

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 \flat* , *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 \flat* , *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 \flat* , *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

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Straight 8s

Musical notation for measures 1-4. Chords: Fm⁷, B^{b7}, E^{bΔ}, Fm⁷, B^{b7}, E^{bΔ}.

Musical notation for measures 5-8. Chords: Fm⁷, B^{b7}, Gm⁷, C⁷, Fm⁷, B^{b7}, E^{bΔ}.

Musical notation for measures 9-12. Chords: Fm⁷, B^{b7}, E^{bΔ}, Fm⁷, B^{b7}, E^{bΔ}.

Musical notation for measures 13-16. Chords: Fm⁷, B^{b7}, Gm⁷, C⁷, Fm⁷, B^{b7}, E^{bΔ}. **Swing** tempo marking.

Musical notation for measures 17-20. Chords: A^{bΔ}, Gm⁷, C⁷, Fm⁷, B^{b7}, E^b, E^{b7}.

Musical notation for measures 21-24. Chords: A^b, A^bm⁷, Gm⁷, C⁷, Fm⁷, B^{b7}, E^{bΔ}.

Straight 8s

Musical notation for measures 25-28. Chords: Fm⁷, B^{b7}, E^{bΔ}, Fm⁷, B^{b7}, E^{bΔ}.

Musical notation for measures 29-32. Chords: Fm⁷, B^{b7}, Gm⁷, C⁷, Fm⁷, B^{b7}, E^{bΔ}.

Bossa Bossa

CD Track 4/5 ♩ = 150

CD Track 6 ♩ = 178

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Bossa Nova

Cm⁷ Fm⁷
 5 Dm^{7b5} G^{7b9} Cm⁷
 9 E^bm⁷ A^b7 D^bΔ
 13 Dm^{7b5} G^{7b9} Cm⁷ G⁷sus⁴
 17 Cm⁷ Fm⁷
 21 Dm^{7b5} G^{7b9} Cm⁷
 25 E^bm⁷ A^b7 D^bΔ
 29 Dm^{7b5} G^{7b9} Cm⁷
 33 Cm⁷ Fm⁷

There She Is

CD Track 7/8 Straight 8s ♩ = 146

CD Track 9 Swing ♩ = 192

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Musical score for "There She Is" in G major, 4/4 time. The score consists of nine staves of music, each with a measure number and chord symbols above it. The key signature has one sharp (F#). The time signature is 4/4. The music features various chord progressions and rhythmic patterns, including triplets and slurs.

Chord symbols and measure numbers:
 Staff 1: G^Δ (measures 1-3), B^bm⁷ (measures 4-6), E^b7sus⁴ (measures 7-9)
 Staff 2: G^Δ (measures 10-12), Bm^{7b5} (measures 13-15), E7^{b9} (measures 16-18)
 Staff 3: Am⁷ (measures 19-21), E7^{b9} (measures 22-24), Am⁷ (measures 25-27), 3 (measures 28-30)
 Staff 4: B^bm⁷ (measures 31-33), E^b7 (measures 34-36), Am⁷ (measures 37-39), D⁷ (measures 40-42), 3 (measures 43-45)
 Staff 5: G^Δ (measures 46-48), B^bm⁷ (measures 49-51), E^b7 (measures 52-54)
 Staff 6: G^Δ (measures 55-57), Bm^{7b5} (measures 58-60), E7^{b9} (measures 61-63)
 Staff 7: Am⁷ (measures 64-66), Bm^{7b5} (measures 67-69), E7^{b9} (measures 70-72), Am⁷ (measures 73-75), Cm⁷ (measures 76-78), F⁷ (measures 79-81)
 Staff 8: Bm⁷ (measures 82-84), E⁷ (measures 85-87), Am⁷ (measures 88-90), D⁷ (measures 91-93), G^Δ (measures 94-96), Am⁷ (measures 97-99), 3 (measures 100-102), D⁷ (measures 103-105)
 Staff 9: G^Δ (measures 106-108), B^bm⁷ (measures 109-111), E^b7 (measures 112-114)

Waiting for the Prince

CD Track 10/11 ♩ = 129

CD Track 12 ♩ = 170

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Jazz Waltz

B^bΔ/F B^o/F Cm⁷/F F⁷

5 B^bΔ/F B^o/F Cm⁷/F F⁷

9 B^bΔ D⁷#5 E^bΔ G⁷#5

13 Cm⁷ G⁷#5 Cm⁷ F⁷

17 Dm⁷ C^{#o} Cm⁷ F⁷

21 Dm⁷ C^{#o} Cm⁷ F⁷

25 B^bΔ D⁷#5 E^bΔ G⁷b9

29 Cm⁷ G⁷#5 Cm⁷ F⁷

33 Fm⁷ B^b7 E^bΔ E^bm⁶

Almost Like

CD Track 13 ♩ = 168

CD Track 14/15 ♩ = 215

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Swing

Musical score for "Almost Like" in 4/4 time, Swing style. The score consists of nine staves of music with various chords and articulations.

Staff 1: Chords: F^Δ, G⁷, G^{#o}, Am⁷.

Staff 2 (Measures 5-8): Chords: Dm⁷, G^{7sus4}, C^Δ, Gm⁷, C⁷.

Staff 3 (Measures 9-12): Chords: F^Δ, G⁷, G^{#o}, Am⁷.

Staff 4 (Measures 13-16): Chords: Dm⁷, G⁷, C^Δ.

Staff 5 (Measures 17-20): Chords: Bm⁷, E⁷, A^Δ.

Staff 6 (Measures 21-24): Chords: Am⁷, F^Δ, E^{7b9}, Bm^{7b5}, E^{7b9}. Includes a triplet of eighth notes.

