



Аккомпанемент Аранжировка Импровизация

краткий курс с пояснениями

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Аранжировка

В 16 веке в музыкальном искусстве появляется понятие гомофонно-гармонической музыки, наряду с контрапунктическим, который сформировался в русле полифонической музыки. Оба эти вида изложения музыкального материала относятся к термину "аккомпанемент".

Гомофония это многоголосие, в котором голоса делятся на главные и сопровождающие. Она присутствовала и в древнем музыкальном искусстве, но в современной понимании она несет в себе 3 главные функции голосов, которые тесно связаны между собой: мелодию, бас и гармонию, в отличие от контрапунктического, в котором голоса развиваются в самостоятельные мелодические линии.

Гомофонно-гармонический склад сформировался в европейской музыкальной культуре в период 16-17 веков.

До этого времени воспроизведение аккомпанемента было затруднительно, но с появлением так называемого генерал-баса, который записывался цифрами. Такой вид записи давал большую свободу для творчества исполнителя-аккомпаниатора. В основном это был аккомпанемент для органа или клавесина. Эта техника аккомпанемента вылилась в учение о гармонии. А учебники по гармонии учили о закономерностях гармонического языка в свете искусства аккомпанемента.

Со временем он стал вытесняться так называемым "облигатным" аккомпанементом, то есть выписанном в нотах и исполняемый строго по нотам, не допускающий никакой вариантности.

Сейчас генерал-бас практически не применяется, зато на смену цифрованным сокращениям баса пришли сокращения аккордовые.

В современной понимании аккомпанемент это аккордовое или фактурное сопровождение, которое поддерживает и обогащает мелодическую линию. С развитием концертной практики ремесло аккомпаниатора заняло свое законное место в видах музыкального творчества, а джазовая и эстрадная музыка вернула аккомпанементу право на импровизационность. Джазовые музыканты по своему усмотрению усложняют гармонию, сочиняют свои фактурные варианты, имитируют приемы аккомпанемента разных исполнителей.

ритмиз.бас контрастного типа

Ритмизованный бас контрастного типа - басовый аккомпанемент, в котором ритм мелодии противопоставляется ритму аккомпанемента.

аккордовая пульсация в басу

пульсирующий бас

Аккордовая пульсация в басу : ритм аккомпанемента совпадает со сменой гармонии темы

Пульсирующий бас - вид басового аккомпанемента, в котором ритмический рисунок баса совпадает с метрическими долями в такте.

Chords: F#⁷, B⁷, E_m, C_{maj}, A_m⁷, D⁷

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music is divided into three measures. The first measure contains the chords F#⁷ and B⁷. The second measure contains E_m and C_{maj}. The third measure contains A_m⁷ and D⁷. The melody in the upper staff moves from F#4 to G#4, then A4, B4, and C5. The bass line in the lower staff consists of quarter notes: F#3, G3, A3, B3, C4, D4, E4, F#4.

Chords: B_m, E_m⁷, A_m⁷, D-9, G, D

бас контрастного типа

The second system also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music is divided into three measures. The first measure contains the chords B_m and E_m⁷. The second measure contains A_m⁷ and D-9. The third measure contains G and D. The melody in the upper staff moves from B4 to C5, D5, E5, F#5, G5, A5, B5, and C6. The bass line in the lower staff consists of quarter notes: B2, C3, D3, E3, F#3, G3, A3, B3.

G E⁷ A_m⁷

ритмизованный бас повторного типа

This system shows a treble staff with a G chord, a rest, and a melodic line. The bass staff features a rhythmic pattern of eighth notes, with two instances circled in black. The circled patterns are: G4-A4-B4-G4 and G4-A4-B4-G4.

D⁷ G_{maj} E⁷

This system shows a treble staff with a melodic line and a bass staff with a rhythmic pattern of eighth notes.

A_m⁷ D⁷ G_{maj} B⁷

поступенный бас с параллельной ритмикой

This system shows a treble staff with a melodic line and a bass staff with a rhythmic pattern of eighth notes. The bass line is circled in black. The circled pattern is: G4-A4-B4-C5.

заполнение неаккордовыми звуками

Em C#m7(-5) F#⁷ B⁷ Em Cmaj

параллельная ритмика

бас контрастного типа повторный

Am⁷ D⁷ Bm Em⁷ Am⁷ D-9

ритмизованный повторный

G D⁷ G6

поступенный бас

Аранжировка

Аранжировка (arrangement) - переложение , обработка.

Аранжировка - это переложение музыкального произведения для иного , сравнительно с оригиналом, состава исполнителей.

Это своего рода приспособление музыкальной композиции для нового состава в сравнении с тем , который предусмотрел композитор.

