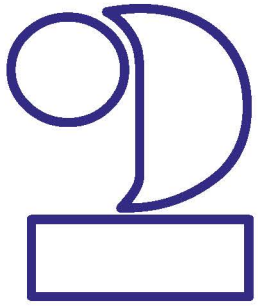
ДЭВИД БЭЙКЕР

КАК ИГРАТЬ БИБОП



ДЛЯ ВСЕХ ИНСТРУМЕНТОВ

Язык бибопа: паттерны и обороты

Перевод и редакция
Юрия Бузилова

От автора

Среди всех джазовых направлений пожалуй самым значимым и влиятельным стал стиль зародившийся в начале 40-х годов XX века. Музыка, позже ставшая известной как бибоп, была детищем двух джазовых титанов - Диззи Гиллеспи и Чарли Паркера.

В последующие годы этот стиль не только получил широкое признание но и глубокое развитие попутно проникая в другие жанры и обогащая их. Почти все поздние стили, такие как: кул, хард боп, фанк, третье течение, фьюжн и контемпорари мэйнстрим, все заимствовали язык, структуру, синтаксис, условные жесты и прочее из бибопа.

На протяжение многих лет негласными правилами всей джазовой музыки были правила бибопа. Удивительно, но даже фри джаз испытал это влияние. Так или иначе для большинства современных исполнителей базой был именно этот стиль.

Достаточно одного взгляда на работы таких мастеров как Диззи Гиллеспи, “Jazz Messengers” Арта Блэйки, Хорас Силвер, Джей Джей Джонсон, Фредди Хаббард, Вуди Шоу, Сонни Роллинс, Декстер Гордон, Стен Гетц, МакКой Тайнер, Джеймс Муди, Уинтон Марсалис и др., что бы понимать что бибоп и по сей день остаётся стержнем джазового мира.

В крупнейших образовательных учреждениях США интерес к бибопу не угасает. Наоборот, от поколения к поколению молодые талантливые музыканты передают эту бесценную традицию. Наверняка многие из них в будущем пойдут по пути других форм импровизации, но их первые шаги будут бесконечно более уверенными. Пожалуй точнее всего высказался саксофонист, композитор, бенд лидер и педагог Френк Фостер, назвав бибоп музыкой будущего.

Д. Бэйкер

От переводчика

Представьте что на сцене играет джазовый музыкант. Он обладает прекрасным звуком и всеми видами техники, но по какой-то неуловимой причине слушатель быстро теряет к нему интерес и присваивает обидный ярлык "Советский джаз".

Наверняка каждый кто держит в руках это пособие хотя бы раз в жизни имел подобный опыт находясь по ту или другую сторону сцены. Что же отличает “Советский джаз" от настоящего?

Разница в понимании стиля.

В условиях отсутствия джазовой школы, отечественные музыканты всегда рассматривали ее через академическую призму. Как результат, то что для западных коллег служило базой, для отечественных музыкантов становилось открытием спустя годы упорного труда.

Конечно, успешно объединить классическую музыку и джаз возможно, и тому есть масса примеров. Однако следует отдавать должное тому факту, что джазовая музыка имеет свою особую эстэтику, специфическую терменологию, и вполне устоявшиеся традиции широко известные во всём мире. Попытки подменить эти традиции академической школй порождают нелепые результаты.

Данный учебник преследует две цели.

Первая - познакомить всех желаюих с общей терминологией и общими правилами принятыми во всей джазовой музыке начиная с эры бибопа и по сей день.

Вторая - определить рамки стиля преобладавшего в джазоаой музыке США 40-50гг XX века.

Важно понимать, что гармонический язык бибопа и его фразировка не всегда уместны в других стилях, таких например как босса нова, или в более ранних стилях джаза, таких как свинг, мануш, дикси, и др..

Не будем забывать так же слова великого теоретика джаза Джоржа Рассела, который настаивал на том что теоретические формулы призваны только помогать упорядочить знания, а не подменять их. Адекватно судить о художественной ценности произведения можно только на основе чувства музыкального вкуса. А вкус вырабатывается слуховой практикой, но ни как не вычисляется теоретически.

Спасибо Якову Цветинскому и Михаилу Лышенко за помощь в редакции.
А так же спасибо Наташе Сорокиной, за то что вдохновила на этот труд!

Ю. Бузилов

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Глава 1

Оборот II-V^7 в бибопе

Несмотря на то что существует бесконечное количество аккордов и их комбинаций, широко применимы только некоторые из них. Далее в этом тексте они будут называться **оборотами** (англ. *changes/formulae*)**.** Сфера приминения оборотов зависит от множества факторов:
от стиля, эры, темпа, типа пьесы, и др..

По тому же принципу, согласно которому были сформулированы характерные обороты в классической музыке (как то T-S-D-T полный автентический оборот, или прерванный оборот или фригийский оборот) мы, проанализировав джазовые стандарты можем вывести формулы характерные именно для этой музыки.

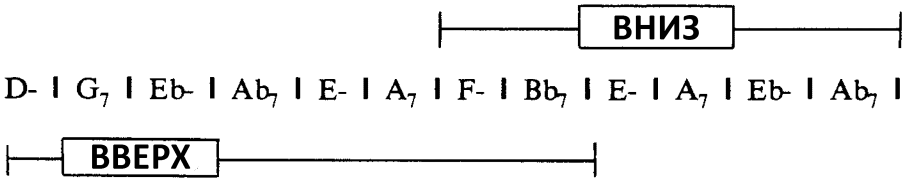
Одной из наиболее значимых гармонических последовательностей в джазе стала последовательность **II-V^7**, где минорный аккорд 2-й ступени мажора разрешается в аккорд 5-й ступени. Не возможно переоценить важность навыка импровизатора грамотно пользоваться этим оборотом, т.к. большая часть современоой популярной музыки сопряжена с джазовой и содержит его в разных комбинациях.

В этой главе представлен 101 паттерн. Все они в той или иной форме являются частью лексикона профессионалов и были заимствованы с записей известных соло.

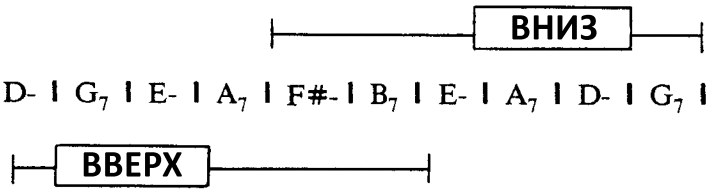
Рекомендуется играть эти паттерны во всех тональностях, темпах, вариируя ритмику, артикуляцию, динамику, тональные центры, и т.д..

Вот несколько примеров комбинирования тональных центров:

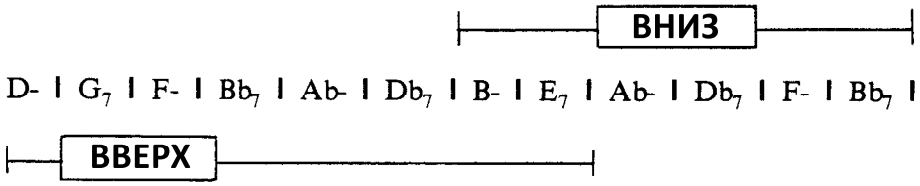
1. Вверх и вниз по полутонам:



2. Вверх и вниз по целым тонам:



3. Вверх и вниз малыми терциям:



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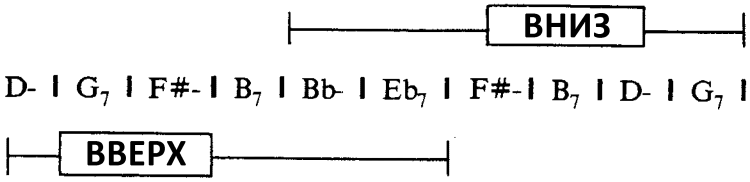
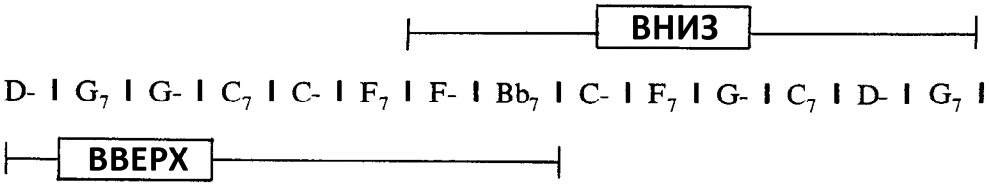


