Vorwort

Die Idee zu den vorliegenden Kompositionen entstand durch meine Arbeit mit klassisch ausgebildeten FlötistInnen, die gerne Jazz spielen wollen. Die Studien sollen beispielhaft Antwort geben auf die Fragen:

- Wie kann ich schöne Melodien über Changes (Akkordprogressionen) spielen?
- Wie kann ich stilgemäß artikulieren, so dass es „groovt"?

Die zugrundeliegenden Akkordprogressionen entstammen den bekannten Stücken der Jazz-Standardliteratur *My Little Suede Shoes, Blue Bossa, Out of Nowhere, Someday My Prince Will Come, Almost Like Being in Love, Blues in F, Blues in B♭, All the Things You Are, So What* und *Giant Steps.*

Auf der beigelegten CD sind jeweils mehrere Aufnahmen in verschiedenen Geschwindigkeiten, außerdem eine Version ohne Solisten zu hören. Es ist ratsam, die Stücke zuerst synchron zur Melodie der Vollversionen mitzuspielen und später dann die Begleitversionen zu verwenden. Die im Notentext angegebenen Artikulationen sind als Vorschlag gedacht, die Artikulation kann sich auf den Aufnahmen bei verschiedenen Tempi etwas unterscheiden.

Preface

The compositions in this book originated from my work with classically trained flautists who wanted to play jazz. The pieces help to answer questions such as:

- How can I play beautiful melodies over chord progressions?
- What style of articulation should I use to make sure the music grooves?

The original chord progressions in the pieces are taken from well-known jazz standards: *My Little Suede Shoes, Blue Bossa, Out of Nowhere, Someday My Prince Will Come, Almost Like Being in Love, Blues in F, Blues in B♭, All the Things You Are, So What* and *Giant Steps.*

On the accompanying CD there are several recordings at different tempos, as well as a version without soloist. At first it is best to play along each piece using the melody of the full versions before trying the accompaniment versions. The articulation shown is only a suggestion and can vary with the different tempi in each recording.

Préface

Les compositions du présent recueil sont nées de mon travail avec des flûtistes de formation classique attirés par le jazz. Elles répondront particulièrement à des questions comme celles-ci :

- Comment jouer de belles mélodies sur une grille (progression d'accords) ?
- Comment articuler pour donner du « groove » ?

Les morceaux du recueil suivent les progressions d'accords des standards de jazz suivants : *My Little Suede Shoes, Blue Bossa, Out of Nowhere, Someday My Prince Will Come, Almost Like Being in Love, Blues in F, Blues in B♭, All the Things You Are, So What* et *Giant Steps.*

Le CD d'accompagnement propose les pièces en plusieurs tempos, avec chaque fois une version avec et sans soliste.
Nous conseillons de jouer d'abord sur les versions complètes, avant de passer à l'accompagnement seul. Les articulations notées sur la partition sont de simples propositions, qui peuvent légèrement varier sur l'enregistrement en fonction du tempo de la pièce.

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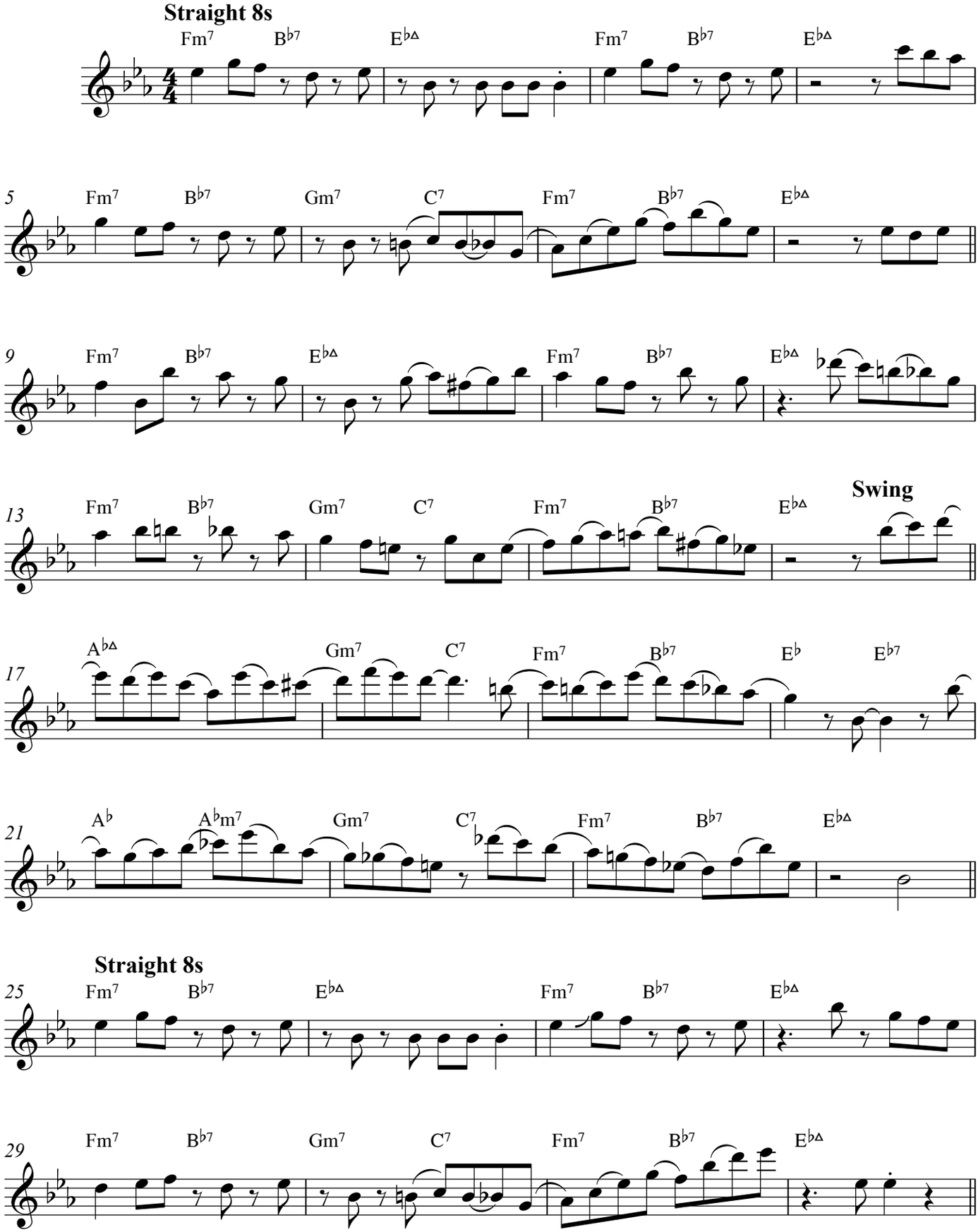
Nice Shoes

