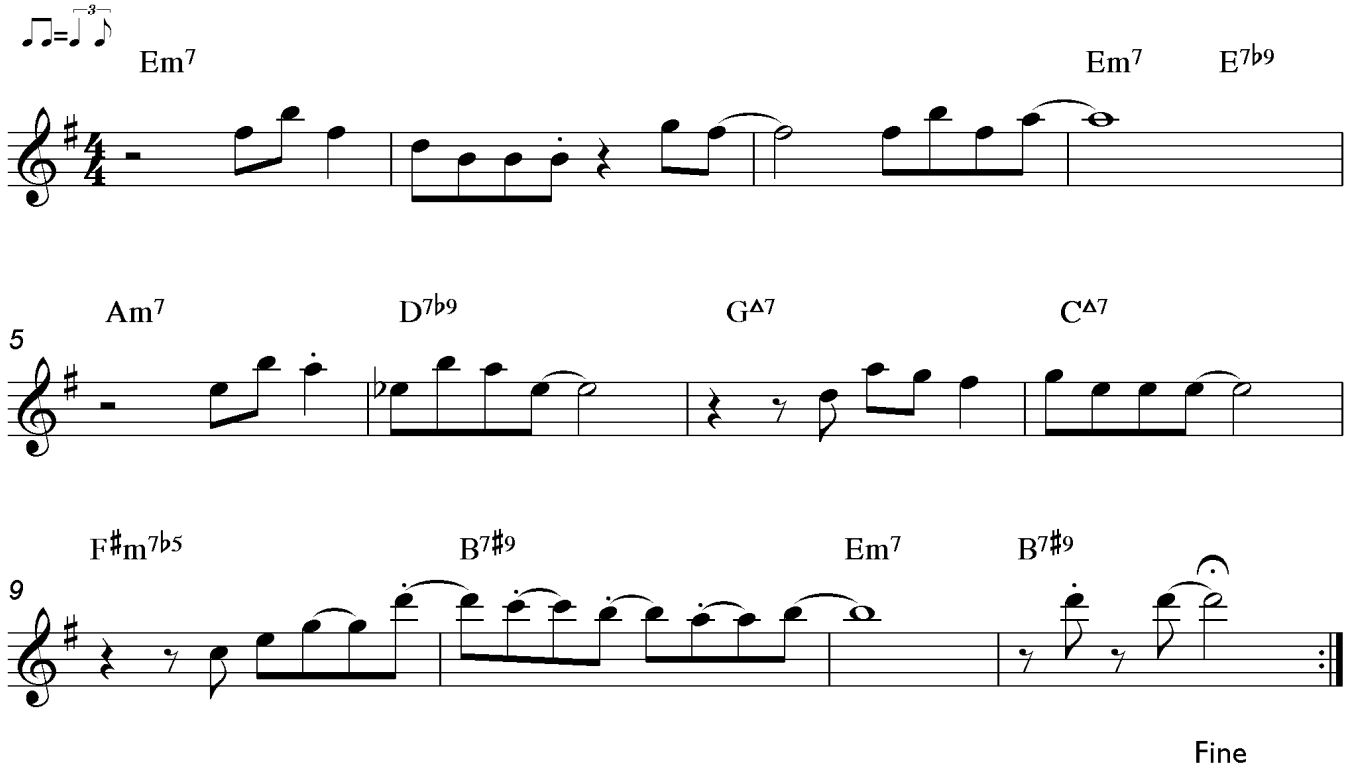


G-minor Blues

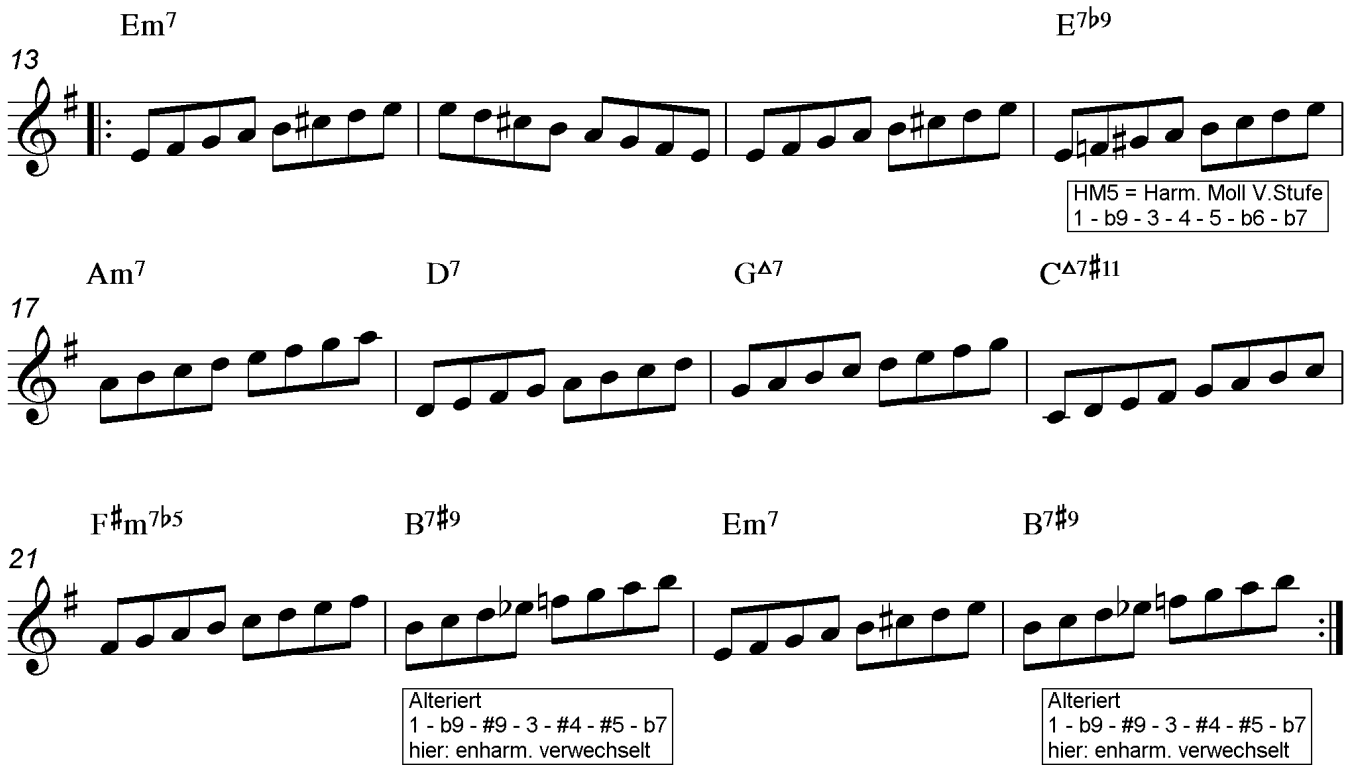
Alto Saxophone

V. Schmidt

♩=132



SOLO



G-minor Blues

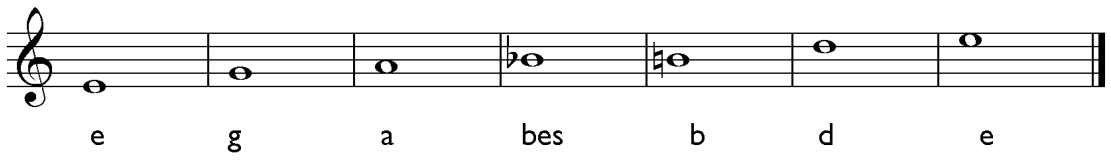
V. Schmidt

BLUES in Gm

Altosax (Eb-Instrumente)