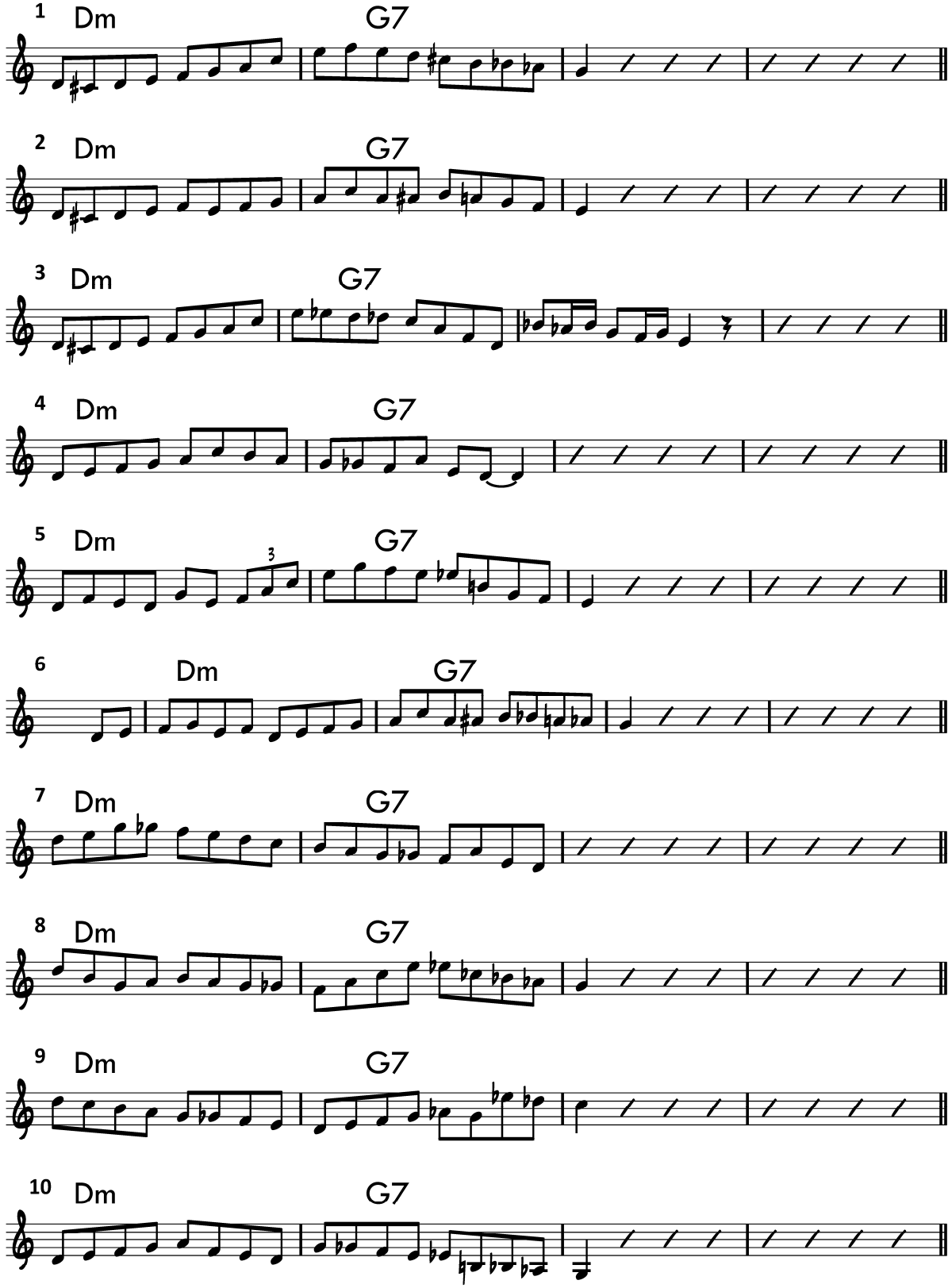
5. Вверх и вниз по квартам:

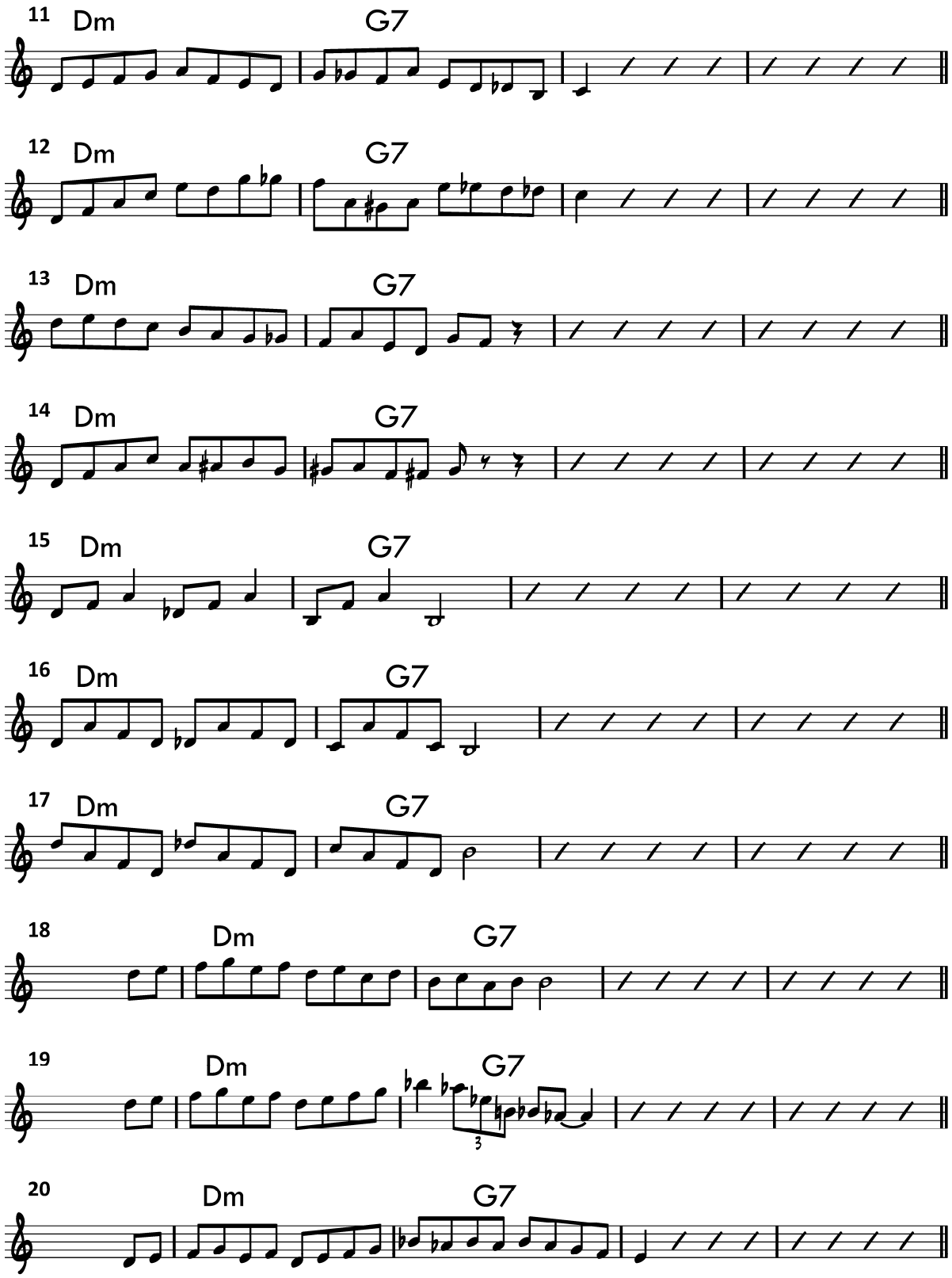


6. Вверх и вниз на произвольный интервал:

| D- | G7 | Eb- | Ab7 | Gb- | B7 | F- | Bb7 | A- | D7 | etc.