CD Track 1/2 ♩ = 161
CD Track 3 ♩ = 199

Tilmann Dehnhard



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Bossa Bossa

CD Track 4/5 ♩ = 150
CD Track 6 ♩ = 178

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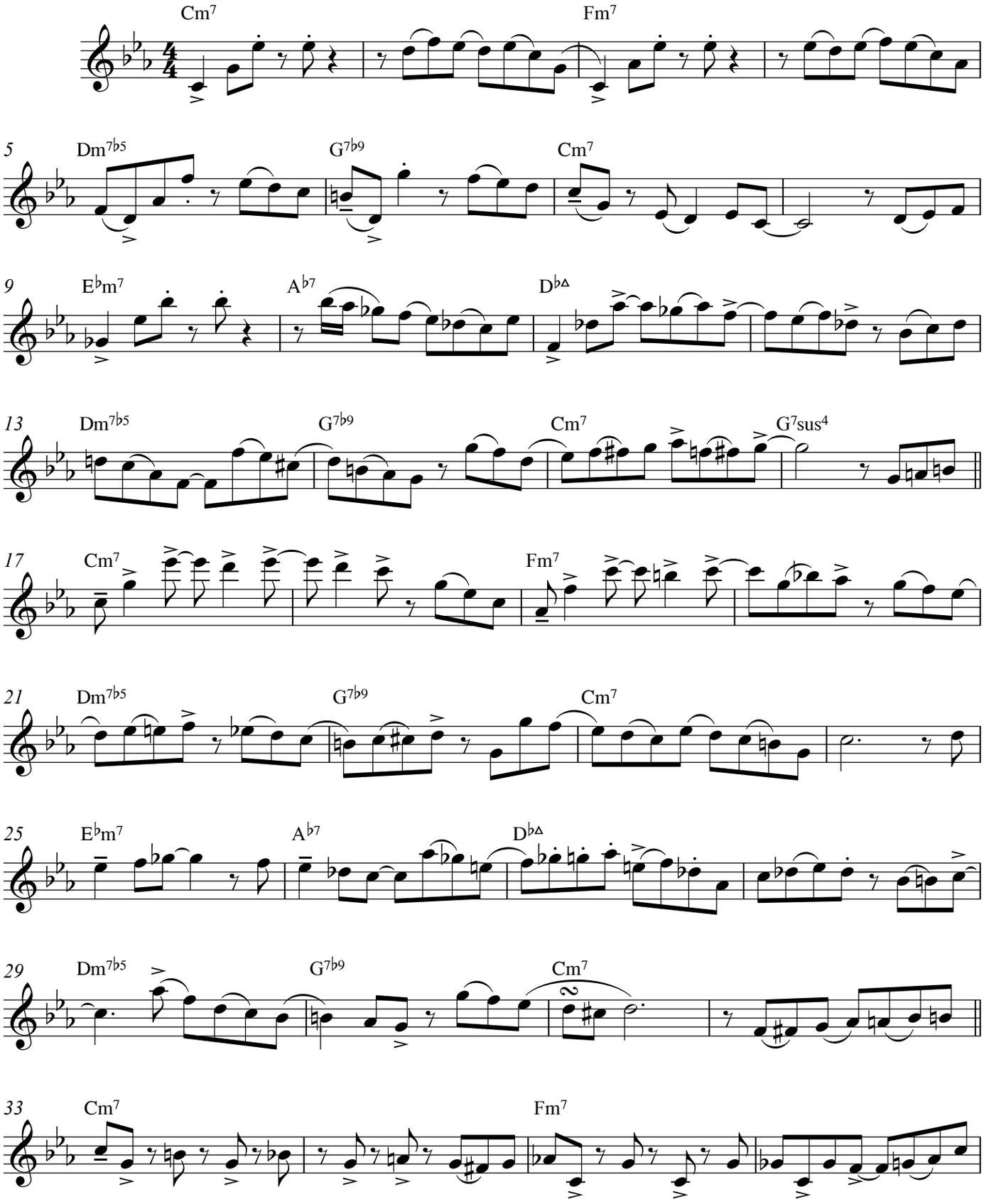
Bossa Nova