Аранжировкой также можно назвать переложение музыкального материала для исполнения на другом инструменте или другим голосом.

Допускаются различного рода изменения мелодии,гармонии,ритмики, фактуры и т.п. Мелодия может поменять свое ладовое направление , тональность, звуковысотное положение (то есть регистр) , темп и даже звуковысотный рисунок.

Гармонических вариантов может быть огромное количество . Это могут быть всякого рода усложнения начальной гармонии в сторону количественного изменения состава аккорда, а также замены или упрощение гармонической сетки произведения.

Фактурное изменение материала предполагает работу с произведением по вертикали : трансформирование аккомпанирующей функции, мелодического материала и ритма одновременно.

При этом обязательно учитывается специфика и стилевая направленность того или иного коллектива.

Стилевая аранжировка это изменение изначального стиля произведения (например классической музыки в народную.).

Наиболее сложной формой и разновидностью аранжировки является оркестровка.

КОЛЫБЕЛЬНАЯ
(Lullaby Of Birdland)

Дж. Ширмер

Moderato

mf

Em⁷ C#m⁷ F#⁷ H⁷

Em⁷ C⁷ Am⁷ D⁹ Hm⁷ Em⁷

Am⁷ D⁹ G C⁷ F#m⁷ H⁷

G D⁷ G E⁷ E⁷ Am⁷ Am⁷

f

D⁷ D⁷ G E⁷ E⁷

Am Am⁷ D⁷ D⁷ G H⁷

1 E_m $C\#m^{-5}7$

Шафφл

2 $F\#7$ $B7$ 3 E_m C_{maj}

Шафφл

4 A_m^7 D^7 5 G E_m

This system contains measures 4 and 5. Measure 4 features a melody in the treble clef starting on G4, moving to A4, B4, and C5, with a dotted quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 5 features a melody in the treble clef starting on D5, moving to C5, B4, and A4, with a dotted quarter note. The piano accompaniment continues with chords and a bass line.

6 A_m^7 D^{-9}

This system contains measures 6 and 7. Measure 6 features a melody in the treble clef starting on G4, moving to A4, B4, and C5, with a dotted quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 7 features a melody in the treble clef starting on D5, moving to C5, B4, and A4, with a dotted quarter note. The piano accompaniment continues with chords and a bass line.

7 G Cmaj F#m7(-5)

This musical system covers measures 7 and 8. The key signature has two sharps (F# and C#). Measure 7 starts with a G chord. The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4. The piano accompaniment in the grand staff features a steady eighth-note bass line in the bass clef and chords in the treble clef. Measure 8 features a C major chord and a F# minor 7(-5) chord. The melody continues with quarter notes: F#4, E4, D4, C#4. The piano accompaniment continues with the same eighth-note bass line and chords.

9 Em C#m7(-5)

This musical system covers measures 9 and 10. The key signature remains two sharps. Measure 9 starts with an E minor chord. The melody in the treble clef consists of quarter notes: E4, D4, C#4, B4. The piano accompaniment in the grand staff features a steady eighth-note bass line in the bass clef and chords in the treble clef. Measure 10 features a C# minor 7(-5) chord. The melody continues with quarter notes: A4, G4, F#4, E4. The piano accompaniment continues with the same eighth-note bass line and chords.

