

MELODY

Most of the short motifs used in the theme of *Cuel Bloo* exhibit the following rhythmic structure:

4 eighth notes:

Ex. 1 CUEL BLOO

Dotted quarter notes:

Ex. 2 CUEL BLOO

Due to the brevity of the motifs, the melody contains a lot of rests that encourage the players to fill them with improvisations.

Such as occurs in the last repetition of part A:

MELODIK

Bei *Cuel Bloo* werden im Thema kurze Motive verwendet, die häufig folgende rhythmische Struktur haben:

4 Achtelnoten:

BSP. 1 CUEL BLOO

Punktierte Viertelnoten:

BSP. 2 CUEL BLOO

Die Melodie beinhaltet aufgrund der kurzen Motive sehr viele Pausen, die dazu einladen, improvisatorisch gefüllt zu werden.

So geschehen im letzten A-Teil:

Ex. 3 CUEL BLOO
BSP. 3 CUEL BLOO

HARMONY

Part A is notated in A minor. Only diatonic chords are used. The scales for the five different chords employed in part A are as follows:

Ex. 4 CUEL BLOO

The musical score consists of five staves of music. Staff 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of a diatonic scale. Staff 2 starts with a treble clef, a key signature of one sharp (E#), and a common time signature. It contains four measures of a diatonic scale. Staff 3 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of a diatonic scale. Staff 4 starts with a treble clef, a key signature of one sharp (D#), and a common time signature. It contains four measures of a diatonic scale. Staff 5 starts with a treble clef, a key signature of one sharp (B#), and a common time signature. It contains four measures of a diatonic scale.

Nevertheless, it is also possible to merely employ the A minor pentatonic or A minor blues scale to play over the entirety of part A.

Structure of a minor pentatonic and a minor blues scale:

Ex. 5 CUEL BLOO

The musical score consists of two staves of music. The top staff is labeled "Minor Pentatonic" and the bottom staff is labeled "Minor Blues Scale". Both staves are in treble clef and common time. The notes shown are 1, b3, 4, 5, b7, 8. The Minor Pentatonic scale uses notes 1, b3, 4, 5, b7. The Minor Blues Scale adds note 8 to the Minor Pentatonic scale.

These two scales are of major significance to the sound of popular music. They can be used for improvisations in many musical situations and styles (blues, modal and diatonic chord progressions).

HARMONIK

Der A-Teil steht in A Moll. Es werden nur diatonische Akkorde verwendet:
Die Skalen für die fünf auftretenden Akkorde des A-Teils lauten wie folgt:

Bsp. 4 CUEL BLOO

The musical score consists of five staves of music. Staff 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of a diatonic scale. Staff 2 starts with a treble clef, a key signature of one sharp (E#), and a common time signature. It contains four measures of a diatonic scale. Staff 3 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of a diatonic scale. Staff 4 starts with a treble clef, a key signature of one sharp (D#), and a common time signature. It contains four measures of a diatonic scale. Staff 5 starts with a treble clef, a key signature of one sharp (B#), and a common time signature. It contains four measures of a diatonic scale.

Es ist aber auch möglich, über den gesamten A-Teil mit der Am Pentatonik oder mit der Am Bluestonleiter zu spielen.

Aufbau der Am-Pentatonik und der Am-Bluestonleiter:

Bsp. 5 CUEL BLOO

The musical score consists of two staves of music. The top staff is labeled "Minor Pentatonic" and the bottom staff is labeled "Minor Blues Scale". Both staves are in treble clef and common time. The notes shown are 1, b3, 4, 5, b7, 8. The Minor Pentatonic scale uses notes 1, b3, 4, 5, b7. The Minor Blues Scale adds note 8 to the Minor Pentatonic scale.

Diese beiden Skalen sind für den Sound der Populärmusik von essentieller Bedeutung. Sie können in vielen musikalischen Situationen und Stilistiken für die Improvisation verwendet werden (Blues, modale und auch diatonische Akkordfolgen).