|Em7	|Em7	|Em7	|E7b9 |
|Am7	|D7	|Gmaj7	|Cmaj7#11 |
|F#m7b5	|B7#9	|Em7	|B7#9 |

Bluesscale in E: 1 - b3 - 4 - b5 - 5 - b7 - 1

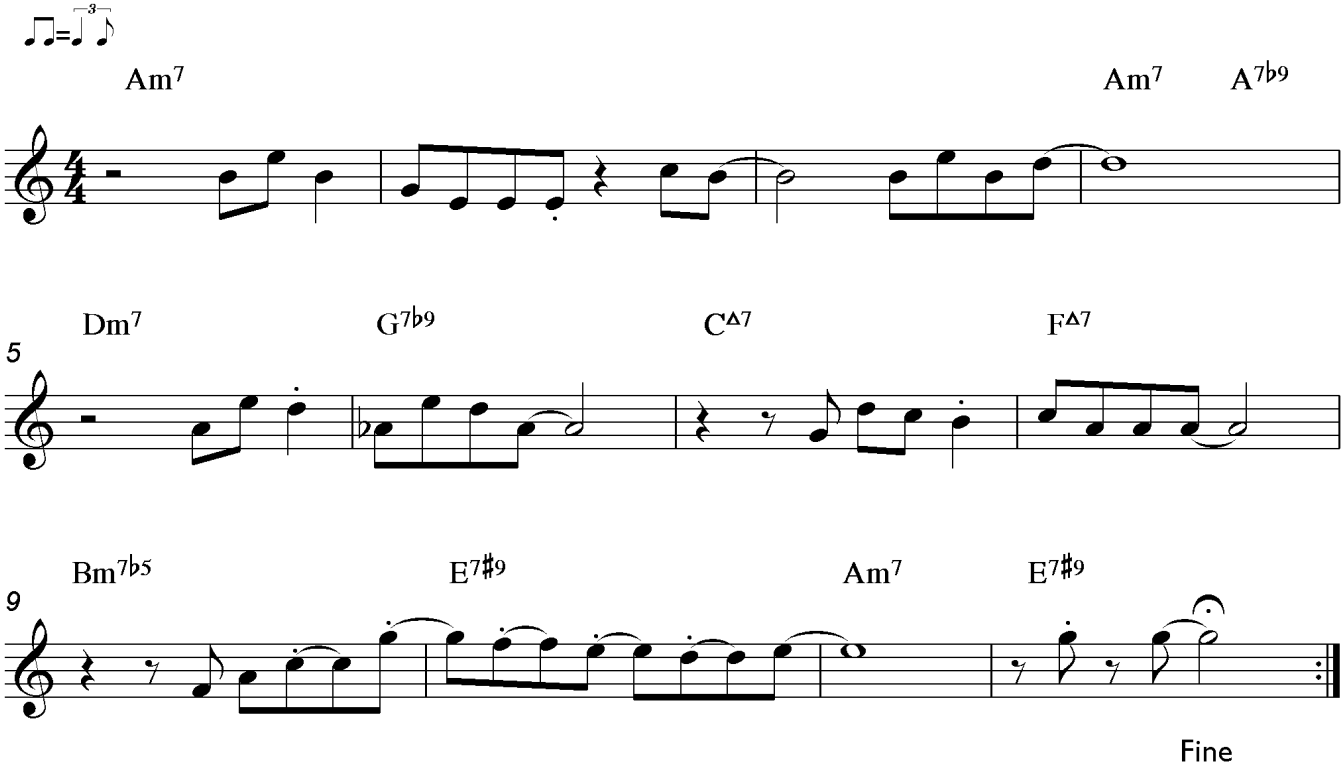


G-minor Blues

Tenor Saxophone

V. Schmidt

♩=132



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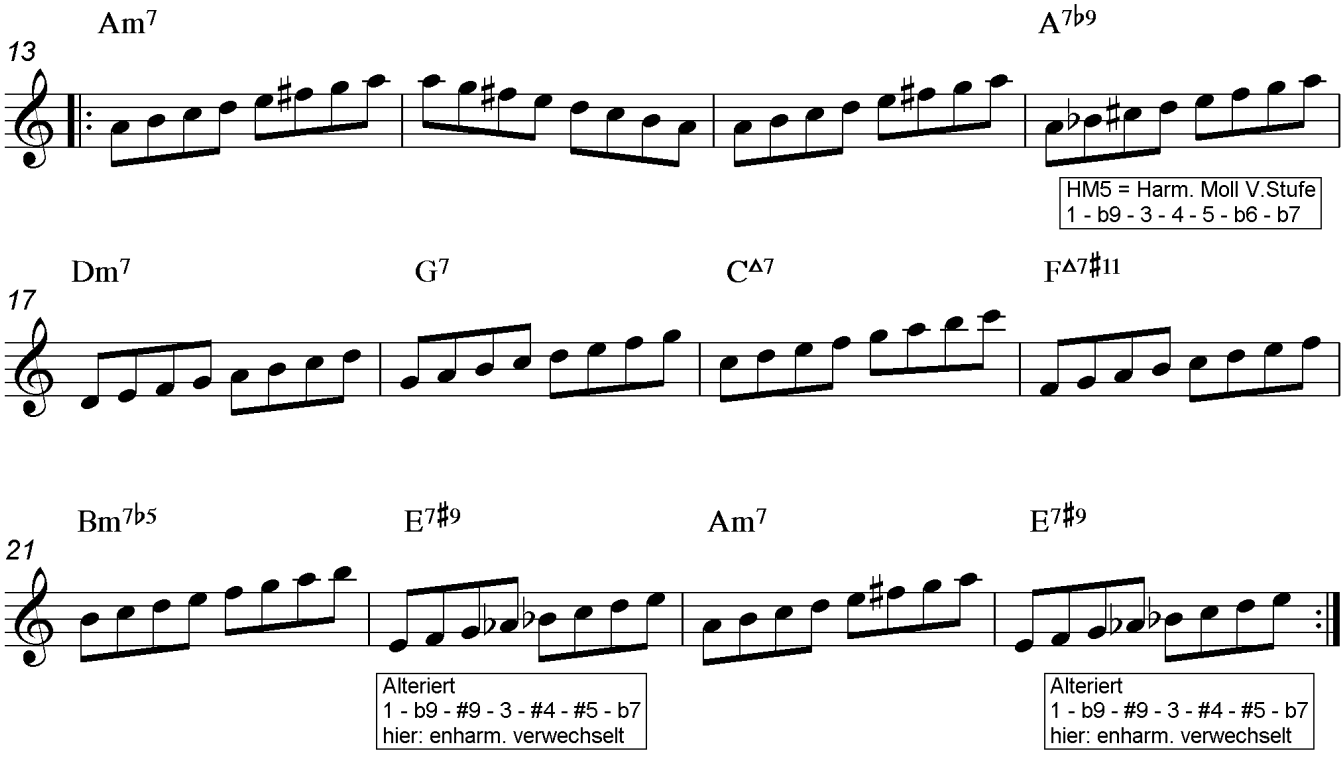


D.C. after last Solo

G-minor Blues

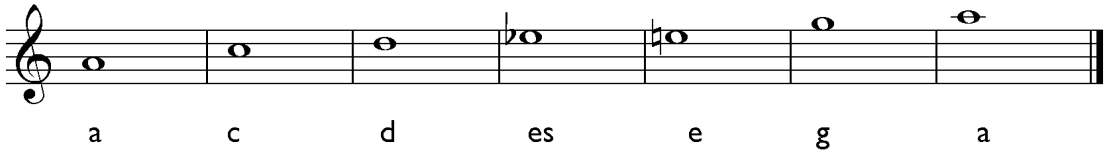
V. Schmidt

BLUES in Gm

Tenorsax (Bb-Instrumente)