101 паттерн на оборот II-V^7

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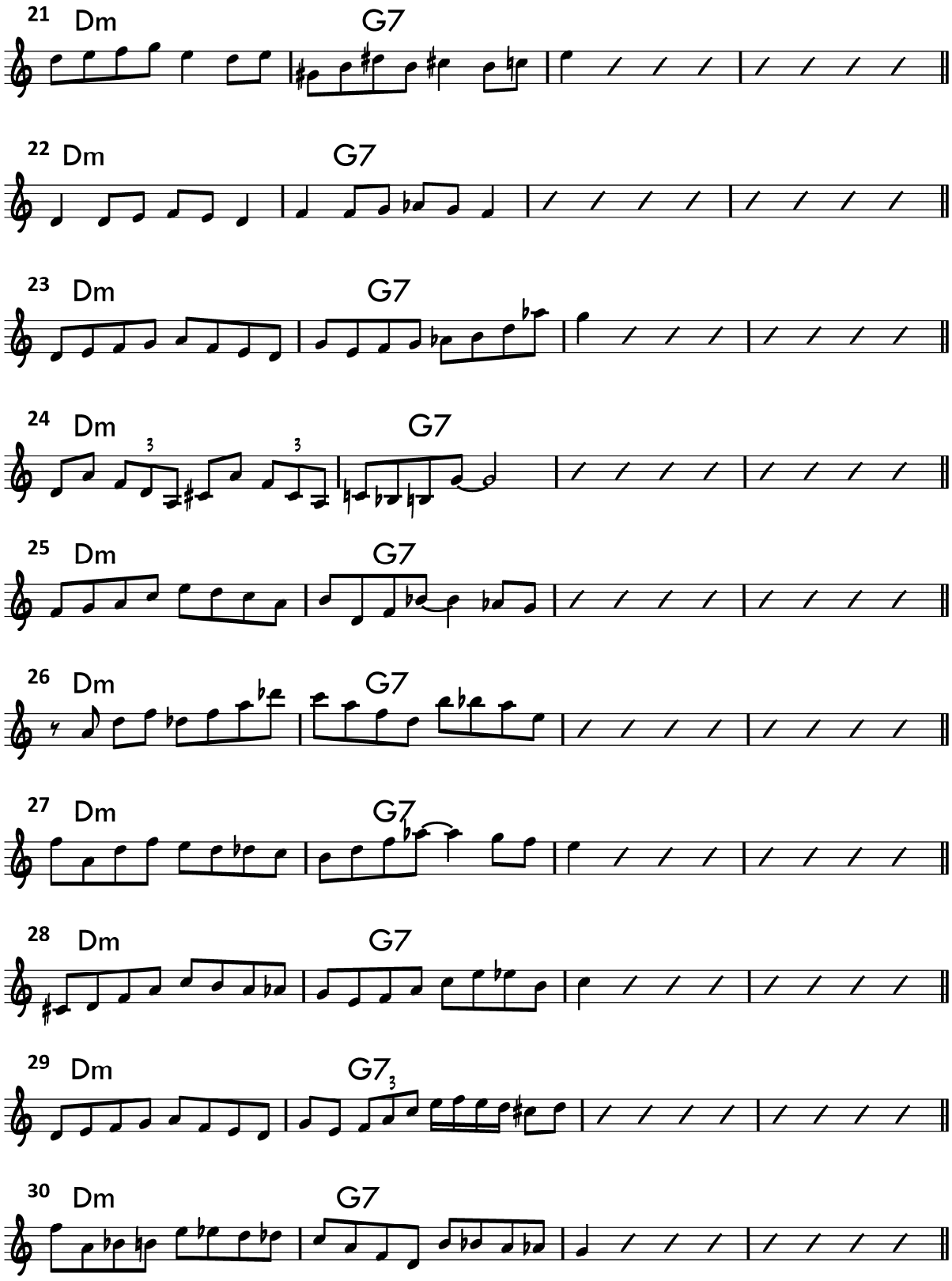
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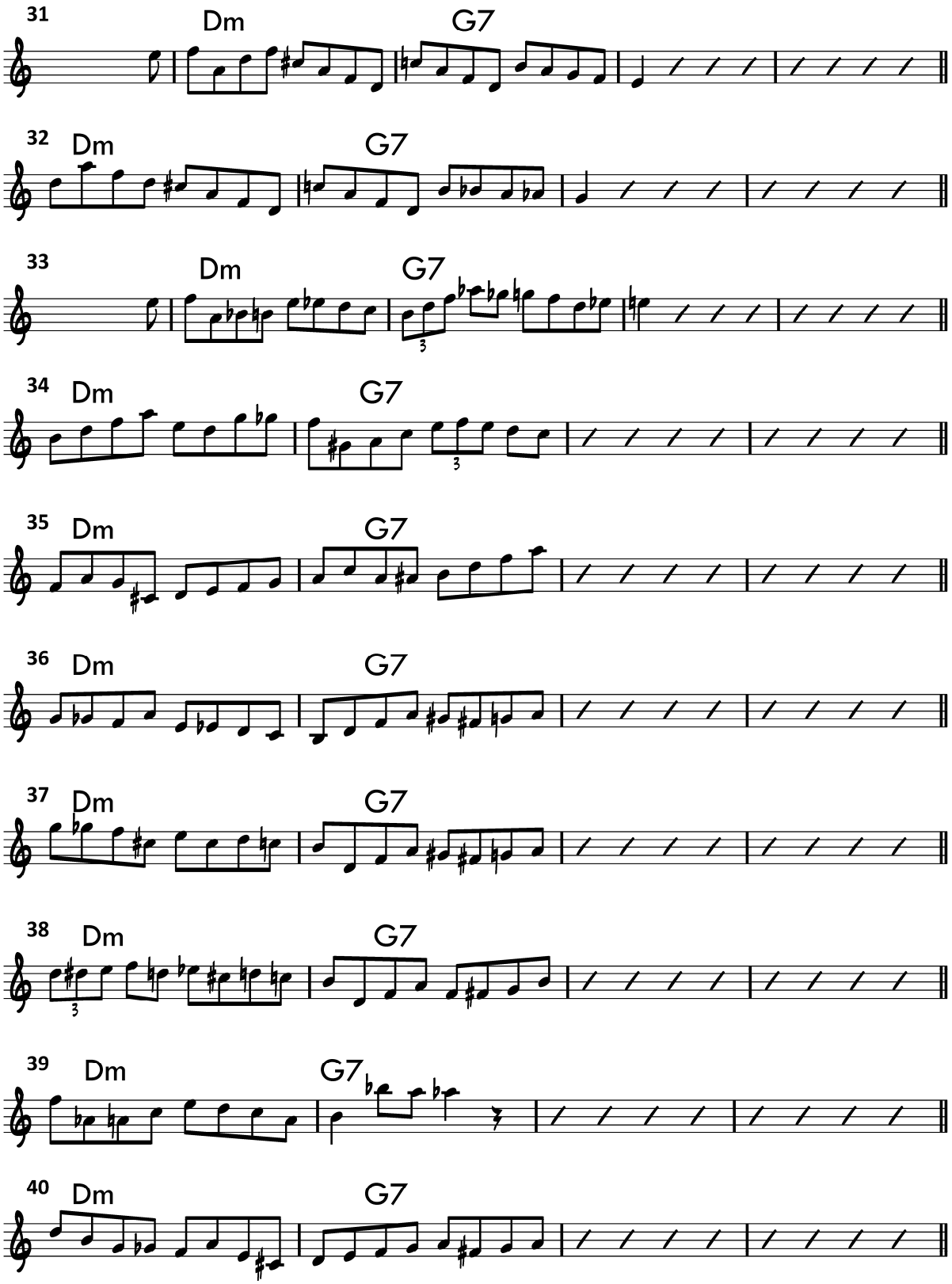
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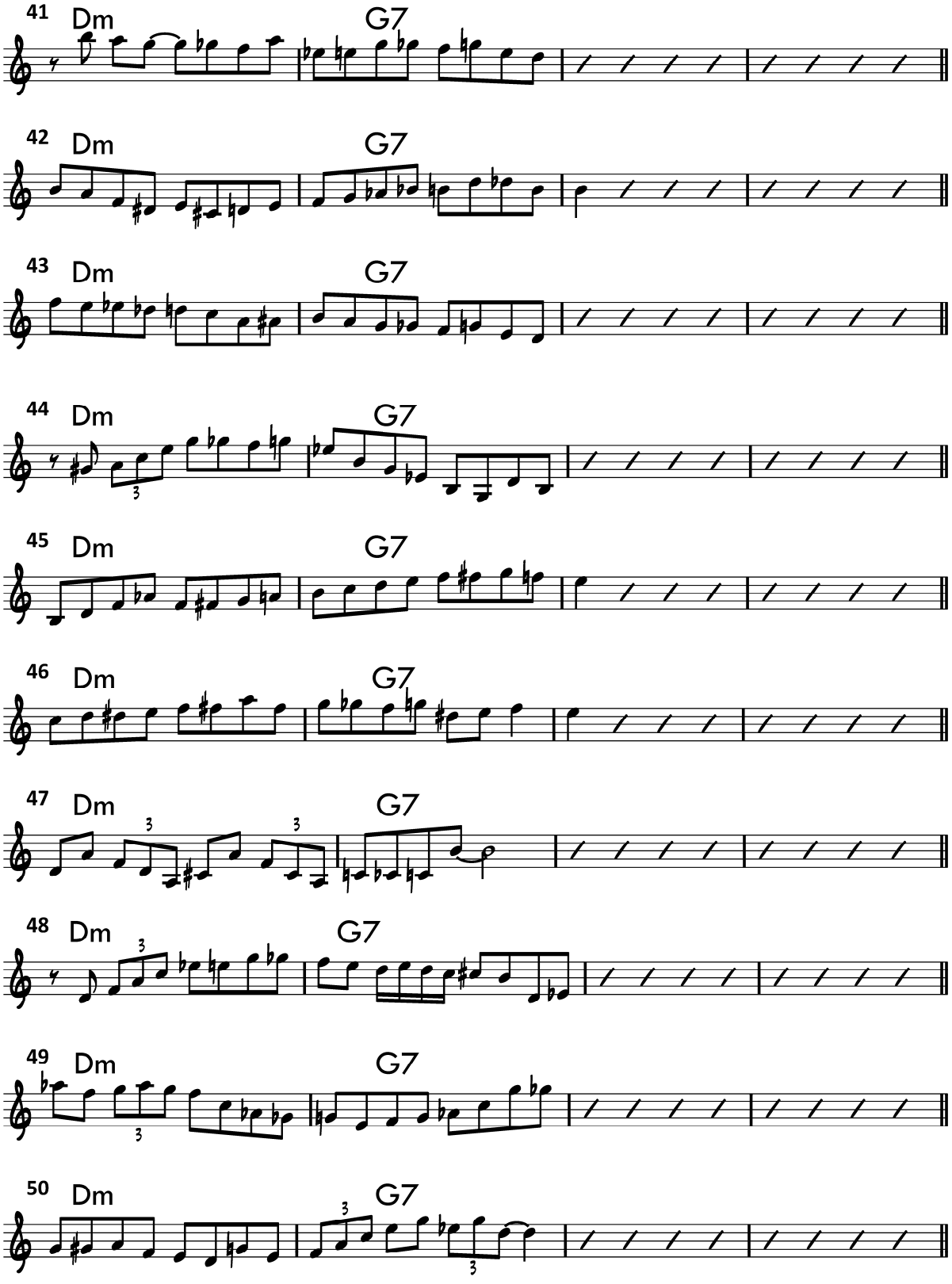