Part B modulates over a II^m7 (b5) V7 cadence towards F# major, followed by a sequence of Maj7 chords based on the subsequent scales before finally returning via the E dominant 7th back to A minor.

Ex. 6 CUEL BLOO

The musical score for Example 6 consists of six staves of music for a single melodic line. The staves are labeled with chord symbols: F#Δ⁷, BΔ⁷, AΔ⁷, CΔ⁷, E♭Δ⁷, and Bm⁷. The music is written in common time (indicated by '4') and uses a treble clef. The notes are eighth notes, and the patterns are primarily eighth-note chords or sequences.

Bsp. 6 CUEL BLOO

Der B-Teil moduliert über eine II^m7(b5) V7-Kadenz nach F# Dur. Es folgt eine Kette von Maj7-Akkorden mit den nachfolgenden Skalen, ehe es über die Dominante E7 wieder zurück nach Am geht.

IMPROVISATION: OUTRO SOLO

From the harmonic point of view, the outro solo is a so-called “minor turnaround”.

It is considered to be a turnaround because the dominant at the end always leads back to the tonic at the beginning.

Ex. 7 CUEL BLOO

The musical notation consists of four measures of music. Measure 1: Key signature of A major (no sharps or flats), labeled 'IIm'. Measure 2: Key signature of F# minor (one sharp), labeled 'VIm7(b5)' and 'F#m7 b5'. Measure 3: Key signature of B minor (two sharps), labeled 'IIIm7(b5)' and 'Bm7 b5'. Measure 4: Key signature of E major (three sharps), labeled 'V7' and 'E7 #9'. The notation uses a treble clef and a common time signature.

Of course, it is also possible to play the complete scales:

A dorian

F# locrian

B locrian

E HM5(#9)

You can also implement the entire chord sequence in a “modal” manner by playing a scale (see also minor pentatonic / blues scale, example 5, on page 12) over the turnaround.

A	C	D	(E _b)	E	G
1	b3	4	(b5)	5	b7

IMPROVISATIONSTEIL OUTRO SOLO

Das Outro Solo ist harmonisch gesehen ein sogenannter „Moll-Turnaround“.

Turnaround deshalb, weil man am Ende durch die Dominante immer wieder nach vorne in die Tonika geleitet wird.

Bsp. 7 CUEL BLOO

The musical notation consists of four measures of music. Measure 1: Key signature of A major (no sharps or flats), labeled 'IIm'. Measure 2: Key signature of F# minor (one sharp), labeled 'VIm7(b5)'. Measure 3: Key signature of B minor (two sharps), labeled 'IIIm7(b5)'. Measure 4: Key signature of E major (three sharps), labeled 'V7'. The notation uses a treble clef and a common time signature.

Man kann selbstverständlich die Skalen ausspielen:

A dorisch

F# lokrisch

B lokrisch

E HM5(#9)

Man kann aber auch die ganze Akkordkette „modal“ auffassen, d.h. mit einer Tonleiter (s. Mollpentatonik / Bluestonleiter Bsp. 5 auf Seite 12) über den Turnaround spielen.

A	C	D	(E _b)	E	G
1	b3	4	(b5)	5	b7

SCALE STUDIES 1 (MAJOR)

DIATONIC CHORDS IN C MAJOR

TONLEITERSTUDIEN 1 (DUR)

LEITEREIGENE (DIATONISCHE) KLÄNGE IN C-DUR

I 	CΔ⁷ (9/11/13)	C ionian / C ionisch
II 	Dm⁷ (9/11/13)	D dorian / D dorisch
III 	Em⁷ (b9/11/b13)	E phrygian / E phrygisch
IV 	FΔ⁷ (9/#11/13)	F lydian / F lydisch
V 	G⁷ (9/11/13)	G mixolydian / G mixolydisch
VI 	Am⁷ (9/11/b13)	A aeolian / A aeolisch
VII 	Bm^{7b5} (b9/11/b13)	B locrian / B lokrisch

It is no "must", however, to have the appropriate terminology of the so-called "church modes", at your fingertips at all times.