|Am7	|Am7	|Am7	|A7b9 |
|Dm7	|G7	|Cmaj7	|Fmaj7#11 |
|Bm7b5	|E7#9	|Am7	|E7#9 |

Bluesscale in A: 1 - b3 - 4 - b5 - 5 - b7 - 1

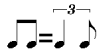


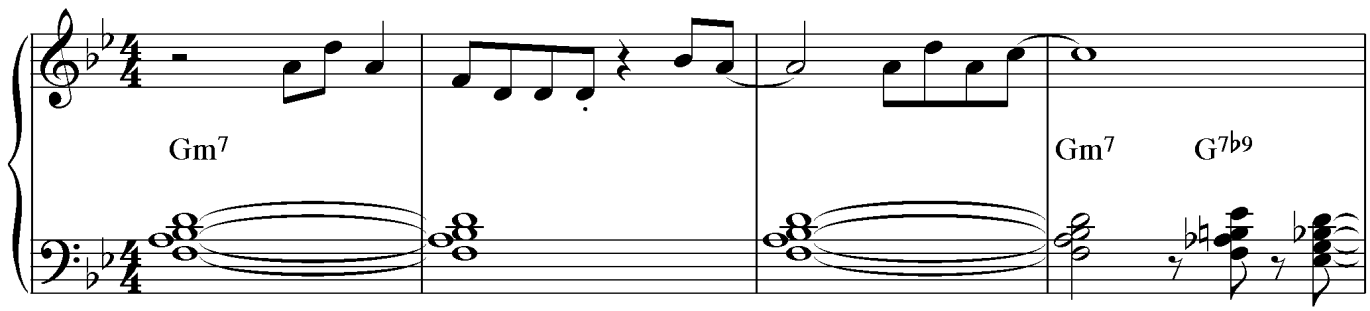
G-minor Blues

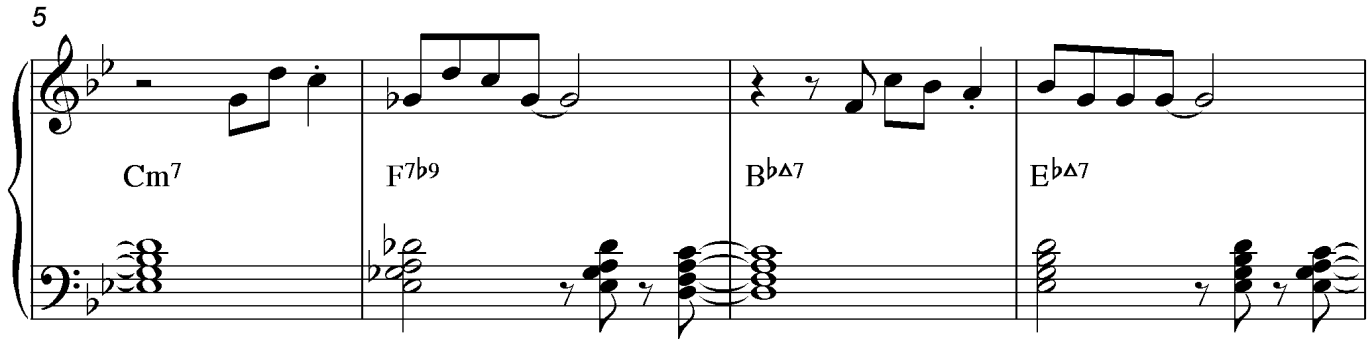
Piano

