

TORE MORTEN ANDREASSEN

PARALLELLFLYTTING

av

Skala, akkorder

b3 & b5

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Utgangspunktet for dette temaet er fundamentert i halv – heltoneskala (symmetrisk skala med faste trinn i) og bevegelse over andre intervalltrinn som kvart, kvint etc. Man flytter skala, akkorder, licks i en parallellbevegelse. I denne boken vil b3, b5 og en kombinasjon av disse samt det å flytte parallelt i andre intervaller bli omtalt.

DEL 1

Parallellflytting av melodisk moll

Denne skalaen brukes som et eksempel – man kan i prinsippet flytte en hvilken som helst skala på samme måte. Disse eksemplene viser hvordan man kan bruke disse parallellforflytningene over en dominant 7 (b7) akkord.

1. C melodisk moll over G7. Flytt opp en kvart fra grunntone G og sett til melodisk mollskala. Skalatrinnene ut fra G er skrevet inn under notene

G7

G: 11 5 b13 b7 1 9 3

2. D melodisk moll over G7. Flytt opp en kvint fra grunntone G og sett til melodisk mollskala. Skalatrinnene ut fra G er skrevet inn under notene

G7

G: 5 13 b7 1 9 3 #11

3. Ab melodisk moll over G7. Flytt opp en halvtone fra grunntone G og sett til melodisk mollskala. Skalatrinnene ut fra G er skrevet inn under notene

G7

G: b9 #9 3 b5 b13 b7 1

4. F melodisk moll over G7. Flytt ned en heltone fra grunntone G og sett til melodisk mollskala. Skalatrinnene ut fra G er skrevet inn under notene

G7

G: b7 1 b9 #9 11 5 13

5. Bb melodisk moll over G7. Flytt opp en liten ters fra grunntone G og sett til melodisk mollskala. Skalatrinnene ut fra G er skrevet inn under notene

G7

G: #9 11 b5 b13 b7 1 9

DEL 2

Parallellflytting i a) små terser b3 b) b5 c) kombinasjon av disse

a)

1. Moll pentatonskala over G7. Flyttes i små terser (b3) oppover. Vi får da G, Bb, C# og E pentatonskala over G7

The image shows two staves of music. The top staff is in 4/4 time, starting with a G7 chord symbol. It contains a descending minor pentatonic scale: G4, F4, E4, D4, C4. The bottom staff is in 3/4 time, starting with a G#4 chord symbol. It contains an ascending minor pentatonic scale: G#4, A4, B4, C#5, D5.

2. Moll Bluesskala over G7. Flyttes i små terser (b3) oppover. Vi får da G, Bb, C# og E Bluesskala over G7

The image shows two staves of music. The top staff is in 4/4 time, starting with a G7 chord symbol. It contains a descending minor blues scale: G4, F4, E4, D4, C4, Bb4. The bottom staff is in 3/4 time, starting with a G#4 chord symbol. It contains an ascending minor blues scale: G#4, A4, B4, C#5, D5, E5.

3. Miksolydisk skala over G7. Flyttes i små terser (b3) oppover. Vi får da G, Bb, C# og E miksolydisk skala over G7

The image shows two staves of music. The top staff is in 4/4 time, starting with a G7 chord symbol. It contains a descending Mixolydian scale: G4, F4, E4, D4, C4, Bb4. The bottom staff is in 3/4 time, starting with a G#4 chord symbol. It contains an ascending Mixolydian scale: G#4, A4, B4, C#5, D5, E5.

4. Miksolydisk pentatonskala over G7. Flyttes i små terser (b3) oppover. Vi får da G, Bb, C# og E miksolydisk pentatonskala over G7

G7

3

5. Superlokrisk skala over G7. Flyttes i små terser (b3) oppover. Vi får da G, Bb, C# og E superlokrisk skala over G7

G7

3

6. Sekster flyttes i små terser (b3)

G

Bb

C#

E

3

7. Dimakkorder flyttes i små terser (b3)

Exercise 7 shows two systems of musical notation in 4/4 time. The first system contains two chords: G dim (G4, Bb4, D5) and Bb dim (Bb4, D5, F5). The second system contains two chords: C# dim (C#4, E4, G4) and E dim (E4, G4, B4). A '3' is written above the first chord in the second system, indicating a triplet.

8. Dimakkorder flyttes i små terser, bruk en av de fire basstonene fra tersoppgangen som basstone f.eks kun G i bass på alle akkorder

G/Bb/C#/E som basstone

Exercise 8 shows two systems of musical notation in 4/4 time. The first system contains two chords: G/Bb/C#/E (G4, Bb4, C#5, E5) and Bb/E/C# (Bb4, E5, C#5). The second system contains two chords: C#/E/G (C#4, E4, G4) and E/G/B (E4, G4, B4). A '3' is written above the first chord in the second system, indicating a triplet.