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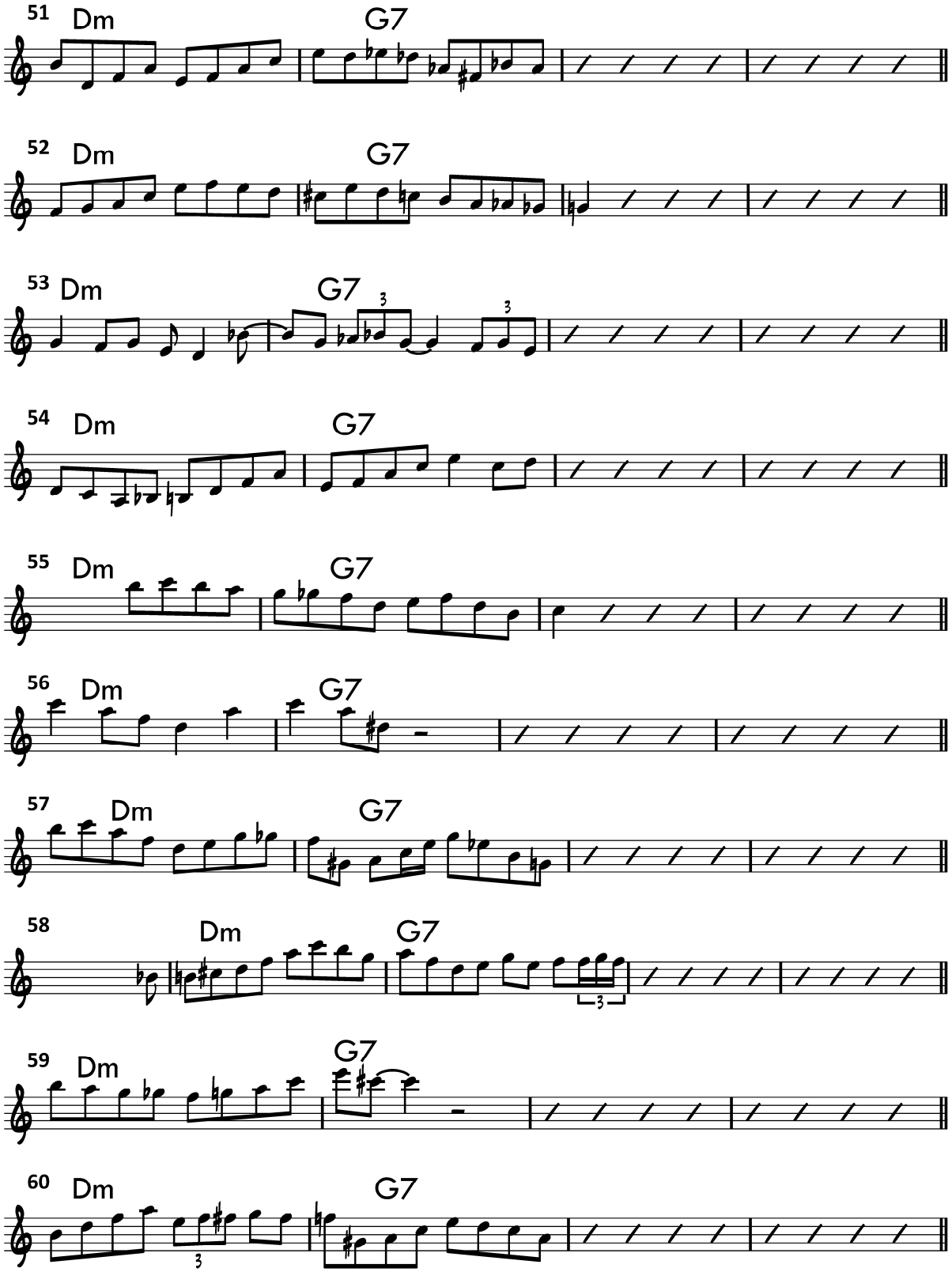
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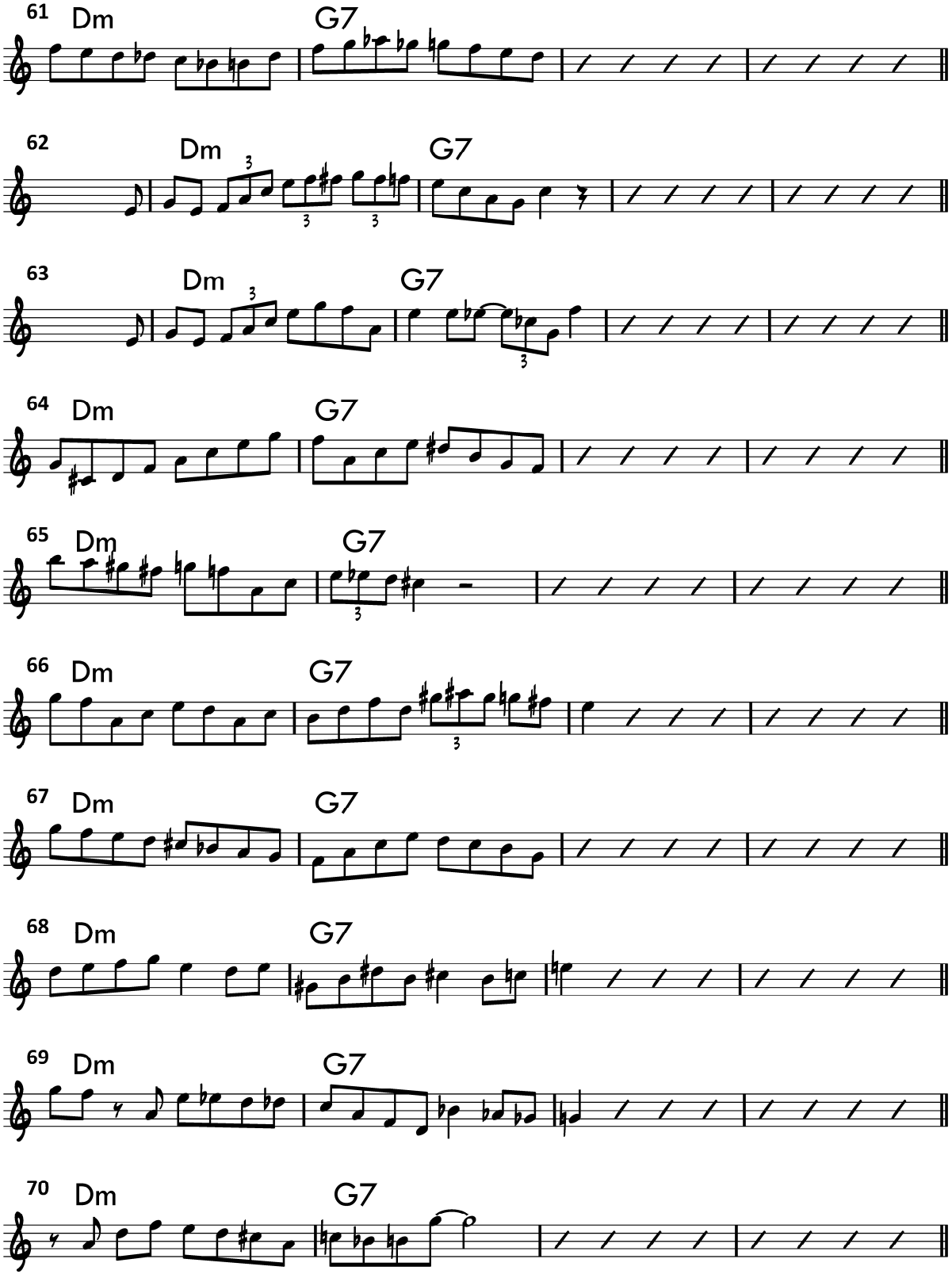
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