Nevertheless, it is always useful to be able to correctly identify and label things.

There are various possibilities of deducing the scales.

Es ist natürlich kein „Muss“, die Bezeichnungen für die sog. Kirchentonarten immer parat zu haben.

Aber es ist stets hilfreich, wenn man die Dinge auch beim Namen benennen kann.

Es gibt verschiedene Wege, sich die Tonleitern herzuleiten.

1. YOU CAN REFER TO THE KEY:

Which are, for instance, the notes of dorian C minor?

Dorian minor represents the second degree (II) of a major key. Now, the question is: Which scale is C the second degree (II) of?

The answer is: B♭ major. Therefore, I start my scale with C and use the accidentals of B♭ major (B♭ and E♭).

2. YOU ARE AWARE OF THE INTERNAL TONAL STRUCTURE OF THE SCALE THE CHORD IS BASED ON:

Dorian minor does not only comprise the tones of the minor seventh chord (1/b3/5/b7) but also the extensions (9/11/13). This results in a scale consisting of the tones (C D E♭ F G A B♭).

3. YOU PROCEED FROM THE INTERVALLIC STRUCTURE THE SCALE IS BASED ON

Put differently, you should know where the half-tone steps and whole-tone steps are.

The structure of the dorian minor scale is as follows:

1. MAN KANN SICH AUF DIE TONART BEZIEHEN:

Wie lauten z.B. die Töne von C Moll dorisch?

Dorisch Moll steht auf der II. Stufe einer Durtonart. Also fragt man sich: Wovon ist C die II. Stufe?

Die Antwort lautet: von B♭ Dur. Also starte ich meine Skala bei C und verwende die Vorzeichen von B♭ Dur (mit B♭ und E♭).

2. MAN KENNT DEN SKALENINTERNEN AUFBAU EINES KLANGES:

Dorisch Moll hat neben der Töne (1/b3/5/b7) des Moll-septimakkords noch die Erweiterungstöne (9/11/13). Daraus ergibt sich dann die Tonleiter mit den Tönen (C D E♭ F G A B♭).

3. MAN NIMMT DIE INTERVALLBINNENSTRUKTUR EINER SKALA:

Mit anderen Worten, man macht sich klar, wo sich Halbton- und Ganztonschritte befinden.

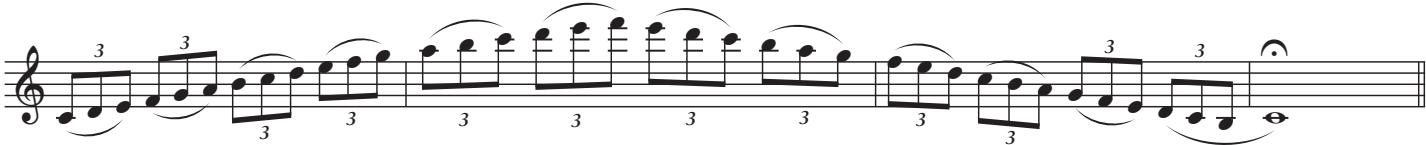
Bei dorisch Moll ist der Aufbau:

SCALE STUDIES (MAJOR) 1

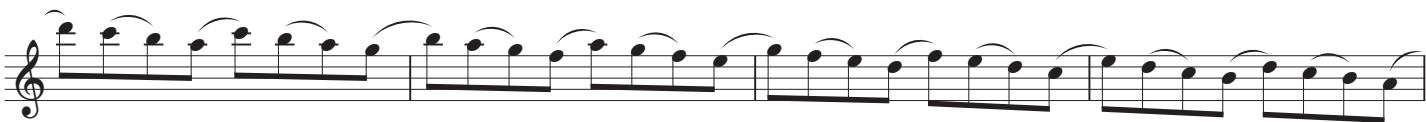
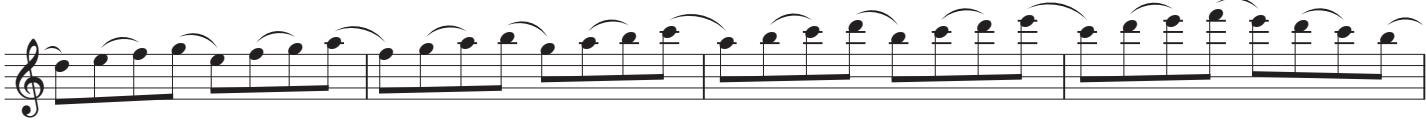
EXERCISE 1: SCALE OVER THE ENTIRE TONAL RANGE OF THE SAX



EXERCISE 2: SCALE OVER THE ENTIRE TONAL RANGE PLAYED IN TRIPLES



EXERCISE 3: SCALE DIVIDED INTO FOUR-NOTE SEGMENTS

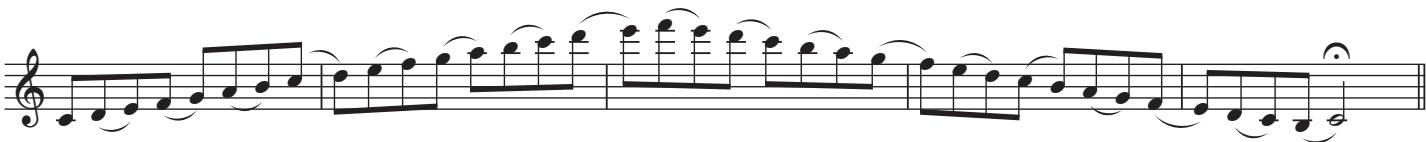


EXERCISE 4: SCALE DIVIDED INTO FOUR-NOTE CONTRARY-MOTION SEGMENTS

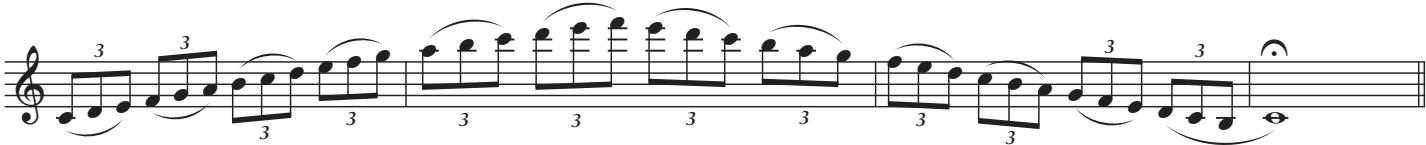


TONLEITERSTUDIEN (DUR) 1

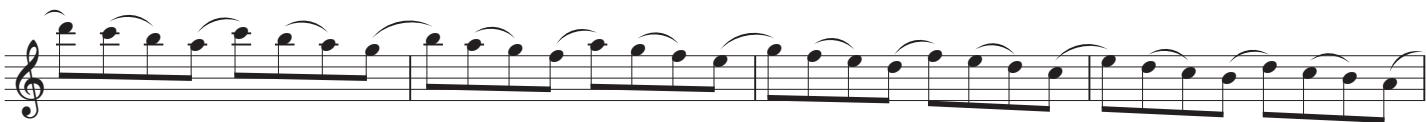
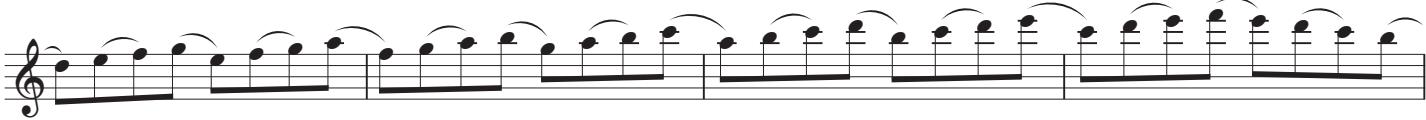
ÜBUNG 1: TONLEITER ÜBER DEN GANZEN TONUMFANG