9. Alle akkordtyper kan flyttes parallelt. I dette eksemplet Durakkorder

Exercise 9 shows two systems of musical notation in 4/4 time. The first system contains two chords: G (G4, B4, D5) and Bb (Bb4, D5, F5). The second system contains two chords: C# (C#4, E4, G4) and E (E4, G4, B4). The G chord in the first system has circled numbers 1, 2, and 3 above the notes, indicating a specific fingering.

10. Eksempel på Durakkordskjema

G B \flat

C# E

11. Bruk en av de fire basstonene fra tersoppgangen som basstone f.eks kun G i bass på alle akkorder

G/B \flat /C#/E som basstone

G B \flat

C# E

12. Dette eksemplet viser bruk av Mollakkorder. Samme prinsipp – flyttes parallelt i små terser (b3)

G m B b m

C# m E m

13. Andre akkordtyper kan selvsagt også brukes.

Exercise 13 shows two staves of musical notation. The top staff is in 4/4 time and contains two chord diagrams. The first diagram is for F#/G, with three fingerings: ① (index on 2nd string), ② (middle on 3rd string), and ③ (ring on 4th string). The second diagram is for A/Bb, with a flat sign on the 5th string. The bottom staff is in 3/4 time and contains two chord diagrams. The first diagram is for C/C#, with a sharp sign on the 3rd string. The second diagram is for Eb/E, with a flat sign on the 3rd string.

14. Et praktisk eksempel med samme akkordtyper som foregående eksempel

Exercise 14 shows two staves of musical notation. The top staff is in 4/4 time and contains a melodic line with four measures. The first two measures are under the chord F#/G, and the last two measures are under the chord A/Bb. The bottom staff is in 3/4 time and contains a melodic line with four measures. The first two measures are under the chord C/C#, and the last two measures are under the chord Eb/E.

15. Dette eksemplet viser samme akkordtyper, men med kun G i bass

Exercise 15 shows two staves of musical notation. The top staff is in 4/4 time and contains a melodic line with four measures. The first two measures are under the chord G, and the last two measures are under the chord A/Bb. The bottom staff is in 3/4 time and contains a melodic line with four measures. The first two measures are under the chord G, and the last two measures are under the chord Eb/E.

16. Dominant 7#9 akkorder er ypperlige til å flytte i små terser

Musical notation for exercise 16, showing two staves in 4/4 time. The first staff contains a chromatic scale starting on G4, with chord symbols G7#9 and Bb7#9 above it. The second staff contains a chromatic scale starting on C5, with chord symbols C#7#9 and E7#9 above it. Fingerings are indicated by circled numbers 1-4 on the first staff and 5 on the second staff.

17. Med kun G i bass

G/Bb/C#/E som basstone

Musical notation for exercise 17, showing two staves in 4/4 time. The first staff contains a chromatic scale starting on G4, with a chord symbol G above it. The second staff contains a chromatic scale starting on C5. Fingerings are indicated by circled numbers 1-4 on the first staff and 5 on the second staff.

b) og c)

1. Parallellflytting i små terser (b3), men også innføring av b5 og altså en kombinasjon av b3 og b5

Musical notation for exercise 1, showing a sequence of chords and their corresponding melodic lines in 4/4 time. The chords are: G6, Gdim, Bb6, Bbdim, C#6, C#dim, E6, and Edim. The melodic lines are written in treble clef and show parallel motion in small thirds (b3) between adjacent chords.

2. Kun G i bass

Musical notation for exercise 2, showing a sequence of chords and their corresponding melodic lines in 4/4 time. The chord is G. The melodic lines are written in treble clef and show parallel motion in small thirds (b3) between adjacent chords.

3. Eksempel med b5 som flyttes opp i små terser (b3)

Musical notation for exercise 3, showing a sequence of chords and their corresponding melodic lines in 4/4 time. The chords are: G, C#, G, C#, G, C#, G, C#, Bb, E, Bb, E, Bb, E, Bb, E, C#, G, C#, G, C#, G, C#, G, E, Bb, Eb, Bb, E, Bb, E, Bb. The melodic lines are written in treble clef and show parallel motion in small thirds (b3) between adjacent chords. The notation includes triplets and slurs.

4. Dette b5 riffet har en grunnstilling (G – C#) og en omvendning (C# og G)
 Det betyr at hvis man har en E som basstone så kan man spille begge eksemplene om hverandre. De er bare omvendinger. Det samme gjelder hvis man flytter opp i små terser. F.eks Bb og E kan bli til E og Bb osv.

Chord sequence: G C# G C# G C# G C#

5. Eksempel med kun G i bass. Akkordene flyttes i små terser (b3)

Chord sequence: G Bb D F Ab Cb Eb G