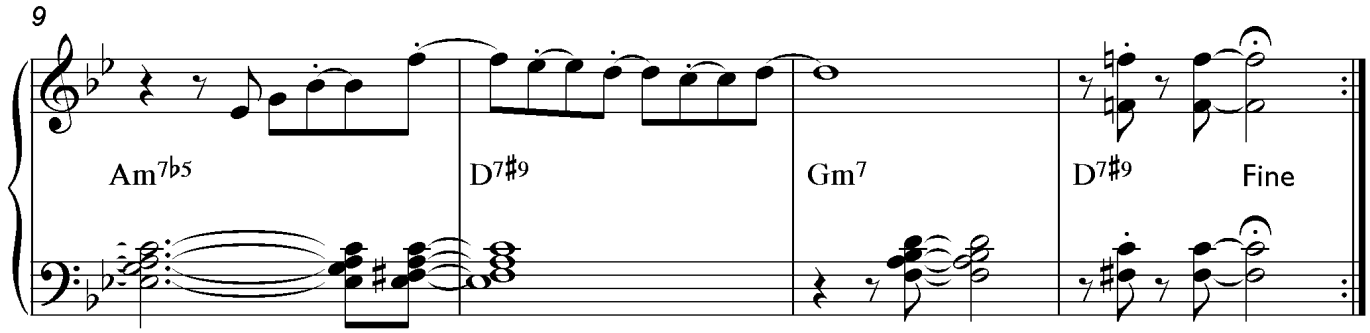
V. Schmidt

♩=132

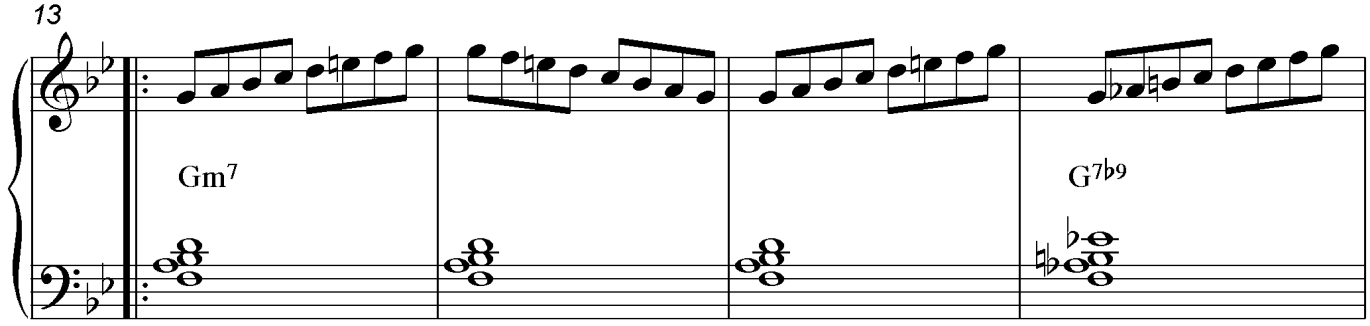






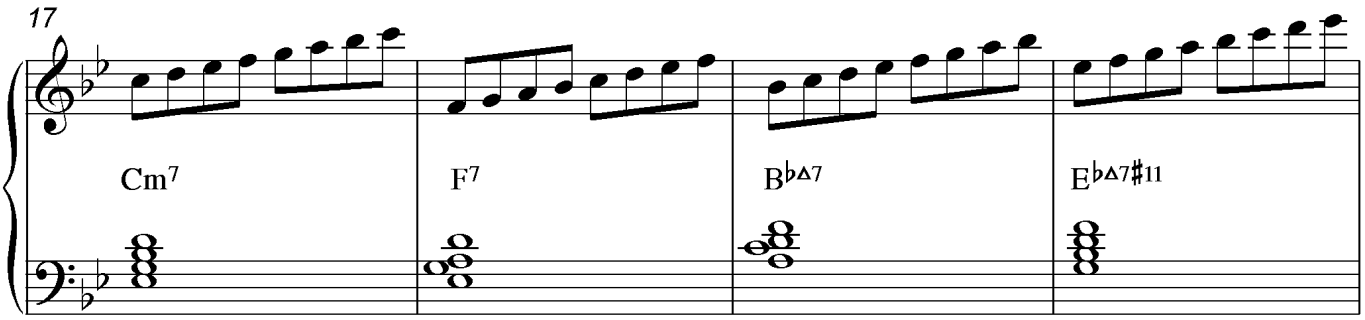


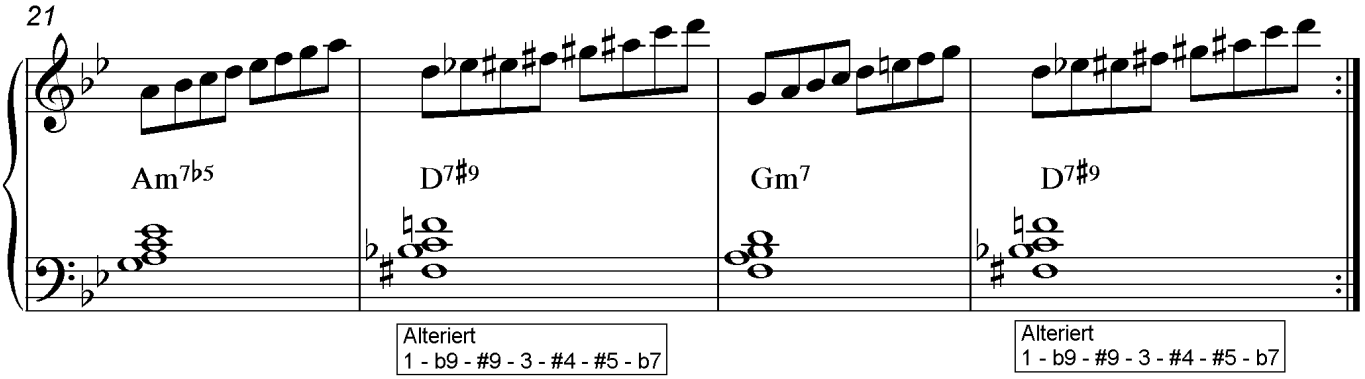
SOLO



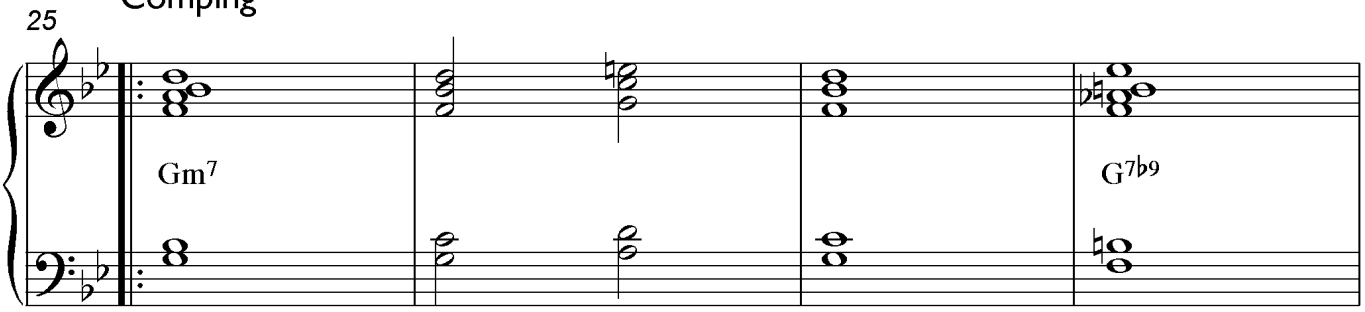
HM5 = Harm. Moll V.Stufe
1 - b9 - 3 - 11 - 5 - b13 - b7