10 F#7 B7 11 Em Cmaj

The image shows a musical score for two systems. The first system (measures 10-11) features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of quarter notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, 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C133, D133, E133, F#133, G#133, A133, B133, C134, D134, E134, F#134, G#134, A134, B134, C135, D135, E135, F#135, G#135, A135, B135, C136, D136, E136, F#136, G#136, A136, B136, C137, D137, E137, F#137, G#137, A137, B137, C138, D138, E138, F#138, G#138, A138, B138, C139, D139, E139, F#139, G#139, A139, B139, C140, D140, E140, F#140, G#140, A140, B140, C141, D141, E141, F#141, G#141, A141, B141, C142, D142, E142, F#142, G#142, A142, B142, C143, D143, E143, F#143, G#143, A143, B143, C144, D144, E144, F#144, G#144, A144, B144, C145, D145, E145, F#145, G#145, A145, B145, C146, D146, E146, F#146, G#146, A146, B146, C147, D147, E147, F#147, G#147, A147, B147, C148, D148, E148, F#148, G#148, A148, B148, C149, D149, E149, F#149, G#149, A149, B149, C150, D150, E150, F#150, G#150, A150, B150, C151, D151, E151, F#151, G#151, A151, B151, C152, D152, E152, F#152, G#152, A152, B152, C153, D153, E153, F#153, G#153, A153, B153, C154, D154, E154, F#154, G#154, A154, B154, C155, D155, E155, F#155, G#155, A155, B155, C156, D156, E156, F#156, G#156, A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, F#179, G#179, A179, B179, C180, D180, E180, F#180, G#180, A180, B180, C181, D181, E181, F#181, G#181, A181, B181, C182, D182, E182, F#182, G#182, A182, B182, C183, D183, E183, F#183, G#183, A183, B183, C184, D184, E184, F#184, G#184, A184, B184, C185, D185, E185, F#185, G#185, A185, B185, C186, D186, E186, F#186, G#186, A186, B186, C187, D187, E187, F#187, G#187, A187, B187, C188, D188, E188, F#188, G#188, A188, B188, C189, D189, E189, F#189, G#189, A189, B189, C190, D190, E190, F#190, G#190, A190, B190, C191, D191, E191, F#191, G#191, A191, B191, C192, D192, E192, F#192, G#192, A192, B192, C193, D193, E193, F#193, G#193, A193, B193, C194, D194, E194, F#194, G#194, A194, B194, C195, D195, E195, F#195, G#195, A195, B195, C196, D196, E196, F#196, G#196, A196, B196, C197, D197, E197, F#197, G#197, A197, B197, C198, D198, E198, F#198, G#198, A198, B198, C199, D199, E199, F#199, G#199, A199, B199, C200, D200, E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#3

12 A_m^7 D^7 13 G_{maj} E_m

The image shows a musical score for guitar and piano. The guitar part is on a single staff in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure has a whole note chord labeled $12 A_m^7$. The second measure has a whole note chord labeled D^7 . The third measure has a whole note chord labeled $13 G_{maj}$. The fourth measure has a whole note chord labeled E_m . The piano accompaniment is shown in two staves, treble and bass clef, with a key signature of one sharp. The right hand plays chords in a rhythmic pattern, and the left hand plays a simple bass line.

14 A_m^7 D^7

Musical score for measures 14-15. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 14 features a melodic line in the treble clef starting on G4, moving to A4, B4, and then a half note on B4. The piano accompaniment in the grand staff consists of chords: a triad of G4, B4, and D5 in the treble, and a bass line of G3, B2, and D3 in the bass. Measure 15 features a melodic line in the treble clef starting on B4, moving to C5, D5, and then a half note on D5. The piano accompaniment consists of chords: a triad of B4, D5, and F#5 in the treble, and a bass line of B2, D3, and F#3 in the bass.

15 G^2 D^7 16 G

Musical score for measures 15-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 15 features a melodic line in the treble clef starting on G4, moving to A4, B4, and then a half note on B4. The piano accompaniment in the grand staff consists of chords: a triad of G4, B4, and D5 in the treble, and a bass line of G3, B2, and D3 in the bass. Measure 16 features a melodic line in the treble clef starting on B4, moving to C5, D5, and then a half note on D5. The piano accompaniment consists of chords: a triad of B4, D5, and F#5 in the treble, and a bass line of B2, D3, and F#3 in the bass.

17 E⁷ 18 19 A_m⁷ 20

Джаз-вальс

The image shows a musical score for a piece titled "Джаз-вальс" (Jazz Waltz). The score is written in E major (one sharp) and 3/4 time. It consists of two staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into two systems. The first system covers measures 17 and 18, with a box around the right-hand part. The second system covers measures 19 and 20. The vocal line has notes corresponding to the lyrics "Джаз-вальс". The piano accompaniment features a waltz-like rhythm with chords and single notes. The first system includes a box around the right-hand part and the first two measures of the left hand. The second system includes a box around the right-hand part and the first two measures of the left hand.

21 C/D 22 D⁷ 23 G2 24

25 D/E 26 E⁷ 27 A_m⁷ 28

29 C/D 30 D⁷ 31 G 32 B⁷

Musical score for measures 29-32. Measure 29: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef: G3 quarter, F#3 quarter, E3 quarter, D3 quarter. Measure 30: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef: G3 quarter, F#3 quarter, E3 quarter, D3 quarter. Measure 31: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef: G3 quarter, F#3 quarter, E3 quarter, D3 quarter. Measure 32: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef: G3 quarter, F#3 quarter, E3 quarter, D3 quarter. Chords are indicated above the treble staff.

33 E_m 34 F#m7(-5) B⁷

Musical score for measures 33-34. Measure 33: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef: G3 quarter, F#3 quarter, E3 quarter, D3 quarter. Measure 34: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef: G3 quarter, F#3 quarter, E3 quarter, D3 quarter. Chords are indicated above the treble staff. The word "Свинг" is written in red in the piano part.