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There She Is

CD Track 7/8 Straight 8s ♩ = 146
CD Track 9 Swing ♩ = 192

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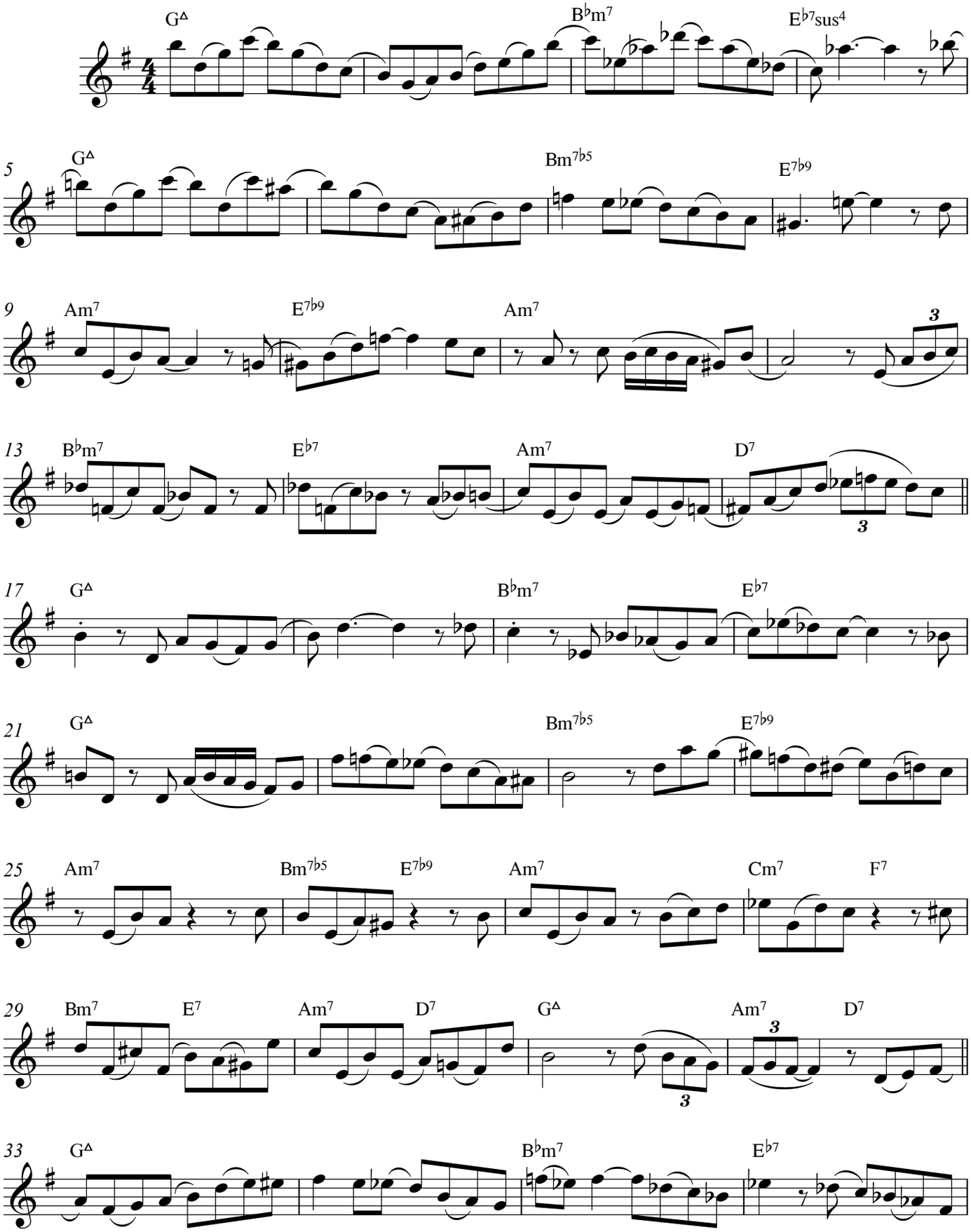