Staff 7 (Measures 25-28): Chords: F^Δ, G⁷, G^{#o}, Am⁷.

Staff 8 (Measures 29-32): Chords: Dm⁷, D^{#o}, C/E, F^Δ. Includes a triplet of eighth notes.

Staff 9 (Measures 33-36): Chords: C^Δ, Am⁷, Dm⁷, G⁷, C^Δ, Gm⁷, C⁷.

Blues for Luis

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

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Slow Blues

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music, each with a measure number and a set of chords above it. The notation includes eighth and quarter notes, rests, and triplets. The chords are: F7, Bb7, F7, Cm7, F7 (measures 1-4); Bb7, B°, F7, Am7, D7b9 (measures 5-8); Gm7, C7, F7, Dm7, Gm7, C7 (measures 9-12); F7, Bb7, F7, Cm7, F7 (measures 13-16); Bb7, B°, F7/C, Bb7, Am7, D7 (measures 17-20); Gm7, C7, F7, D7b9, C7#9 (measures 21-24); F7, Bb7, F7 (measures 25-28); Bb7, B°, F7/C, F7/Bb, Am7, D7b9 (measures 29-32).

Med Blues

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Swinging 8s

The musical score consists of ten staves of music in 4/4 time, marked 'Swinging 8s'. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Chords C7, F7, C7, Gm7, C7. Melody: C4-B3-A3-G3, F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1.
- Staff 2: Chords F7, Fm7, Em7, A7b9. Melody: F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1, A1-G1-F1-E1.
- Staff 3: Chords Dm7, G7, C7, A7b9, Dm7, G7. Melody: D3-C3-B2-A2, G2-F2-E2-D2, C2-B1-A1-G1, F1-E1-D1-C1.
- Staff 4: Chords C7, F7, C7, Gm7, C7. Melody: C4-B3-A3-G3, F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1.
- Staff 5: Chords F7, Fm7, Em7, A7b9. Melody: F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1, A1-G1-F1-E1.
- Staff 6: Chords Dm7, G7, C7, A7b9, Dm7, G7. Melody: D3-C3-B2-A2, G2-F2-E2-D2, C2-B1-A1-G1, F1-E1-D1-C1.
- Staff 7: Chords C7, Eb7, AbΔ, B7, EΔ, G7, C7. Melody: C4-B3-A3-G3, F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1.
- Staff 8: Chords F7, Fm7, Em7, Ebm7. Melody: F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1, A1-G1-F1-E1.
- Staff 9: Chords Dm7, G7b9, CΔ, A7b9, Dm7, G7b9. Melody: D3-C3-B2-A2, G2-F2-E2-D2, C2-B1-A1-G1, F1-E1-D1-C1.
- Staff 10: Chords C7, F7, C7. Melody: C4-B3-A3-G3, F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1.
- Staff 11: Chords F7, F#o, C/G, F7, Em7b5, A7b9. Melody: F3-E3-D3-C3, B2-A2-G2-F2, E2-D2-C2-B1, A1-G1-F1-E1.

CD Track 22/23 ♩ = 145

CD Track 24 ♩ = 164

CD Track 25/26 ♩ = 201

All Things

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Swinging 8s

Fm⁷ B^bm⁷ E^b7 A^bΔ
 5 D^bΔ Dm⁷ G⁷ C^Δ
 9 Cm⁷ Fm⁷ B^b7 E^bΔ
 13 A^bΔ Am⁷ D⁷ G^Δ
 17 Am⁷ D⁷ G^Δ
 21 F[#]m⁷ B⁷ E^Δ C⁷#5
 25 Fm⁷ B^bm⁷ E^b7 A^bΔ
 29 D^bΔ D^bm⁷ Cm⁷ B^o
 33 B^bm⁷ E^b7 A^bΔ Gm⁷b5 C⁷b9
 37 Fm⁷ B^bm⁷ E^b7 A^bΔ

What's Up

CD Track 27/28 ♩ = 162

CD Track 29 ♩ = 213

Tilman Dehnhard

Swinging 8s

Dm⁷ Dm⁷

6

10 Dm⁷

14

18 E^bm⁷

22

26 Dm⁷

30

Musical score for "Swinging 8s" in 4/4 time. The score consists of eight staves of music. The key signature is D minor (two flats). The tempo is marked "Swinging 8s". The score includes various chords (Dm⁷, E^bm⁷) and rhythmic patterns, including triplets. The piece ends with a double bar line.

Big Leaps

CD Track 30/31 Bossa Nova ♩ = 143

CD Track 32 Swinging 8s ♩ = 232

CD Track 33/34 Swinging 8s ♩ = 255

Tilmann Dehnhard

The musical score for "Big Leaps" is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated above the staff, and rests are used to indicate where the melody is silent. The key signature has one sharp (F#), and the time signature is 4/4.

Chord progression for each staff:

- Staff 1: F^Δ, A^{bΔ}, B^Δ
- Staff 2: 4 D^Δ, F^{#7sus4}, B^Δ, D⁷
- Staff 3: 8 G^Δ, B^{b7}, E^{bΔ}, Am⁷, D⁷, G^Δ, B^{b7}
- Staff 4: 12 E^{bΔ}, F^{#7}, B^Δ, Fm⁷, B^{b7}, E^{bΔ}
- Staff 5: 16 Am⁷, D⁷, G^Δ, C^{#m7}, F^{#7}, B^Δ
- Staff 6: 20 Fm⁷, B^{b7}, E^{bΔ}, C^{#m7}, F^{#7}, B^Δ, D⁷
- Staff 7: 24 G^Δ, B^{b7}, E^{bΔ}, Am⁷, D⁷, G^Δ, B^{b7}
- Staff 8: 28 E^{bΔ}, F^{#7}, B^Δ, Fm⁷, B^{b7}