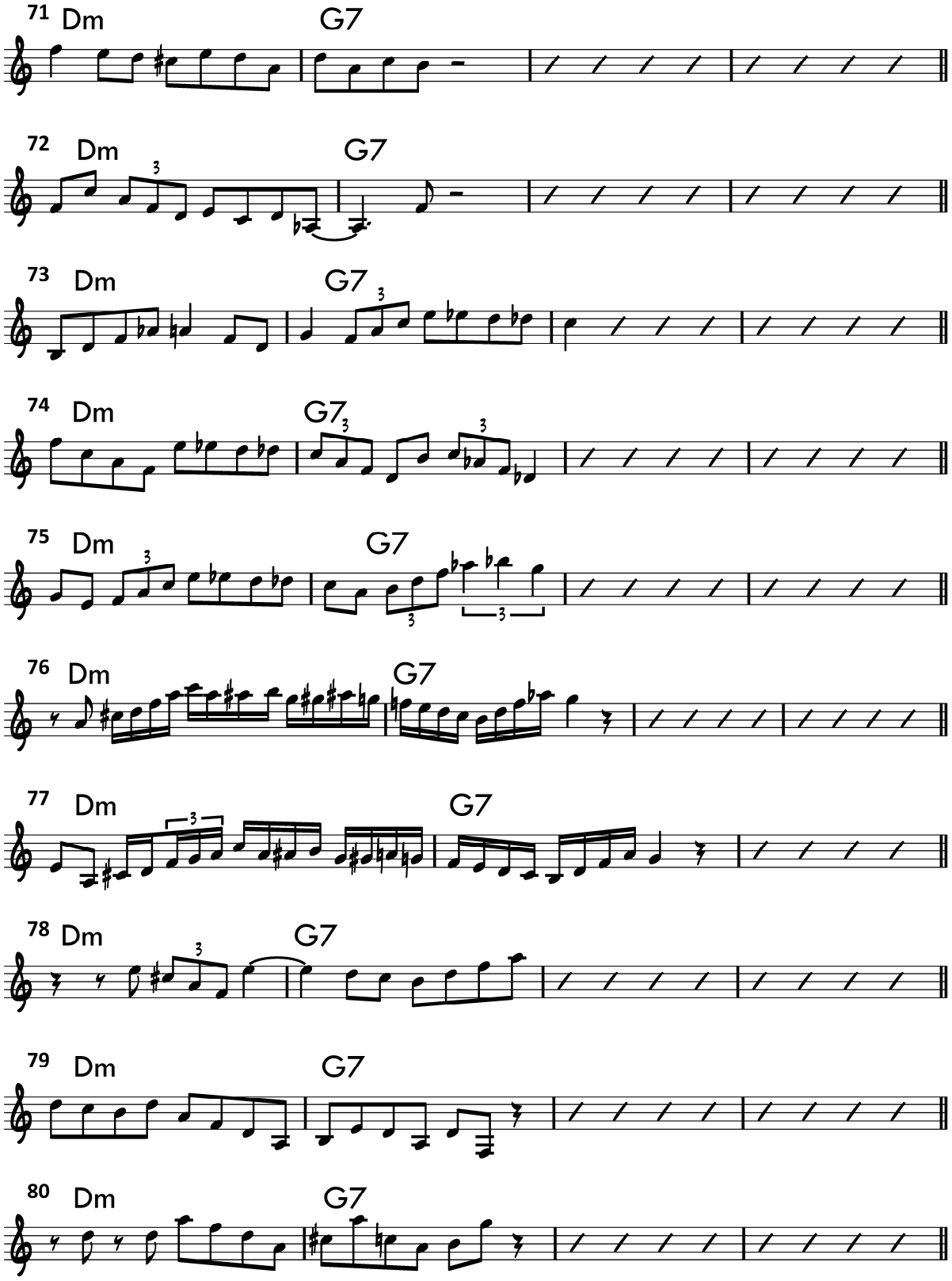
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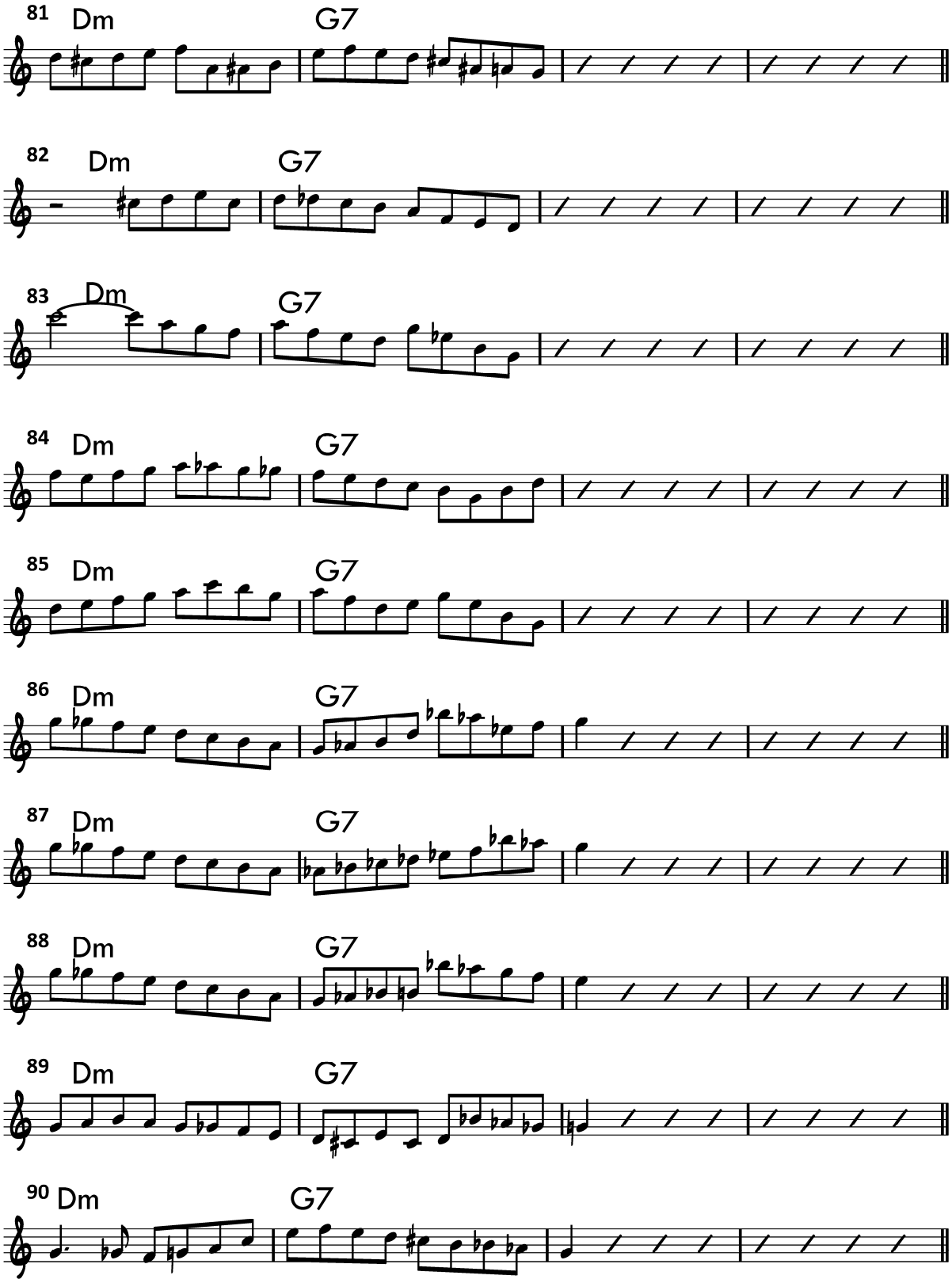
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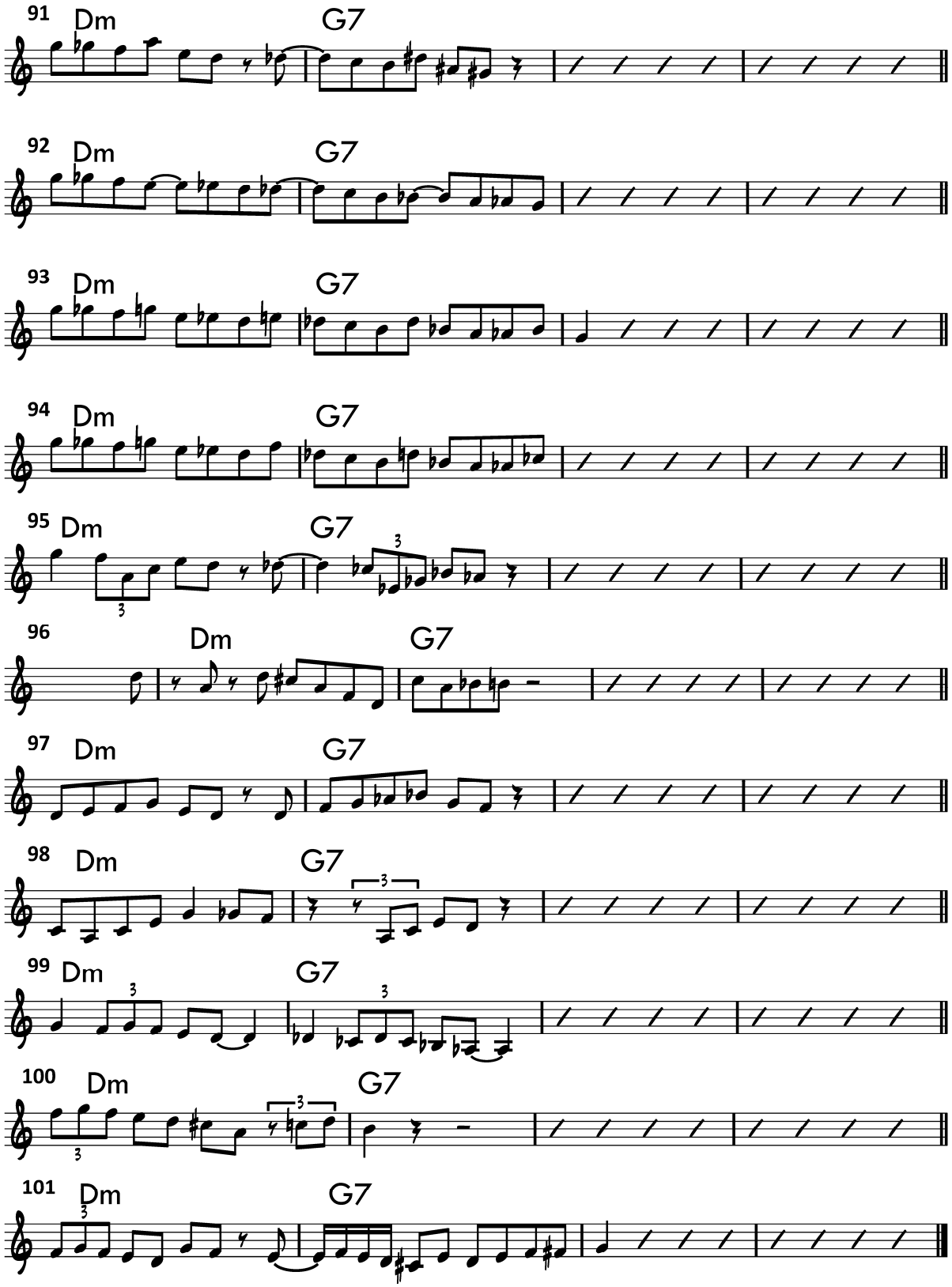
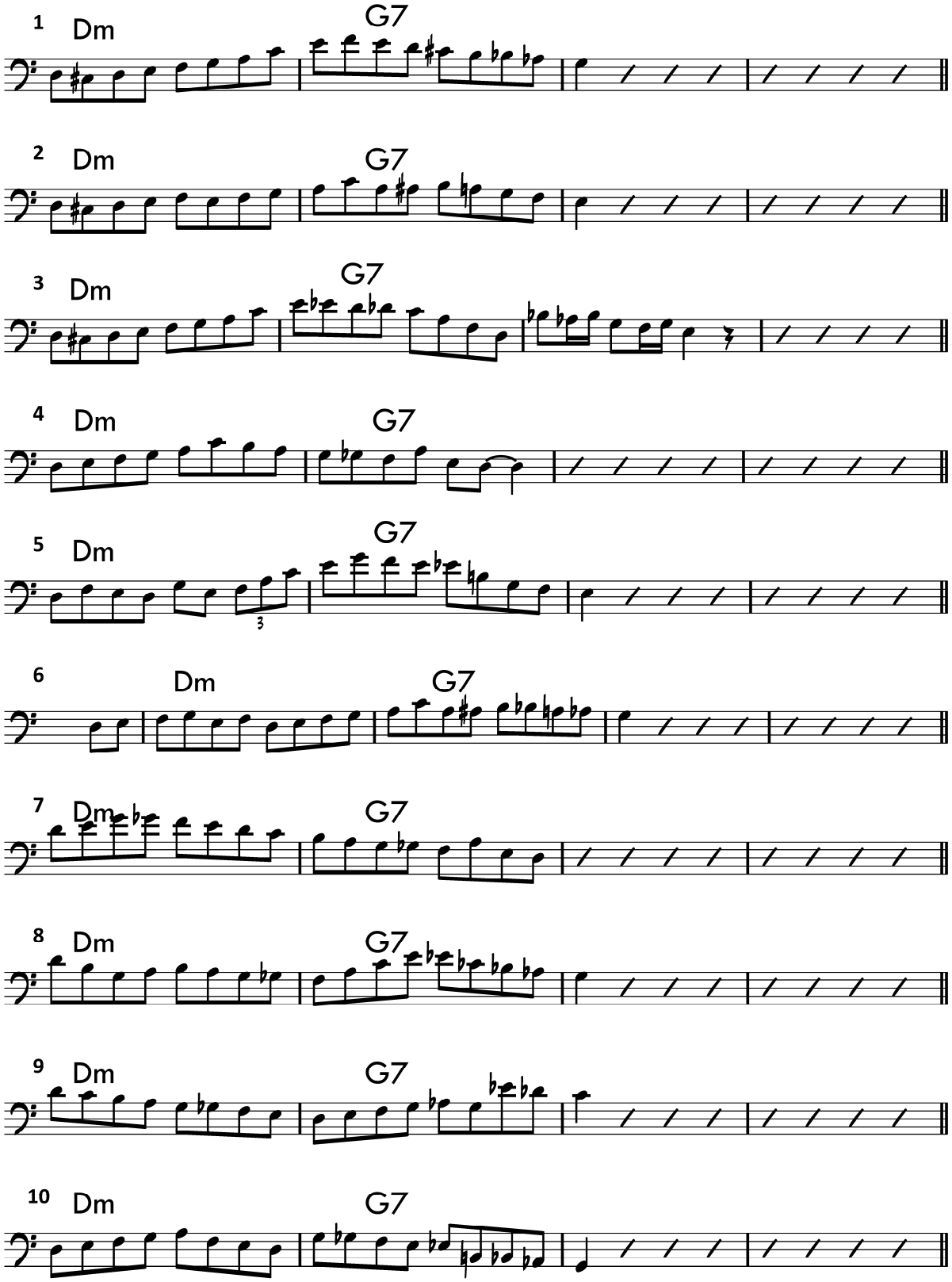