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Waiting for the Prince

CD Track 10/11 ♩ = 129
CD Track 12 ♩ = 170

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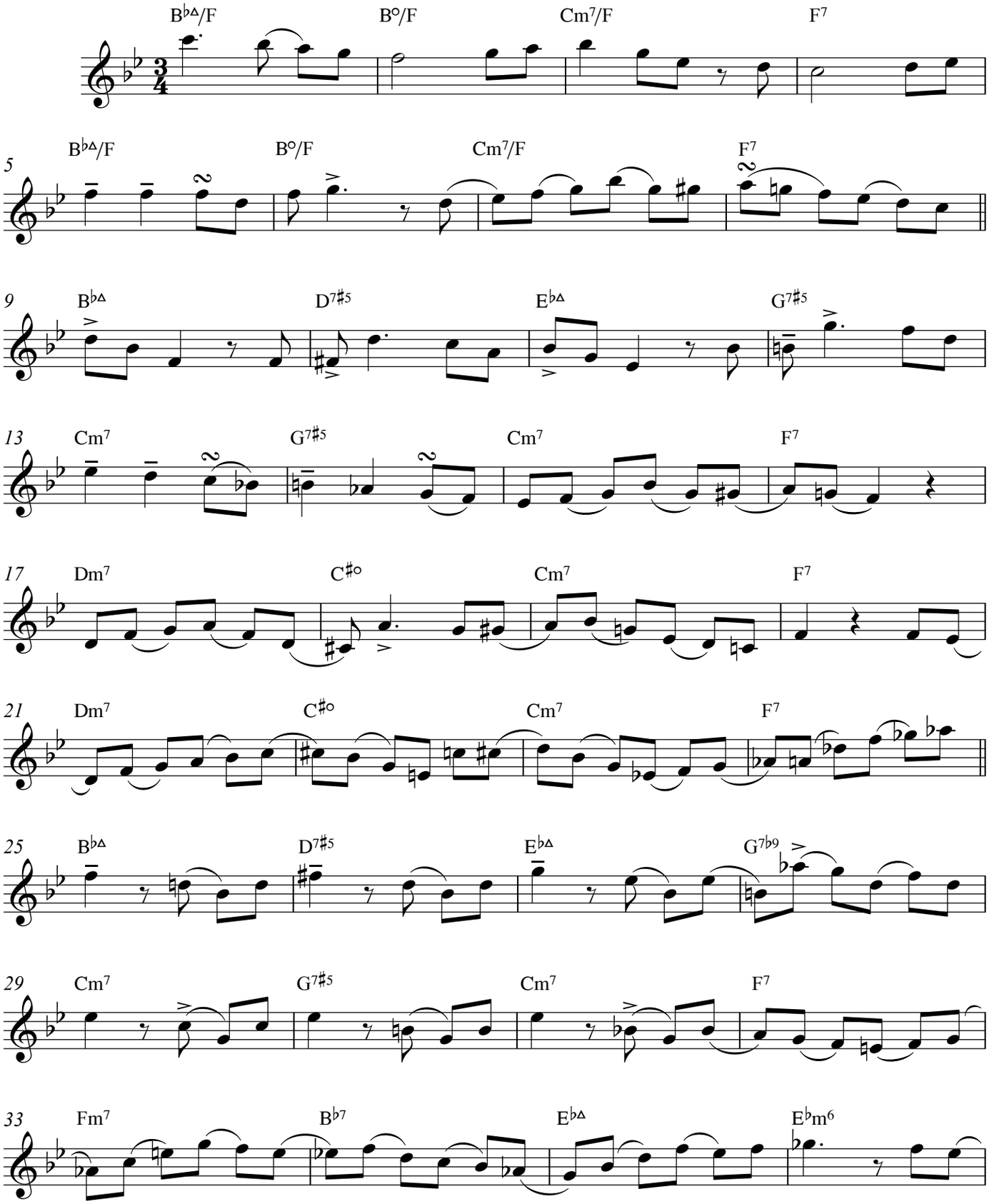
Jazz Waltz



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Almost Like

CD Track 13 ♩ = 168
CD Track 14/15 ♩ = 215

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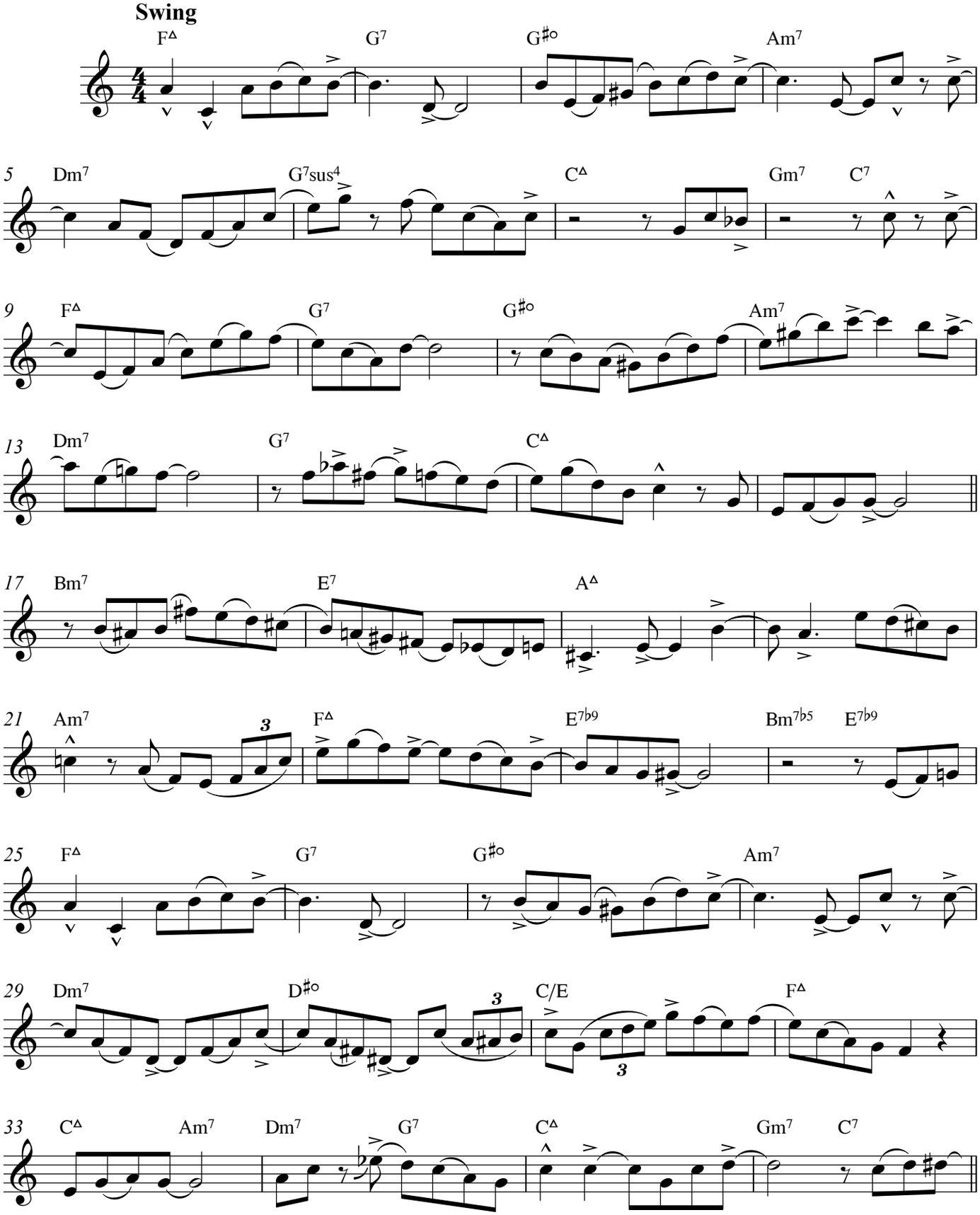