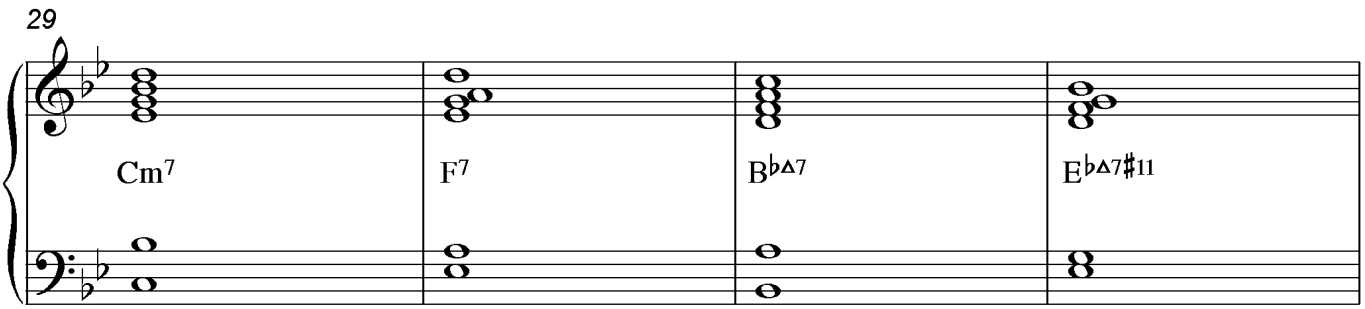
G-minor Blues
Piano

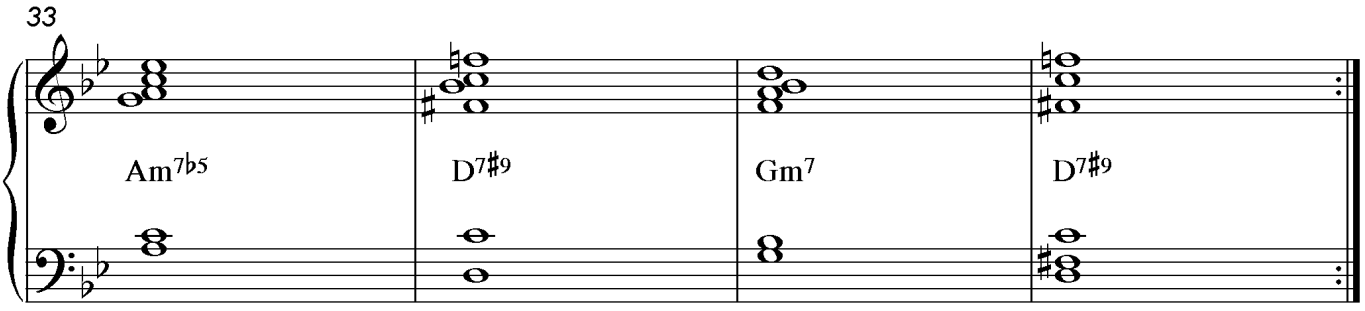




Comping







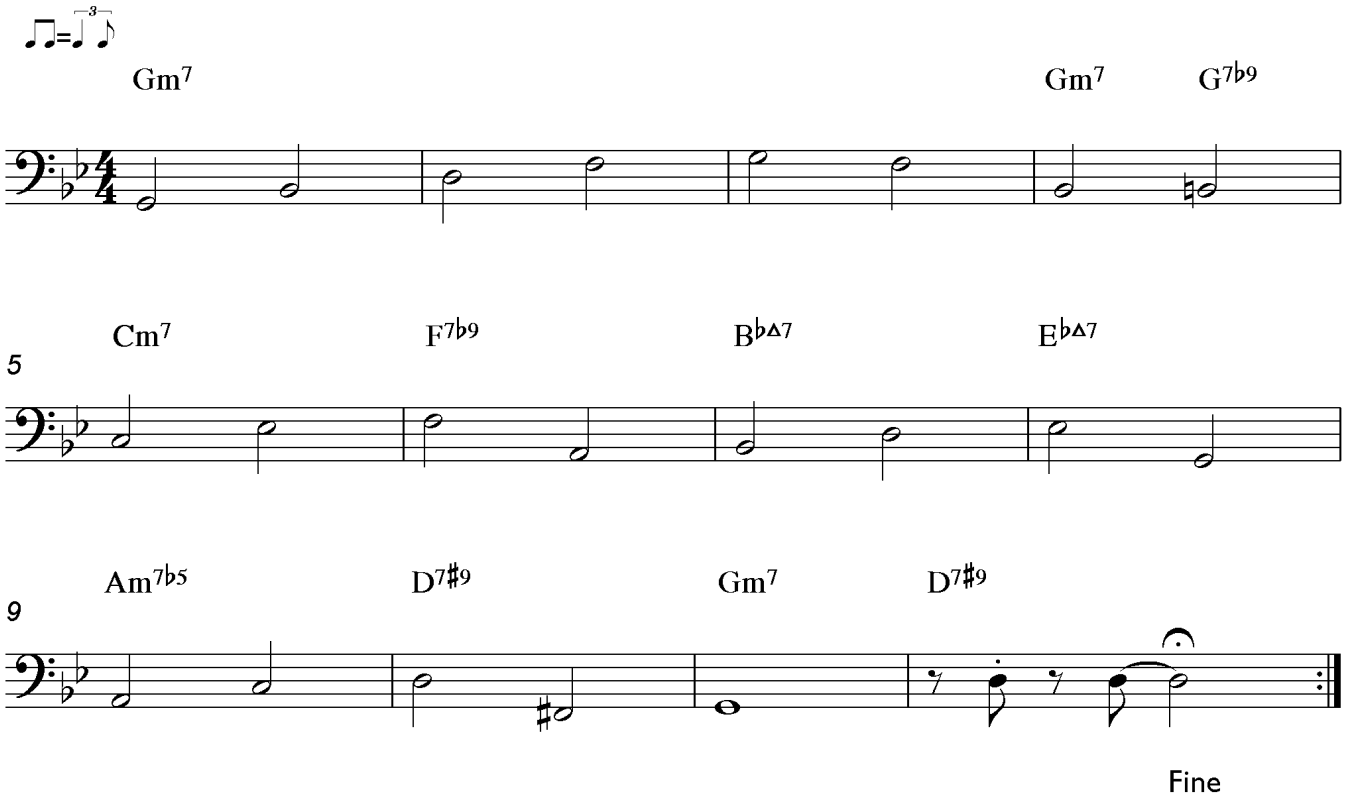
D.C. after last Solo

G-minor Blues

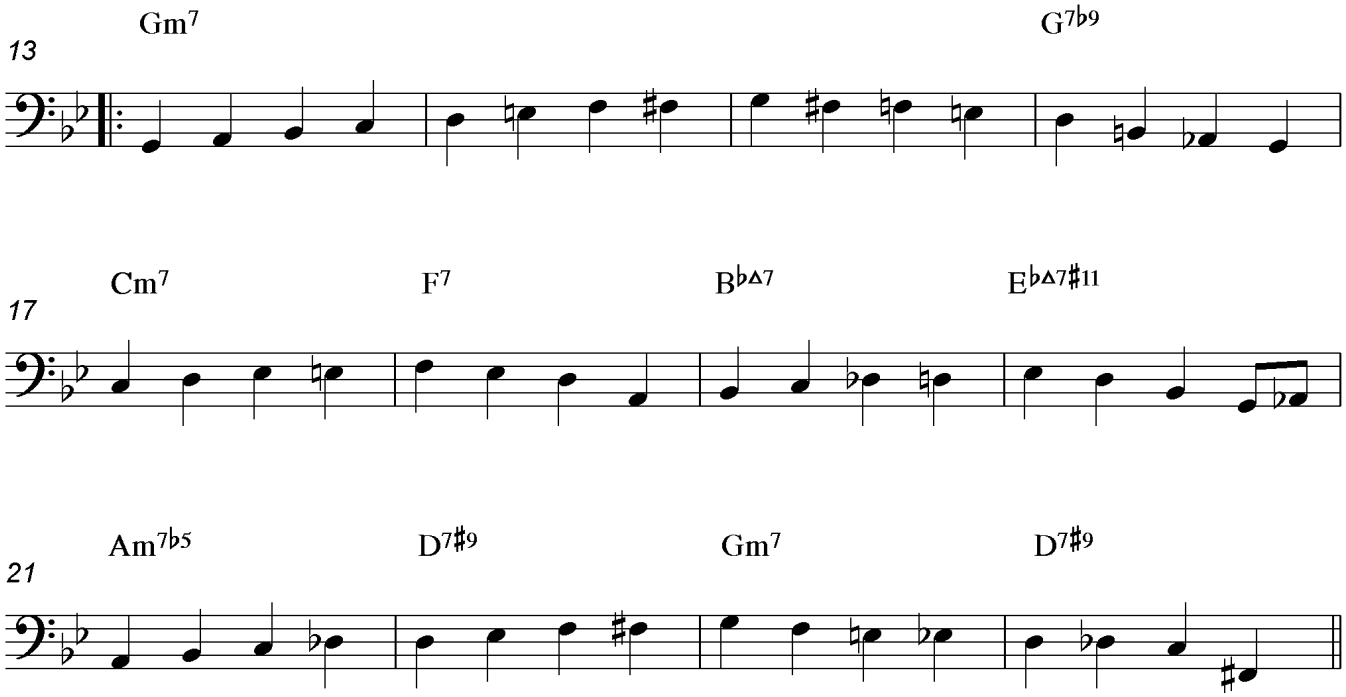
Bass

V. Schmidt

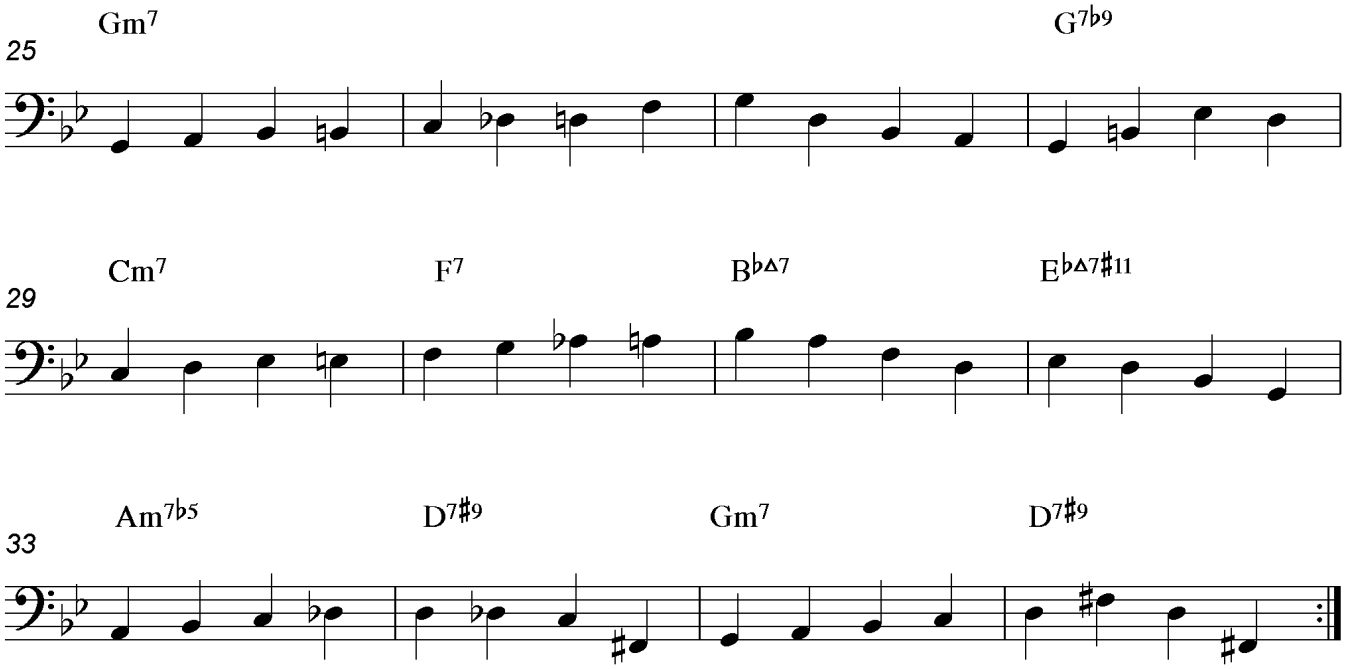