В данных примерах обыгрывается по одному аккорду за такт.
Случаи когда оборот **II-V^7** целиком умещается в одном такте как правило связаны с применением оборота **III-VI-II-V^7** , о чем подробнее речь пойдет в следующей главе.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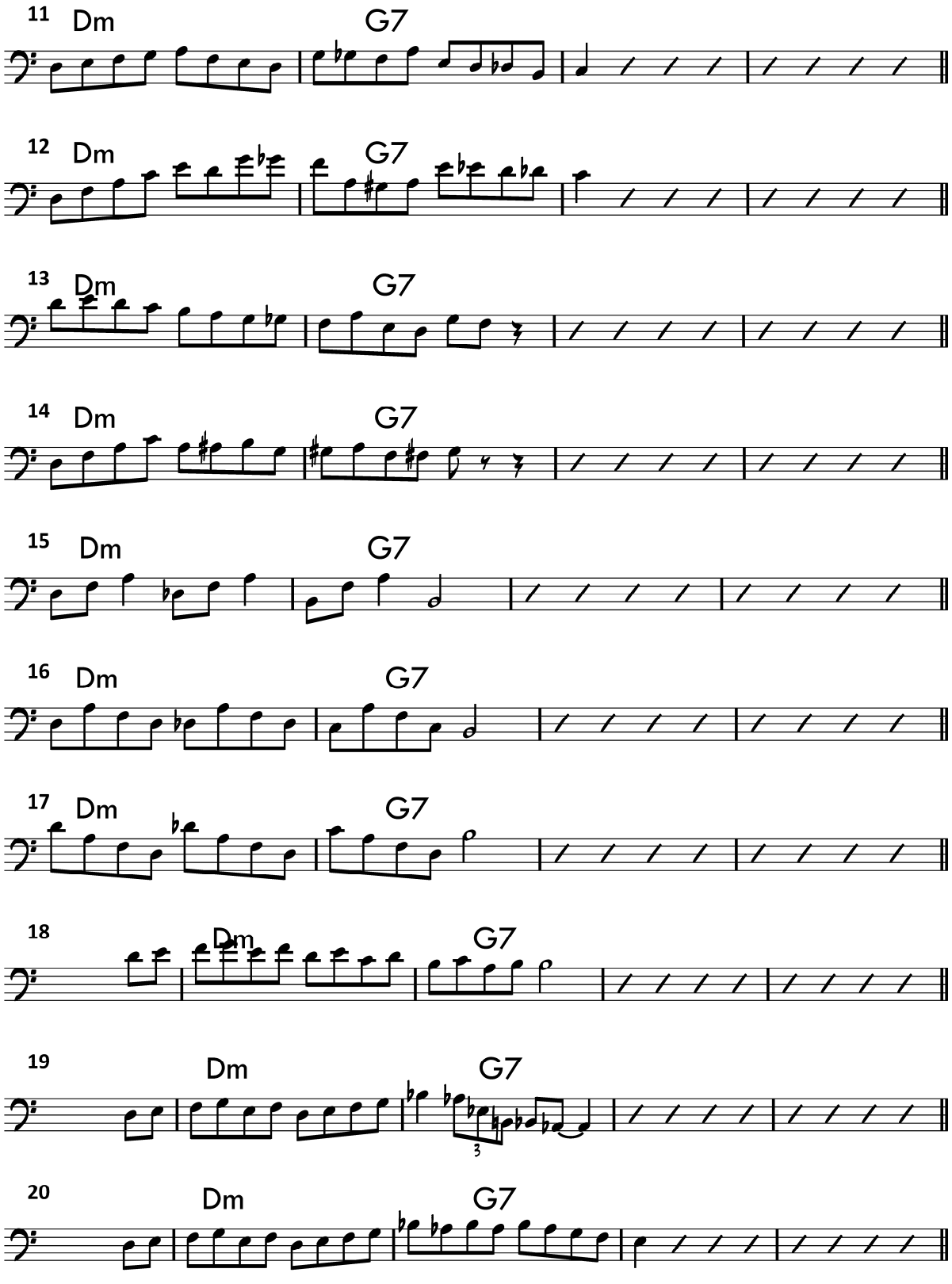