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Blues for Luis

CD Track 16 ♩ = 84
CD Track 17/18 ♩ = 102

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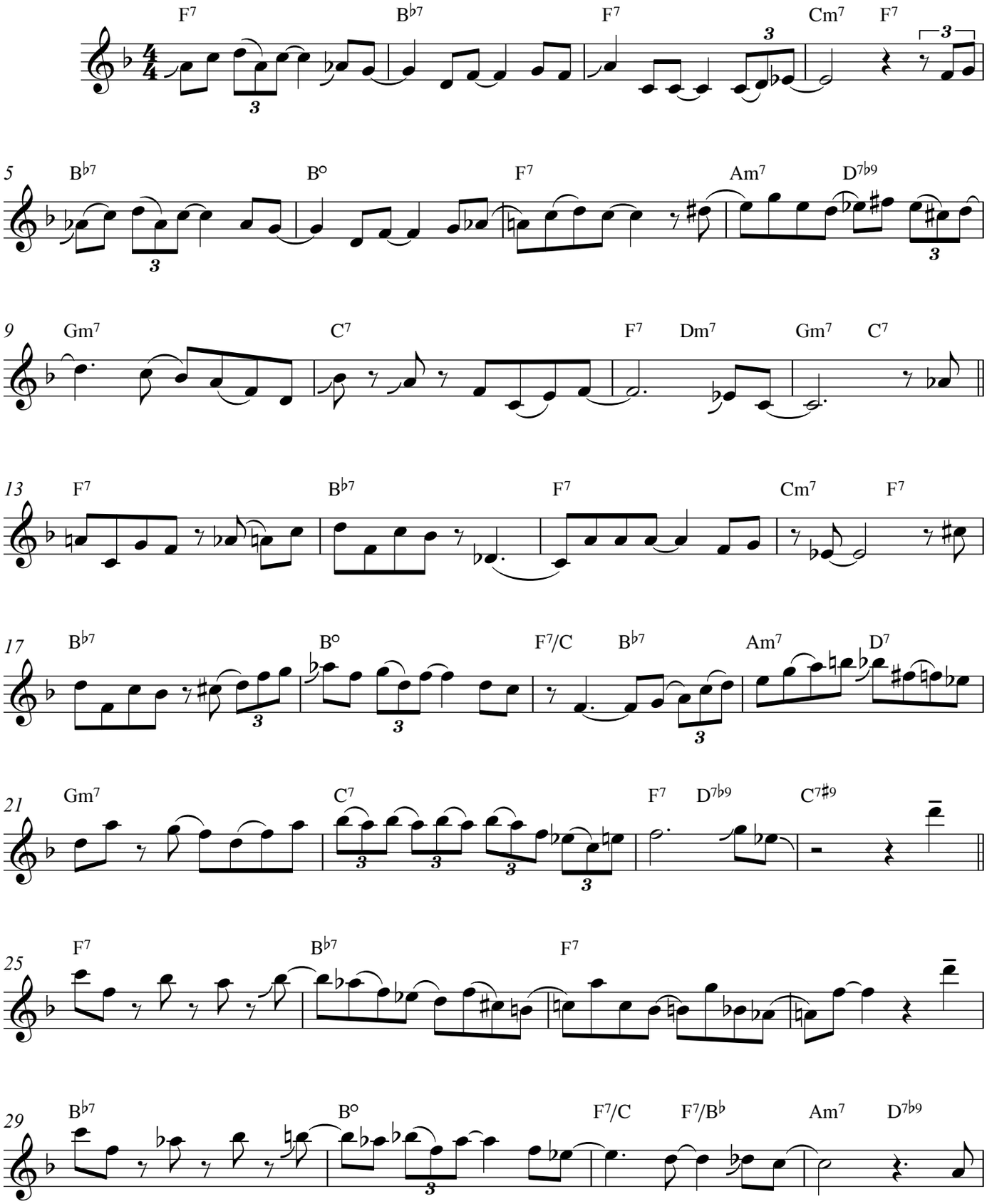
Slow Blues