ÜBUNG 2: TONLEITER ÜBER DEN GANZEN TONUMFANG IN TRIOLEN



ÜBUNG 3: TONLEITER IN 4ER-SEGMENTEN



ÜBUNG 4: TONLEITER IN GEGENLÄUFIGEN 4ER-SEGMENTEN





Cuel Bloo

Hip Hop (triplet feel) **A** Am 8va 2nd time E7#9 Peter Lehel

FΔ7 E7#9

Dm Am

Bm7**b5** 1. E7#9

2. E7#9 Am G#m7**b5** C#7

B F#Δ7 BΔ7

AΔ7 CΔ7

E♭Δ7 A♭7**#11**

Bm FΔ7**#11** E7#9

A Am E7#9

41 FΔ⁷ E7#9

45 Dm Am

49 Bm7^{b5} E7#9

Outro Solo

51 Am F#m7^{b5} Bm7^{b5} E7#9

55 Am F#m7^{b5} Bm7^{b5} E7#9

59 Am F#m7^{b5} Bm7^{b5} E7#9

63 Am F#m7^{b5} Bm7^{b5} E7#9

67 Am F#m7^{b5} Bm7^{b5} E7#9

71 Am F#m7^{b5} Bm7^{b5} E7#9

75 AΔ⁷ AΔ^{7#11}



Shades Of Light

Latin Pop Jazz

Peter Lehel

Intro Gm

3 Melody Gm Am Gm Am

7 Gm Am Gm Am

11 Bm C♯m Bm C♯m

15 FΔ⁷ B♭m6 FΔ⁷ B♭m6

19 FΔ⁷ B♭m6 FΔ⁷ B♭m6

23 Gm Am Gm Am

27 Gm Am Gm Am

31 Solo

35

FUNK-A-LOT (FUNK)

SECTION B (*Exercises*)

As wind instrumentalists you mainly focus on melody. This may result in your somewhat neglecting the rhythmic component of your studies.

Therefore, it is essential for the wind players to constantly lay special emphasis on improving their rhythmical capacities.

The following exercises can be useful:

You take rhythmically interesting phrases and try to create the most diverse variations out of them.

You can do this, for instance, by maintaining the rhythms while changing the tones within the predetermined scale.

RHYTHM CHECK 1

EXERCISE 1

Rhythm 1



Variation 1



Variation 2



Variation 3



Variation 4



FUNK-A-LOT (FUNK)

SECTION B (*Übungen*)

Als Bläser ist man in erster Linie melodieorientiert. Dadurch kann es passieren, dass die rhythmische Komponente in der Ausbildung etwas vernachlässigt wird.

Deshalb sollte man als Bläser auch immer besonderen Wert darauf legen, an seinen rhythmischen Fähigkeiten zu arbeiten.

Hilfreich können folgende Übungen sein:

Man nimmt rhythmisch interessante Phrasen und versucht diese vielfältig zu variieren.

Das kann geschehen, indem man beispielsweise die Rhythmen beibehält, während die Töne innerhalb der vorgegebenen Scale verändert werden.

RHYTHM CHECK 1

ÜBUNG 1

MELODY

The melody of part B is based on a 12-tone series.

Ex. 1 ANIMA



This series is executed twice. The repetition of the notes G# and A is of no relevance here.

MELODIK

Der Melodie des B-Teils liegt eine 12-Tonreihe zu Grunde.

Bsp. 1 ANIMA



Diese Reihe wird zweimal durchgeführt. Eine Tonwiederholung G# A ist dabei unerheblich.

Ex. 2 ANIMA

Bsp. 2 ANIMA

A musical score for Part B consisting of four staves. Staff 1 (top) starts with a bracket labeled 'B' and a '3' above it. Staff 2 starts with a bracket labeled '3'. Staff 3 starts with a bracket labeled '3'. Staff 4 (bottom) starts with a '2' followed by a '4'.