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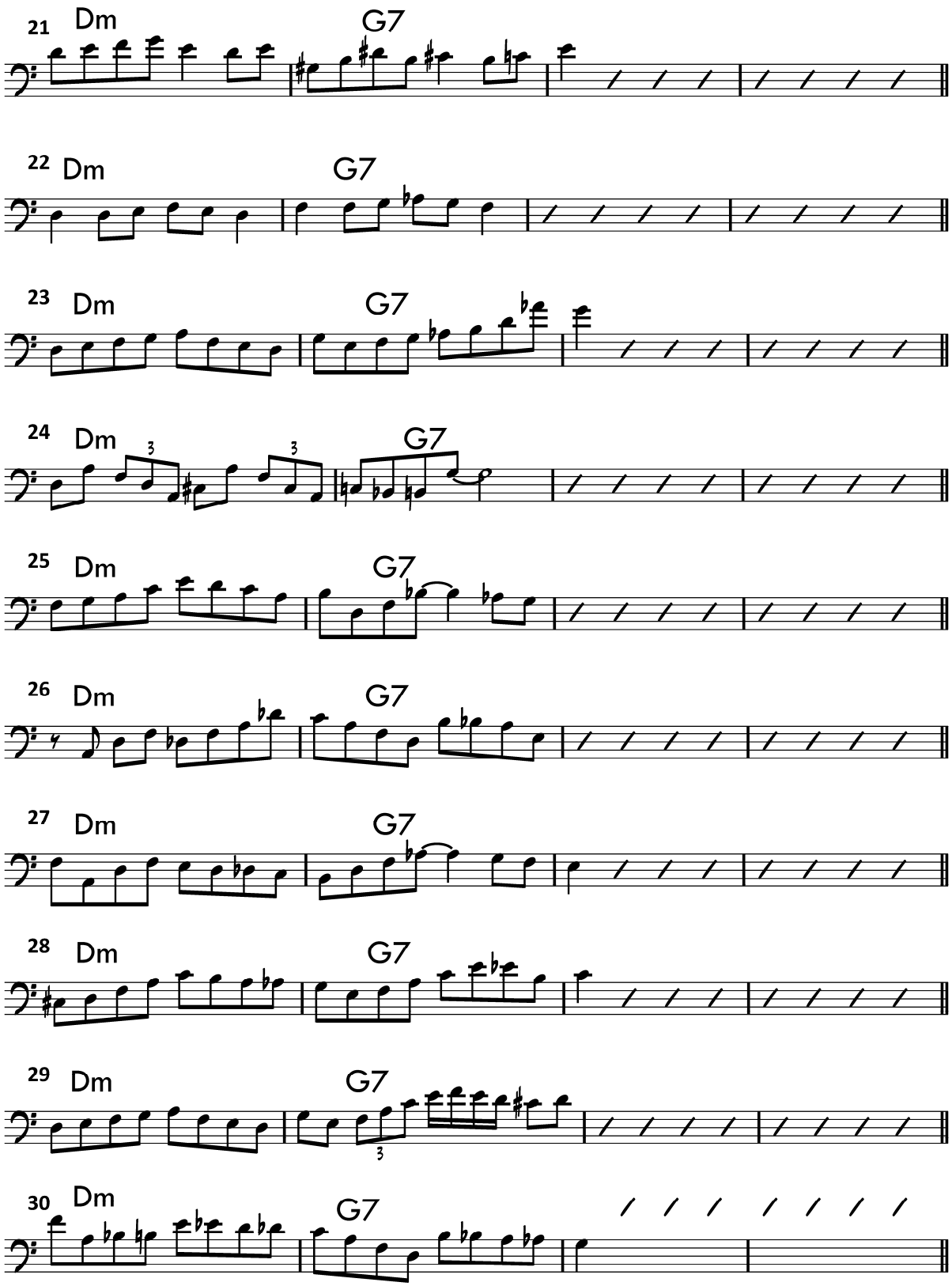
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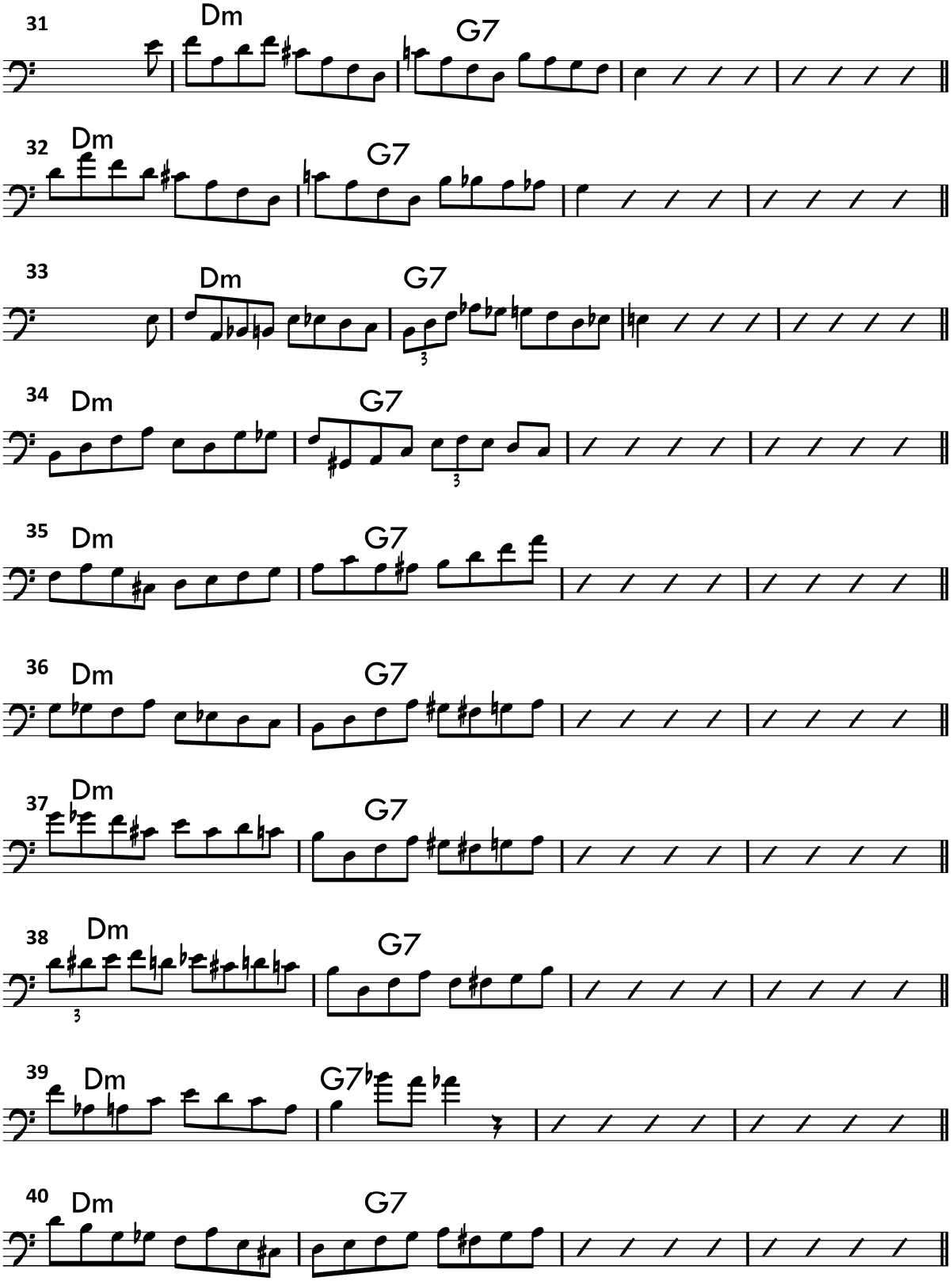
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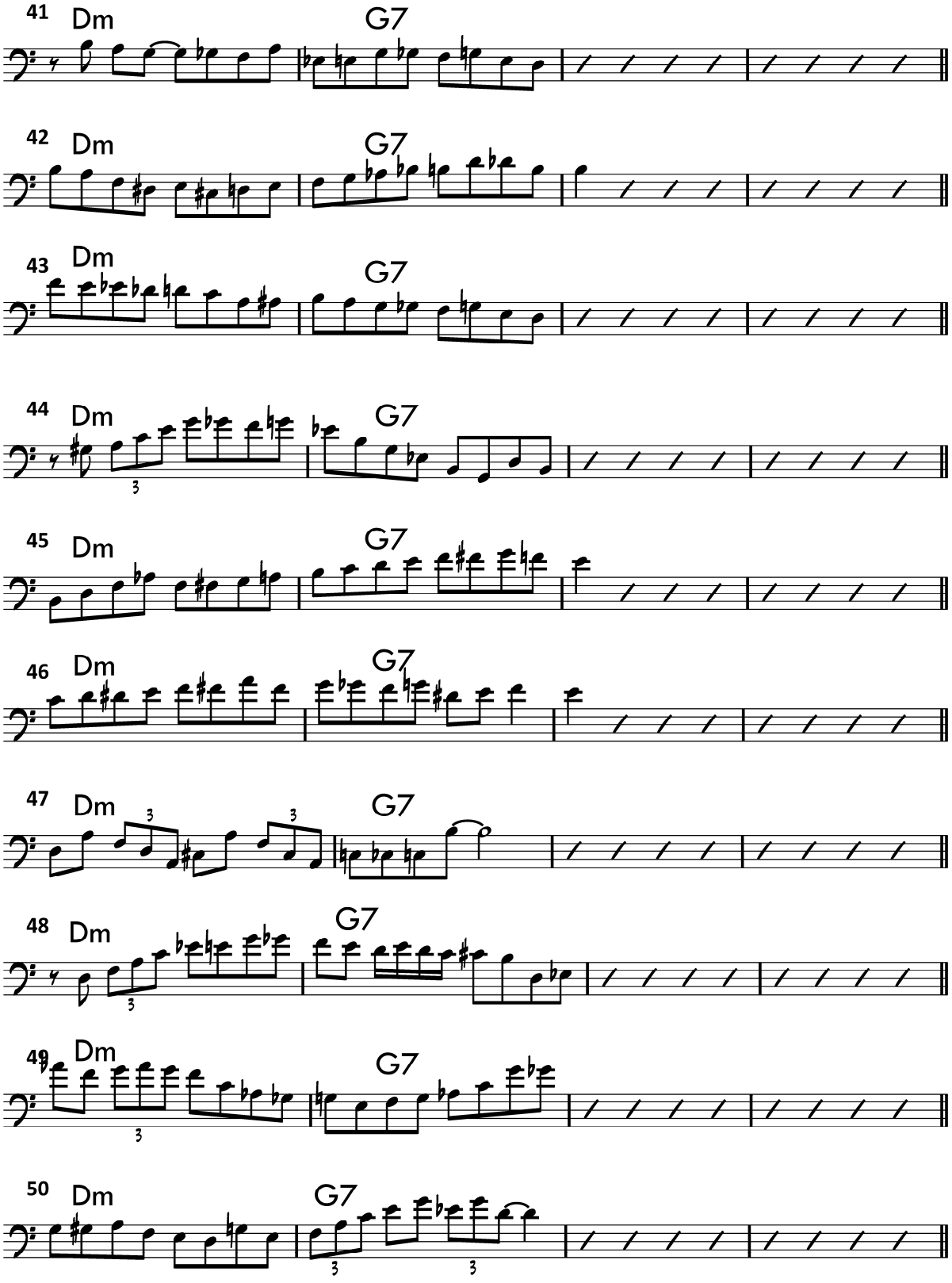