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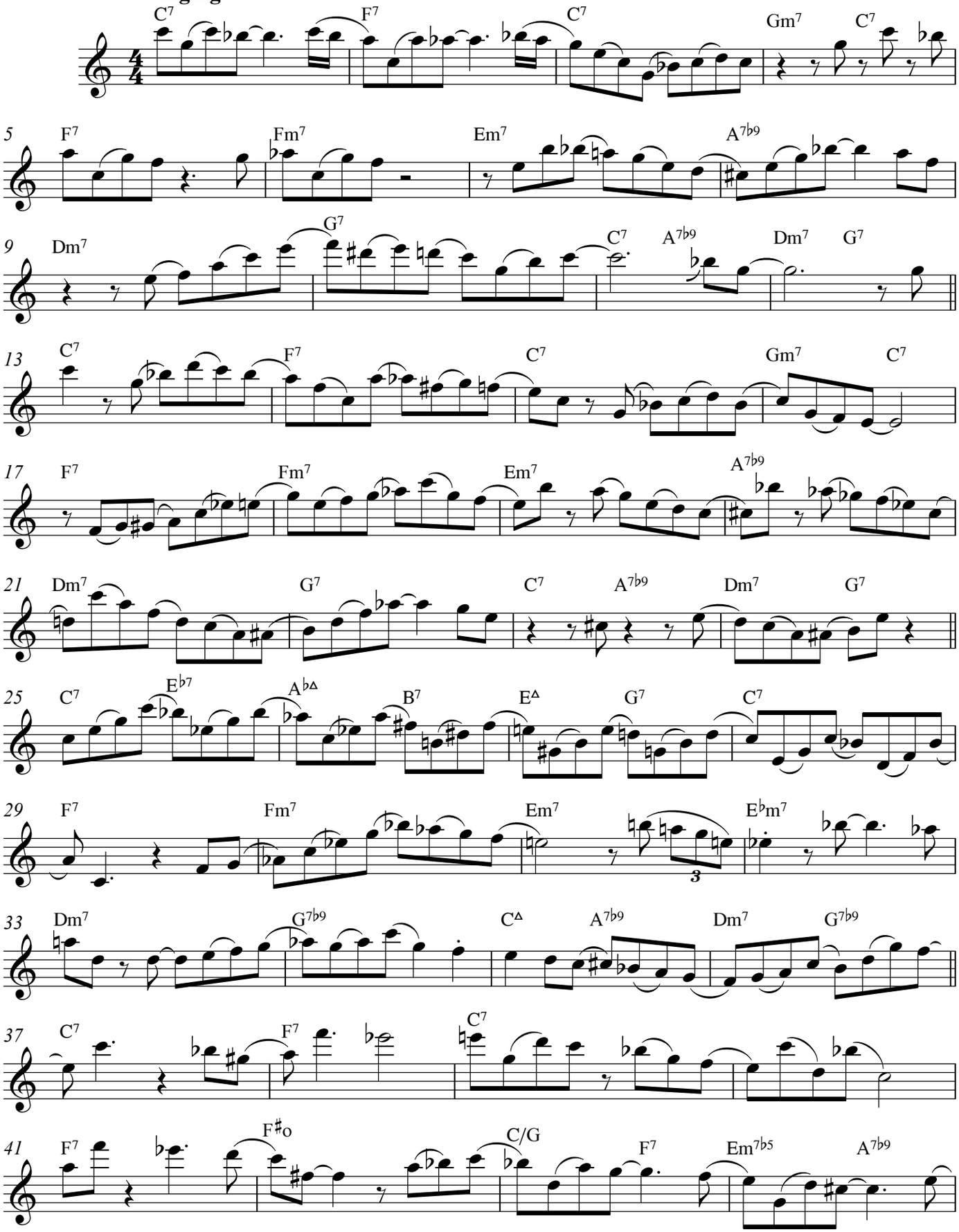
Med Blues