Not all the tones of the 12-tone series are meant to be given equal importance.

Die 12-Tonreihe wird nicht in dem Sinne verwendet, dass alle Töne gleich bedeutend in ihrer Gewichtung sein sollen.

This 12-tone series is merely employed as a structural principle in order to counterbalance the songlike character of the melody in part A.

Es handelt sich lediglich um ein Konstruktionsprinzip, um der gesanglichen Melodie des A-Teils einen Kontrast entgegenzusetzen.

The melody of part B mainly consists of the four phrases outlined below and a pickup to part C.

Die Melodie des B-Teils besteht im wesentlichen aus den unten skizzierten vier Phrasen und dem Auftakt zum C-Teil.

Ex. 3 ANIMA

Bsp. 3 ANIMA

A musical score for Part B consisting of four staves. The top staff is labeled 'Phrase 1'. The second staff is labeled 'Phrase 2'. The third staff is labeled 'Phrase 3'. The bottom staff is labeled 'Phrase 4'. Above the bottom staff, there is a label 'pickup to part C' and 'Auftakt zu C'.

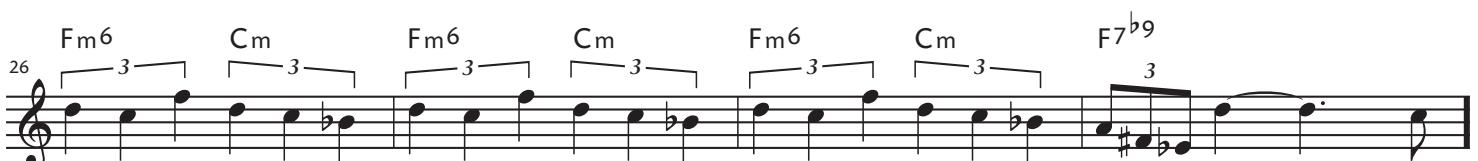
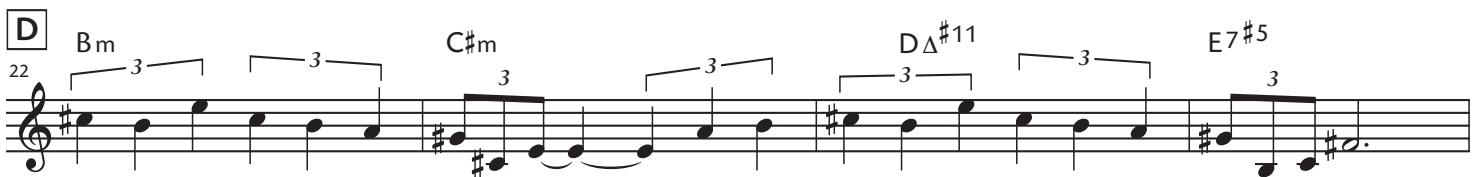
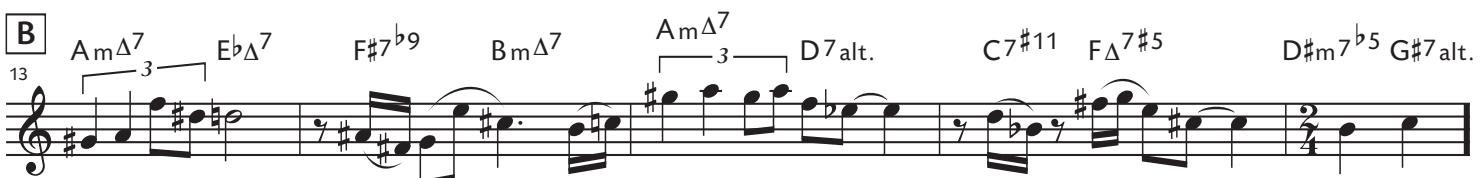
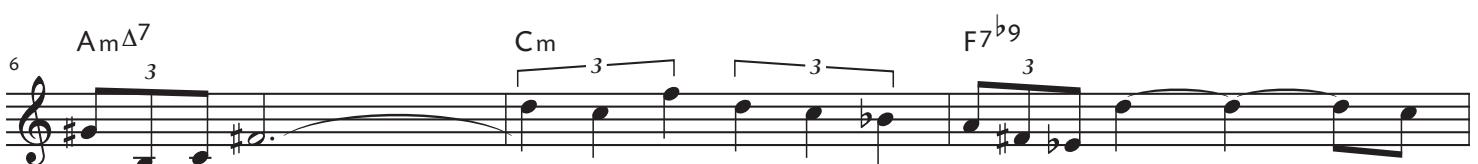
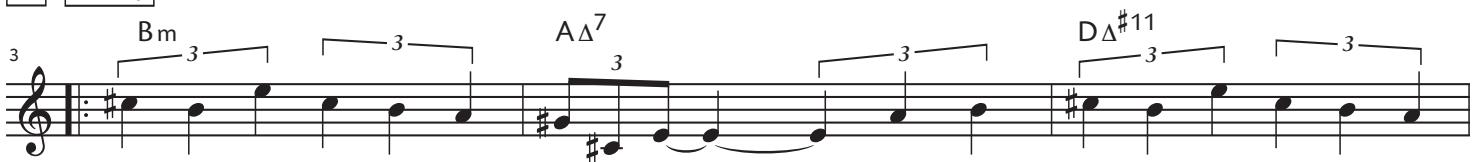