35 E_m C_{maj} 36 A_m^7 D^7 37 G E_m^7

Musical score for measures 35-37. The top staff shows a vocal line with notes and rests. The bottom two staves show piano accompaniment with chords and bass line. Chord symbols are placed above the vocal staff: E_m , C_{maj} , A_m^7 , D^7 , G , and E_m^7 .

38 A_m^7 D 39 G D^7

Musical score for measures 38-39. The top staff shows a vocal line with notes and rests. The bottom two staves show piano accompaniment with chords and bass line. Chord symbols are placed above the vocal staff: A_m^7 , D , G , and D^7 .



Импровизация

Латинское слово *Improvisation* переводится буквально как непредвиденное , неожиданное. Импровизация - это музыкальный экспромт. Исполнитель совмещает две функции : композитора и интерпретатора. Импровизация является главенствующей формой творчества для джазовых исполнителей, хотя и не весь джаз предусматривает обязательное ее присутствие.

В импровизации каждый музыкант может продемонстрировать свой стиль обработки музыкального материала, свою исполнительскую и композиторскую технику, умение исполнить тему в разных стилях, гармоническое мышление.

Именно в джазе этот метод развития материала получил возможность максимально проявить себя. Существует огромное количество разных импровизационных техник , которые сформировались под влиянием разных стилей , исполнительской манеры и т.д.

Импровизация может быть сольной и ансамблевой, свободной или подчиненной определенной форме , гармонической последовательности, тональности, импровизация бывает подготовленной и свободной , зафиксированной в нотной

записи или исполненная без нотного текста.

Импровизация может быть "темовой", в которой хорошо слышна оригинальная мелодия.

Импровизации отличаются по длительности звучания: она может длиться 1-2 такта или представлять развернутое музыкальное построение.

Существует даже такой метод импровизации как: импровизация на импровизацию. Импровизация, имитирующая стиль определенного исполнителя.

В одной импровизации могут быть использованы несколько разные типы импровизационности.

В данном стандарте я использую "темовую" импровизацию как главный принцип вариантности мелодии, сочетая его с другими приемами импровизации, такими как: переключки, ритмическое изменение, использование "нетемовых" звуков и т.д. В "темовой" импровизации основная тема стандарта довольно хорошо прослушивается, несмотря на изменения... Она как бы "проступает" сквозь музыкальное полотно, то прячась за хроматическими оборотами, то появляясь в другом регистре, то меняя свой ритмический рисунок.

Мелодия "прорежена". Выпущена нота "ля", в конце такта использован вспомогательный звук к "до диезу" 2

The first musical example shows a piano accompaniment in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef. The first two measures contain the notes G4, A4, B4, C5, B4, A4, G4. The third measure contains a red note D5 (labeled 'ля') followed by a red note D#5 (labeled 'до диезу'). The fourth measure contains a red note E5. The bass line consists of chords: Em6 in the first measure, C#m(-5) in the second, F#7 in the third, and B7 in the fourth. A '2' is written at the end of the staff.

3 первый мелодический звук опущен 4 начинается со 2 звука мелодии, ритм изменен

The second musical example shows a piano accompaniment in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef. The first measure contains the notes G4, A4, B4, C5. The second measure contains the notes G4, A4, B4, C5. The third measure contains the notes G4, A4, B4, C5. The fourth measure contains the notes G4, A4, B4, C5. The bass line consists of chords: Em in the first measure, Em/D in the second, Am7 in the third, and D7 in the fourth. A '3' is written above the first measure and a '4' is written above the second measure.

5

G E_m^7

6

A_m^9 D^{-9}

6.7. такт секвенционное развитие по аккордовым нотам

7 8

G_{maj} C_{maj} $F\#m7(-5)$ B^7

12 13

A_m^7 D^7 G_{maj} E_m^7

14 15

A_m D G D^7

переклички

16 17

G_{maj} E^7

18 19

A⁷ D⁷

20 21

G E⁷

22 23

Am⁷ D⁷

24 25

G B⁷

25: Treble clef has quarter notes G4-A4, eighth notes B4-A4, quarter note B4, eighth notes A4-G4, quarter note A4. Bass clef has a dotted quarter note E3, eighth note D3, quarter note E3. Chord: Em.

26 27

F#⁷ B⁷

27: Treble clef has quarter notes G4-A4, eighth notes B4-A4, quarter note B4, eighth notes A4-G4, quarter note A4. Bass clef has a dotted quarter note E3, eighth note D3, quarter note E3. Chord: Em.

28 29 суммирование нот

Am⁷ D⁷ G Em⁷

30 31 переключка

Am⁷ D⁷ G

32

32