CD Track 19/20 ♩ = 162
CD Track 21 ♩ = 204

Tilmann Dehnhard

Swinging 8s



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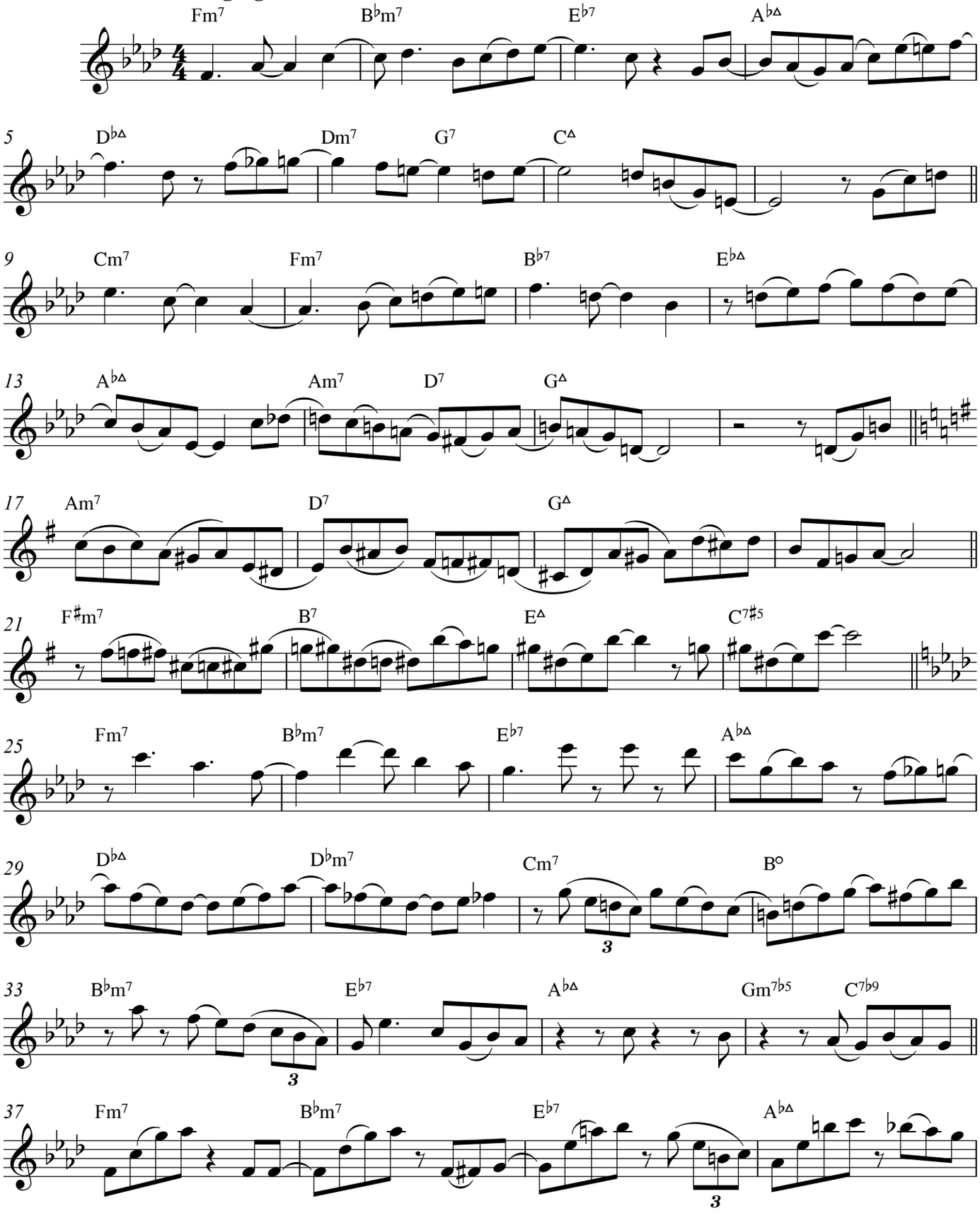
All Things

CD Track 22/23 ♩ = 145
CD Track 24 ♩ = 164
CD Track 25/26 ♩ = 201

Tilmann Dehnhard

Swinging 8s



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What's Up

CD Track 27/28 ♩ = 162
CD Track 29 ♩ = 213

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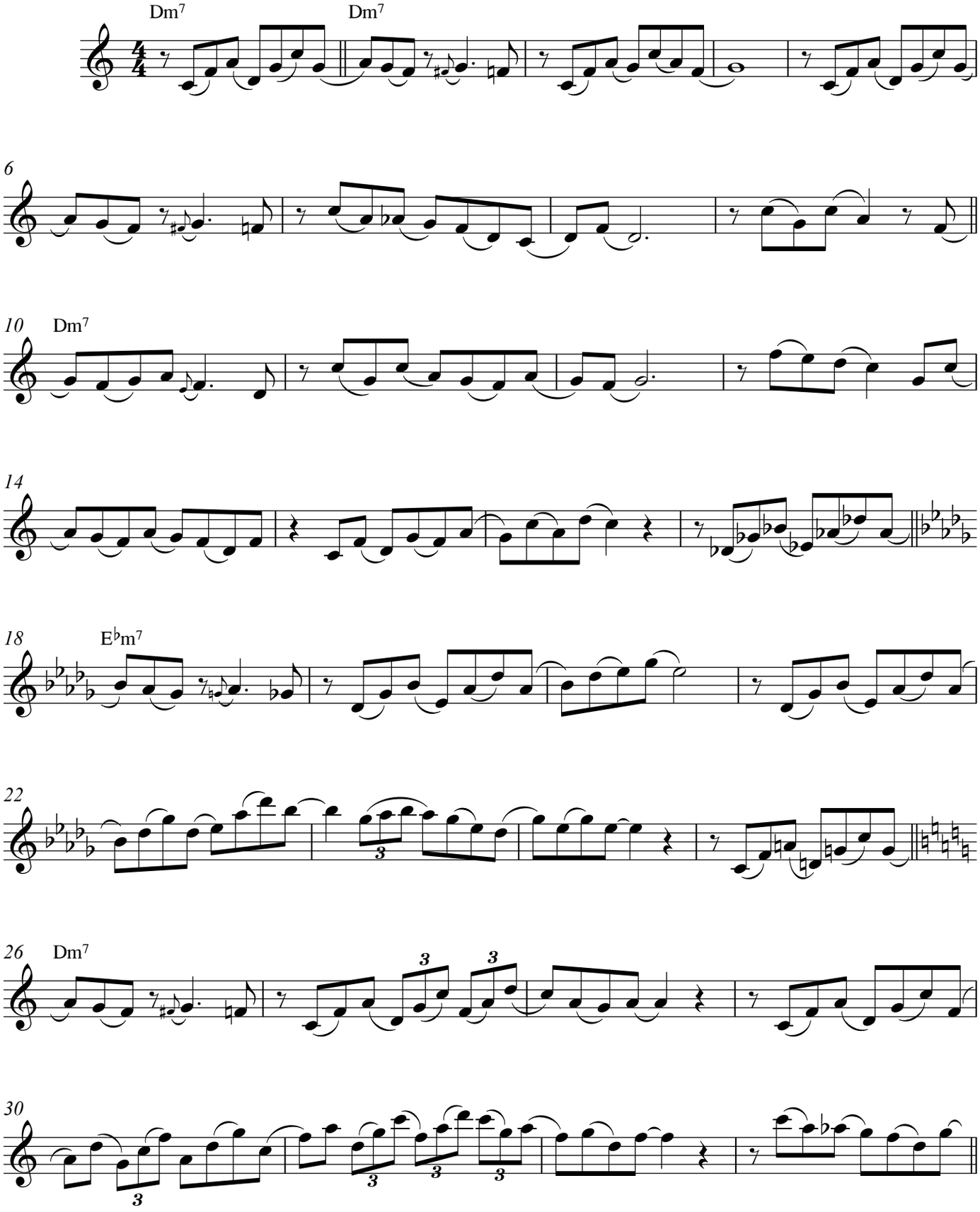
Swinging 8s