Anima

for Naima

Modern Jazz Ballad

Intro Fm/B \flat ₃ G \flat A \sharp 11/B \flat Fm/B \flat ₃ B Δ 11/B \flat Peter Lehel

**A** Melody

EXERCISE 1**ÜBUNG 1**

two-bar figure

Zweitaktige Figur

F m 7

F minor blues scale / F Moll Bluestonleiter

Vamp

Improvise / improvisieren

1 2 3 4 5 6 7 8 9 10

MELODY

The melody consists of four-bar phrases starting from the tonic and subdominant levels with an ascending series of eighth notes and then moving downwards to finally come to rest in a long note. (see Ex. 1-3)

Ex. 1 SHUFFLE, SHUFFLE

Ex. 2 SHUFFLE, SHUFFLE

The dominant level shows a contrary structure with the eighth note series descending.

The second part almost exclusively comprises eighth notes and ends with the melody line moving upwards over nearly two octaves.

MELODIK

Die Melodie besteht aus jeweils 4-taktigen Phrasen, die auf der Tonika- und Subdominantebene mit einer aufsteigenden Achtelkette beginnen und danach nach unten geführt werden, um schließlich mit einer langen Note zum Ruhepunkt zu kommen. (s.o. Bsp. 1-3)

Bsp. 1 SHUFFLE, SHUFFLE

Bsp. 2 SHUFFLE, SHUFFLE

Auf der Dominantebene lässt sich der gegenteilige Aufbau feststellen. Die Achtelkette führt nach unten.

Der zweite Teil besteht fast ausschließlich aus Achtelnoten und endet mit einer Melodieführung von unten nach oben über fast zwei Oktaven.

Ex. 3 SHUFFLE, SHUFFLE

Bsp. 3 SHUFFLE, SHUFFLE

Soulitude – Section B

EXERCISE 4: SCALE DIVIDED INTO FOUR-NOTE CONTRARY-MOTION SEGMENTS

ÜBUNG 4: TONLEITER IN GEGENLÄUFIGEN 4ER-SEGMENTEN

The musical score for Exercise 4 consists of four staves of music for soprano saxophone. The music is divided into four-note segments by vertical bar lines. The first staff starts with a G major scale pattern. The second staff begins with an F# minor scale pattern. The third staff continues the F# minor pattern. The fourth staff concludes the exercise with a G major scale pattern.