♩=132



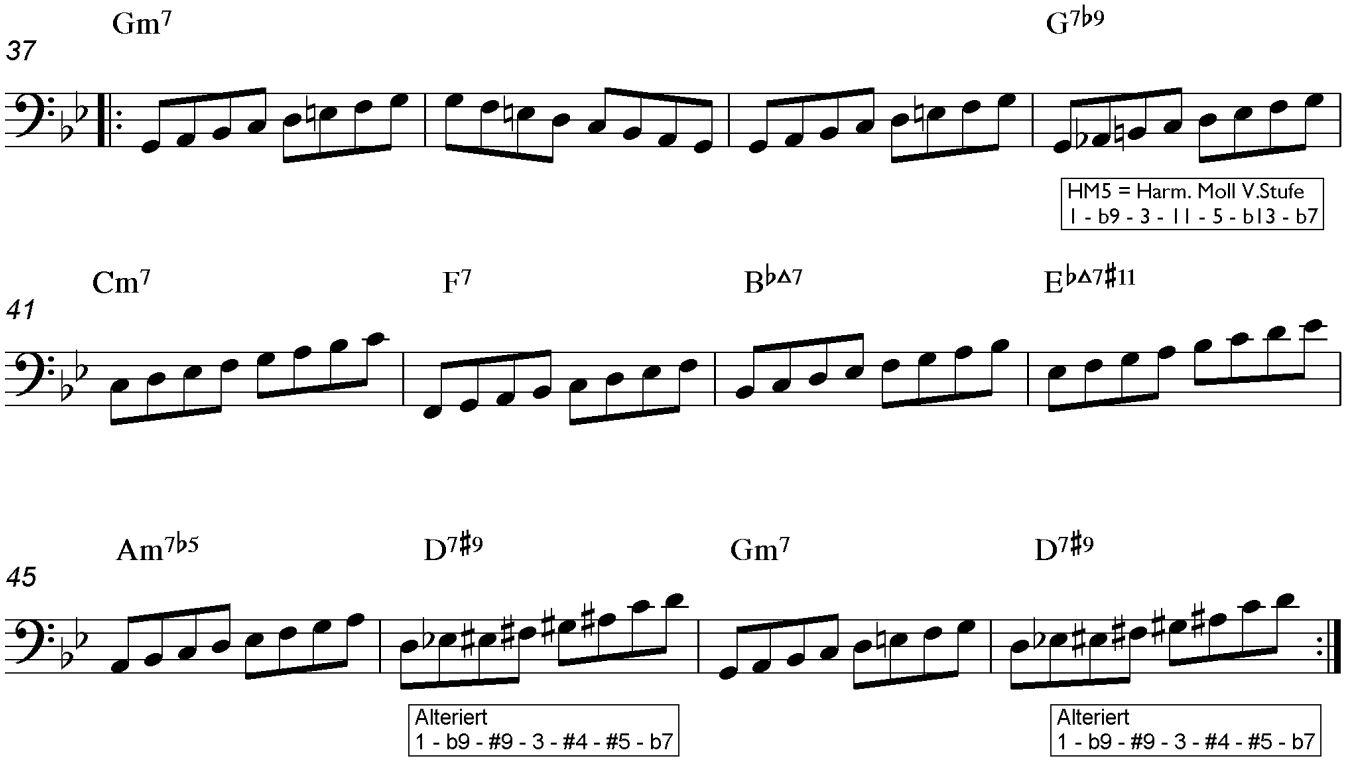
Walking Bass



G-minor Blues
Bass



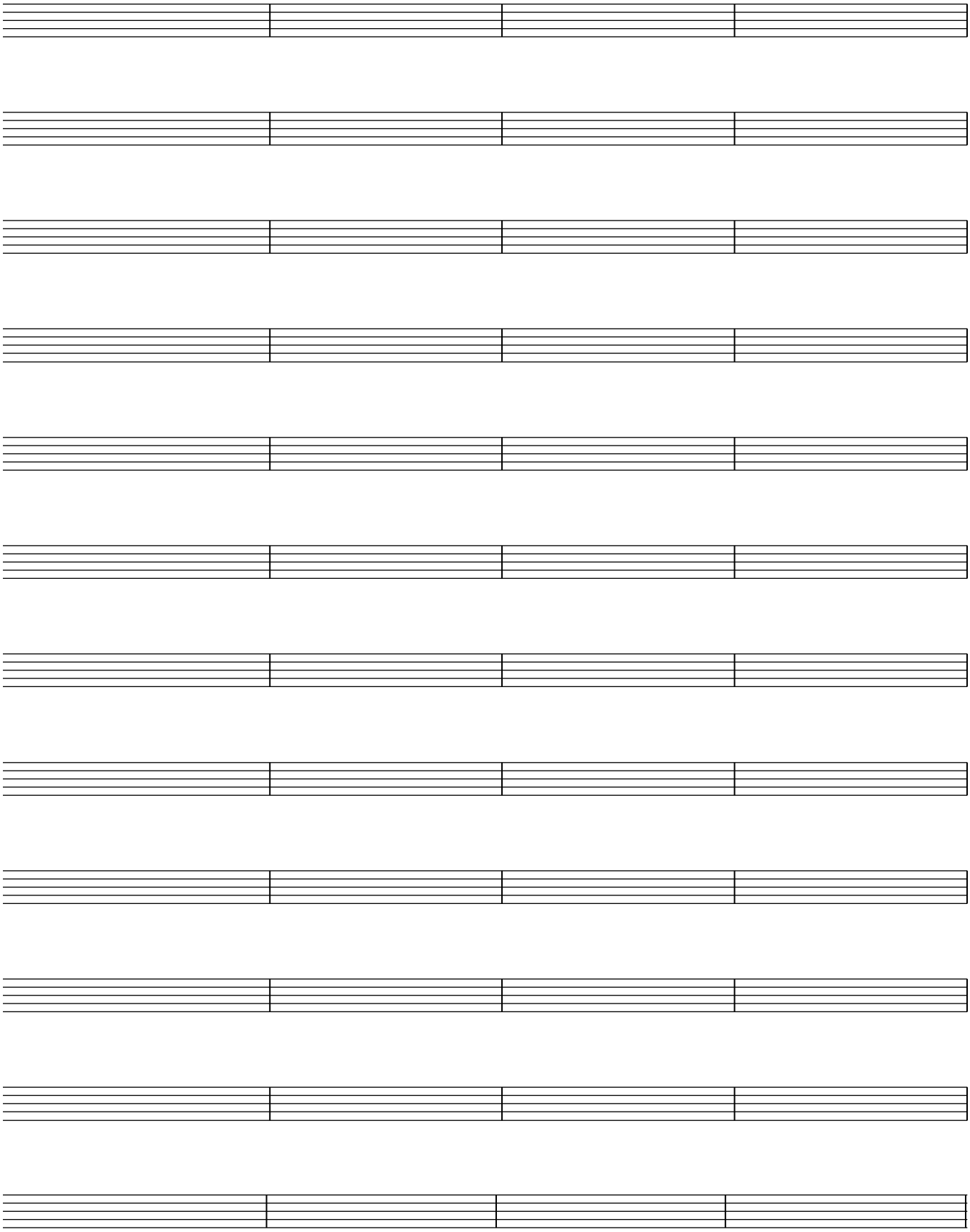
SOLO



D.C. after last Solo

NOTIZEN

IDEEN



Session #3

CD – Trackliste

01	**Now's The Time** (Blues in F)	Charlie Parker
02	**Blues In The Closett** (Blues in Bb)	Oscar Pettiford
03	**Blues In C Minor** (Blues in Cm)	J. Aebersold
04	**Whim's Of Chambers** (Blues in F)	Paul Chambers
05	**G-minor Blues** (Blues in Gm)	V. Schmidt

Dieser Sessionband bietet 5 Arrangements bekannter Blues-Stücke für alle Melodie-Instrumente, die in C, Eb und Bb gestimmt sind, sowie für Klavier und Bass.

Die Noten sind derart gestaltet,
dass eine Kleinstbesetzung von 2 Spielern
auf ein großes Ensemble aufgestockt
werden kann.

Viel Spaß beim Bandspiel…

Brücken-Verlag
In Der Kleinen Heide 6
53842 Troisdorf

Postfach 1556
53825 Troisdorf

BV N S03