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Big Leaps

CD Track 30/31 Bossa Nova ♩ = 143
CD Track 32 Swinging 8s ♩ = 232
CD Track 33/34 Swinging 8s ♩ = 255

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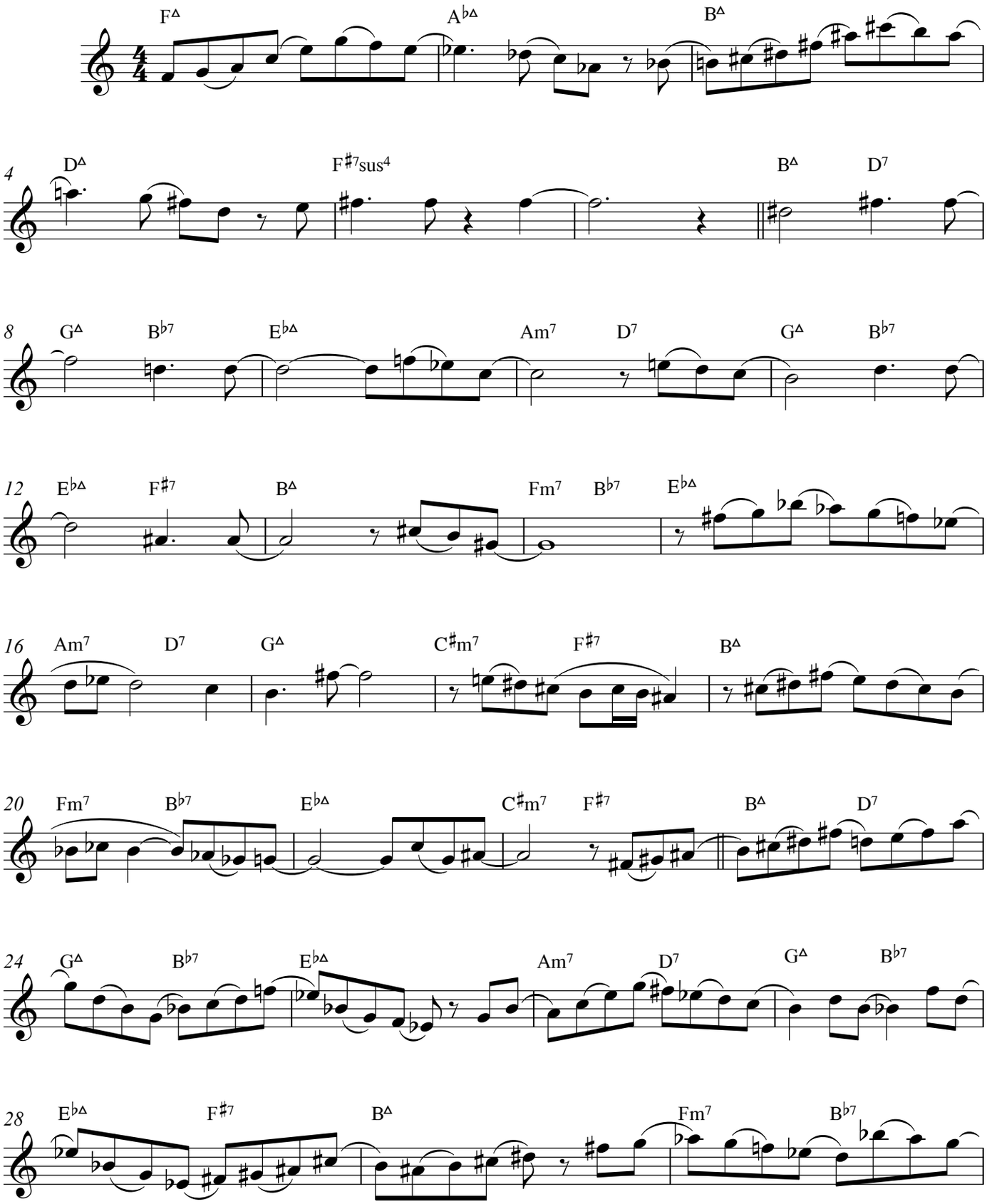

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