EXERCISE 5: SCALE DIVIDED INTO THREE-NOTE SEGMENTS

ÜBUNG 5: TONLEITER IN 3ER-SEGMENTEN

The musical score for Exercise 5 consists of three staves of music for soprano saxophone. The music is divided into three-note segments by vertical bar lines. The first staff starts with a G major scale pattern. The second staff begins with an F# minor scale pattern. The third staff concludes the exercise with a G major scale pattern.

EXERCISE 6: SCALE DIVIDED INTO THREE-NOTE CONTRARY-MOTION SEGMENTS

ÜBUNG 6: TONLEITER IN GEGENLÄUFIGEN 3ER-SEGMENTEN

The musical score for Exercise 6 consists of three staves of music for soprano saxophone. The music is divided into three-note segments by vertical bar lines. The first staff starts with a G major scale pattern. The second staff begins with an F# minor scale pattern. The third staff concludes the exercise with a G major scale pattern.

EXERCISE 4: SCALE DIVIDED INTO FOUR-NOTE CONTRARY-MOTION SEGMENTS

ÜBUNG 4: TONLEITER IN GEGENLÄUFIGEN 4ER-SEGMENTEN

EXERCISE 5: SCALE DIVIDED INTO THREE-NOTE SEGMENTS

ÜBUNG 5: TONLEITER IN 3ER-SEGMENTEN

EXERCISE 6: SCALE DIVIDED INTO THREE-NOTE CONTRARY-MOTION SEGMENTS

ÜBUNG 6: TONLEITER IN GEGENLÄUFIGEN 3ER-SEGMENTEN

Cake Waltz – Section B

Rhythm 3

F#m7^{b5} B7^{b9} F#m7^{b5} B7^{b9}
 F#m7^{b5} B7^{b9} F#m7^{b5} B7^{b9}

Rhythm 4

Cm7 F7 F7^{b9} Cm7 F7 F7^{b9}
 Cm7 F7 F7^{b9} Cm7 F7 F7^{b9}

Rhythm 5

Am7 D7 D7^{b9} Am7 D7 D7^{b9}
 Am7 D7 D7^{b9} Am7 D7 D7^{b9}

Rhythm 6

Ebm7 Ab7^{b9} Ebm7 Ab7^{b9}
 Ebm7 Ab7^{b9} Ebm7 Ab7^{b9}



Cake Waltz

Latin Jazz Waltz

Peter Lehel

Intro

Em Em C B7^{b9} Em Em

Melody

7 Em C#m7^{b5} Am6 Am F#m7^{b5} B7^{b9}

13 Em F7 Bm7^{b5} E7^{b9} Am

18 Am F#m7^{b5} B7^{b9} 1. Em Em

23 2. Em Bm

28 Bm Em C#7 alt. F#Δ⁷ B♭m7 BΔ⁷

34 BΔ⁷ Cm7 F7 F7^{b9} D♭Δ⁷ D♭Δ⁷/C

39 Ebm7 Ab7^{b9} EΔ⁷ EΔ⁷/D♯ C#m7

44 C#m7/B A#m7^{b5} D#7 Am7 D7

Cake Waltz – Section C

49 G \sharp m7 C \sharp 7 alt. F \sharp A 7 B7 b9 Em

54 C \sharp m7 b5 Am6 Am F \sharp m7 b5 B7 b9

59 Em F7 Bm7 b5 E7 b9 Am

64 Am F \sharp m7 b5 B7 b9 Em Em

69 Interlude Asus Bsus Gsus 1. Asus 2. F \sharp m7 b5 B7 b9

74 Solo Em C \sharp m7 b5 Am6 Am F \sharp m7 b5

79 B7 b9 Em F7 Bm7 b5 E7 b9

84 Am Am F \sharp m7 b5 B7 b9 Em

89 F \sharp m7 b5 B7 b9 Em C \sharp m7 b5 Am6 Am

94 F \sharp m7 b5 B7 b9 Em F7 Bm7 b5 E7 b9