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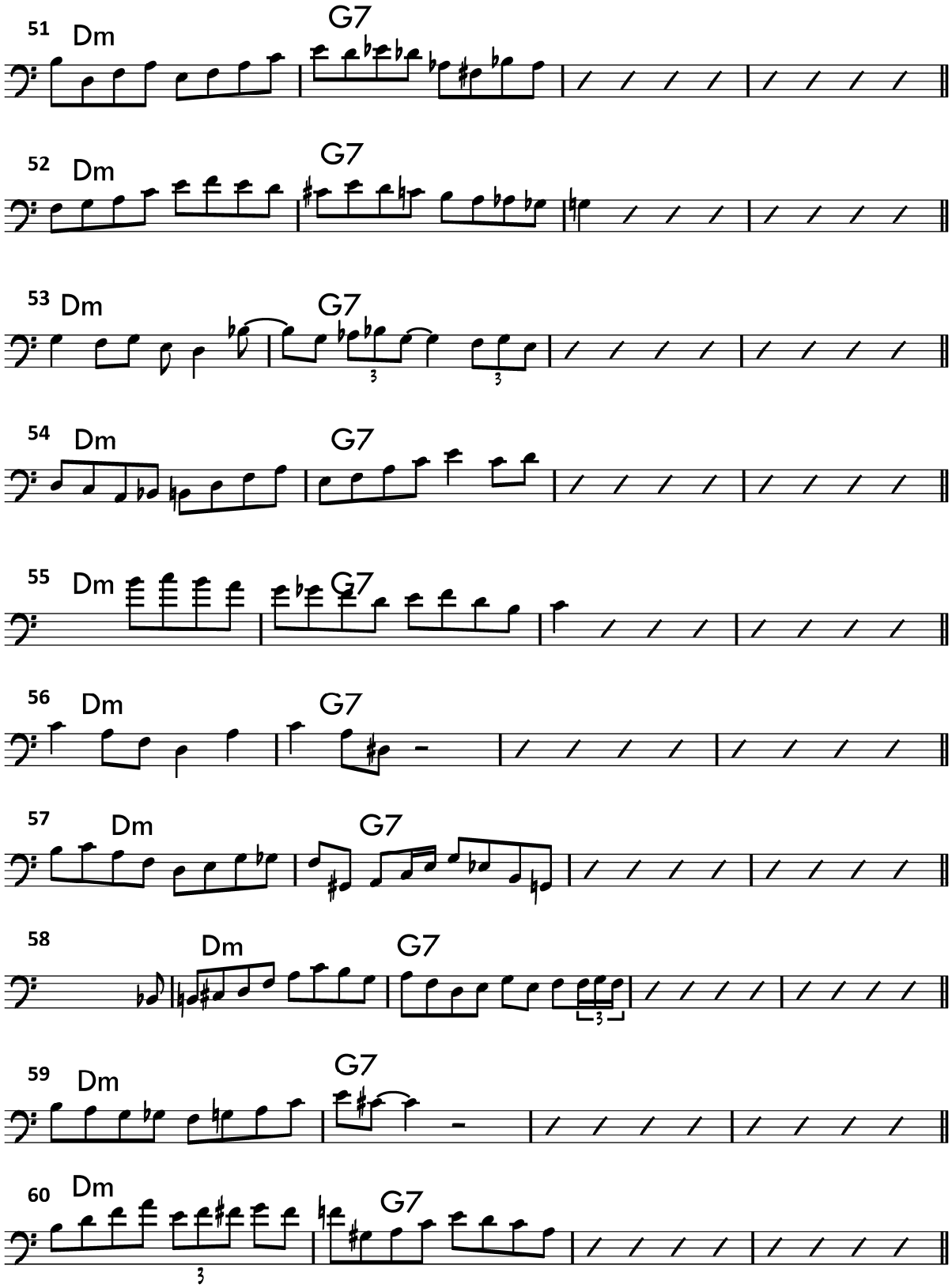
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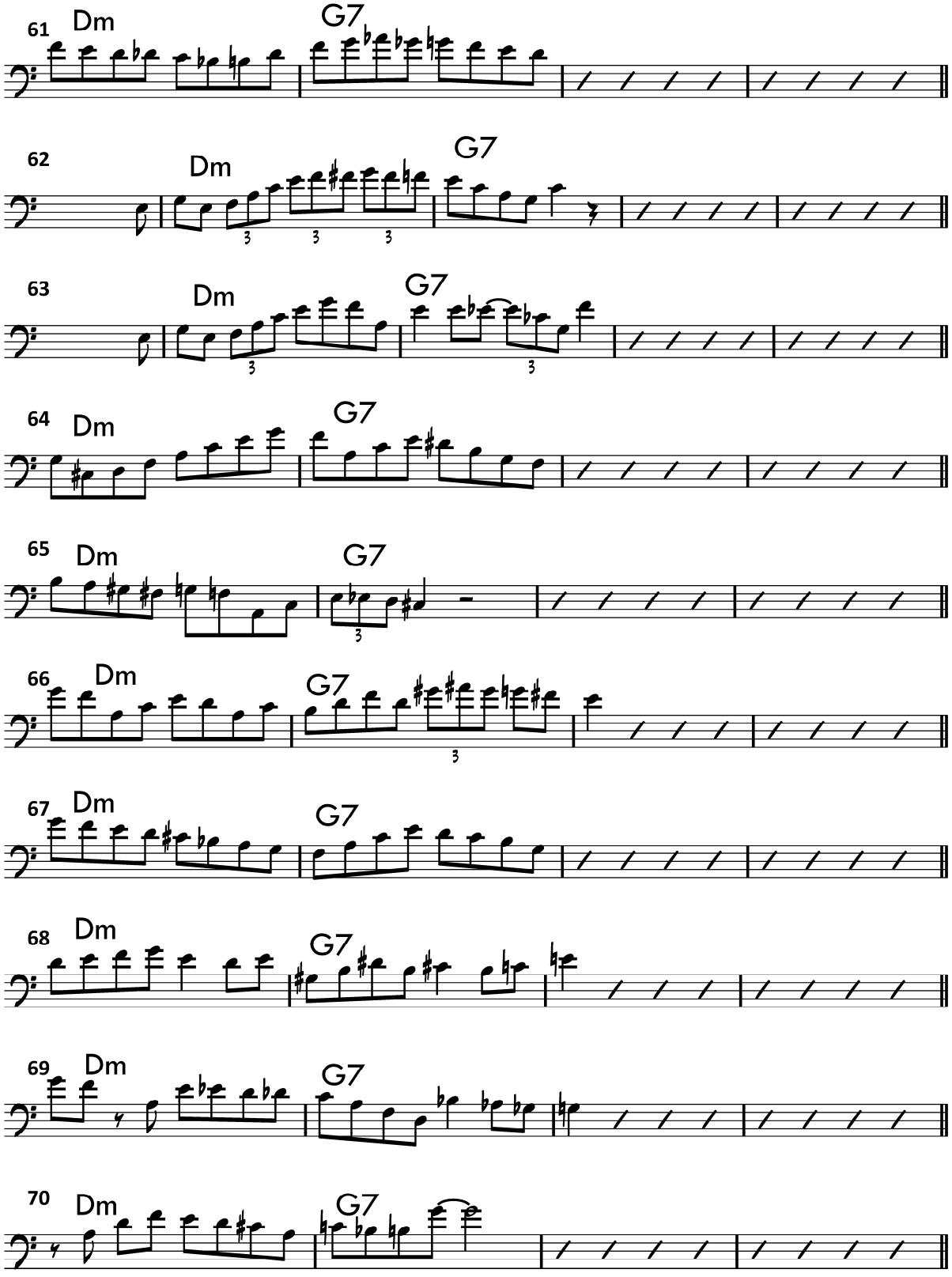
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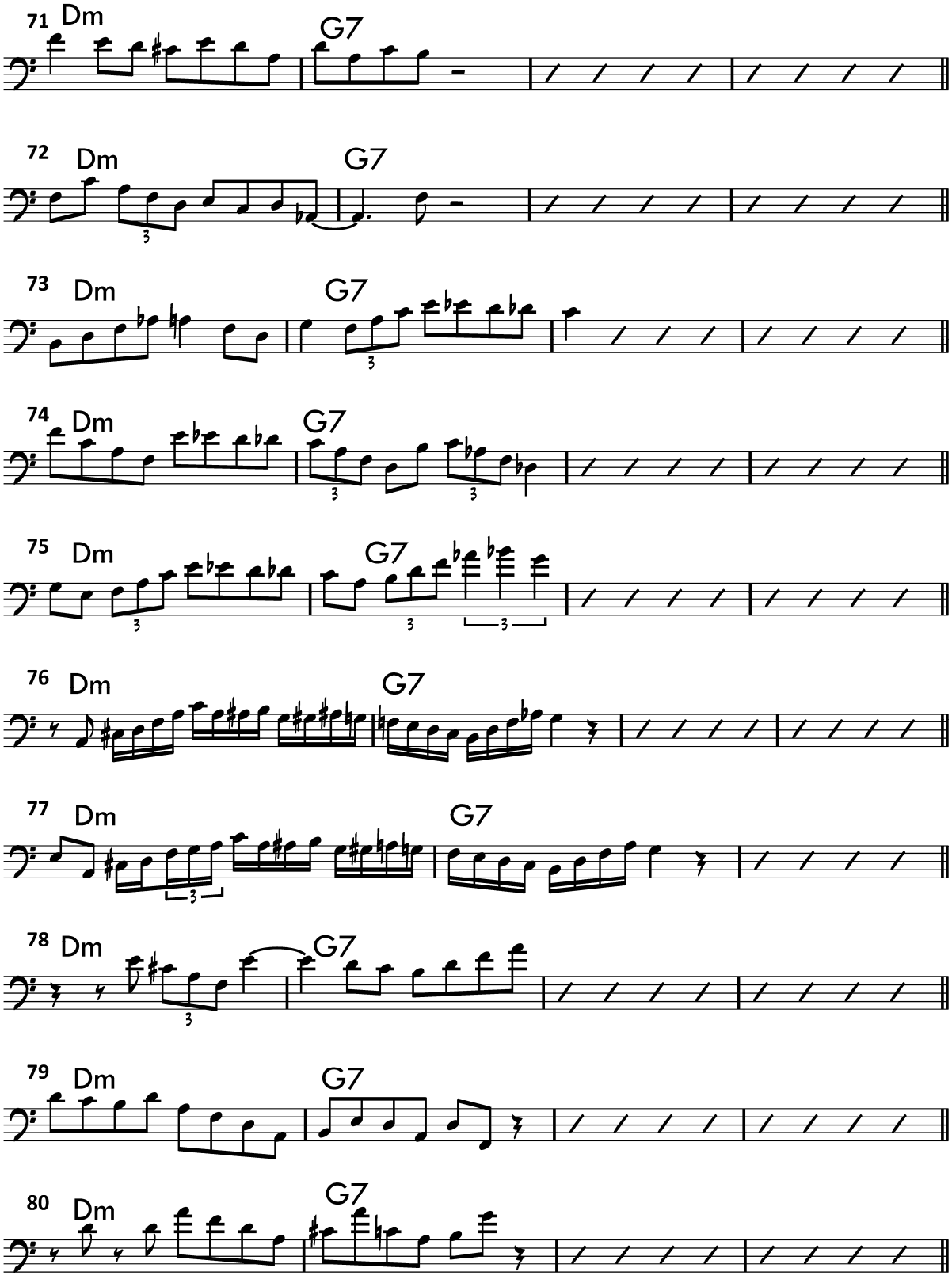
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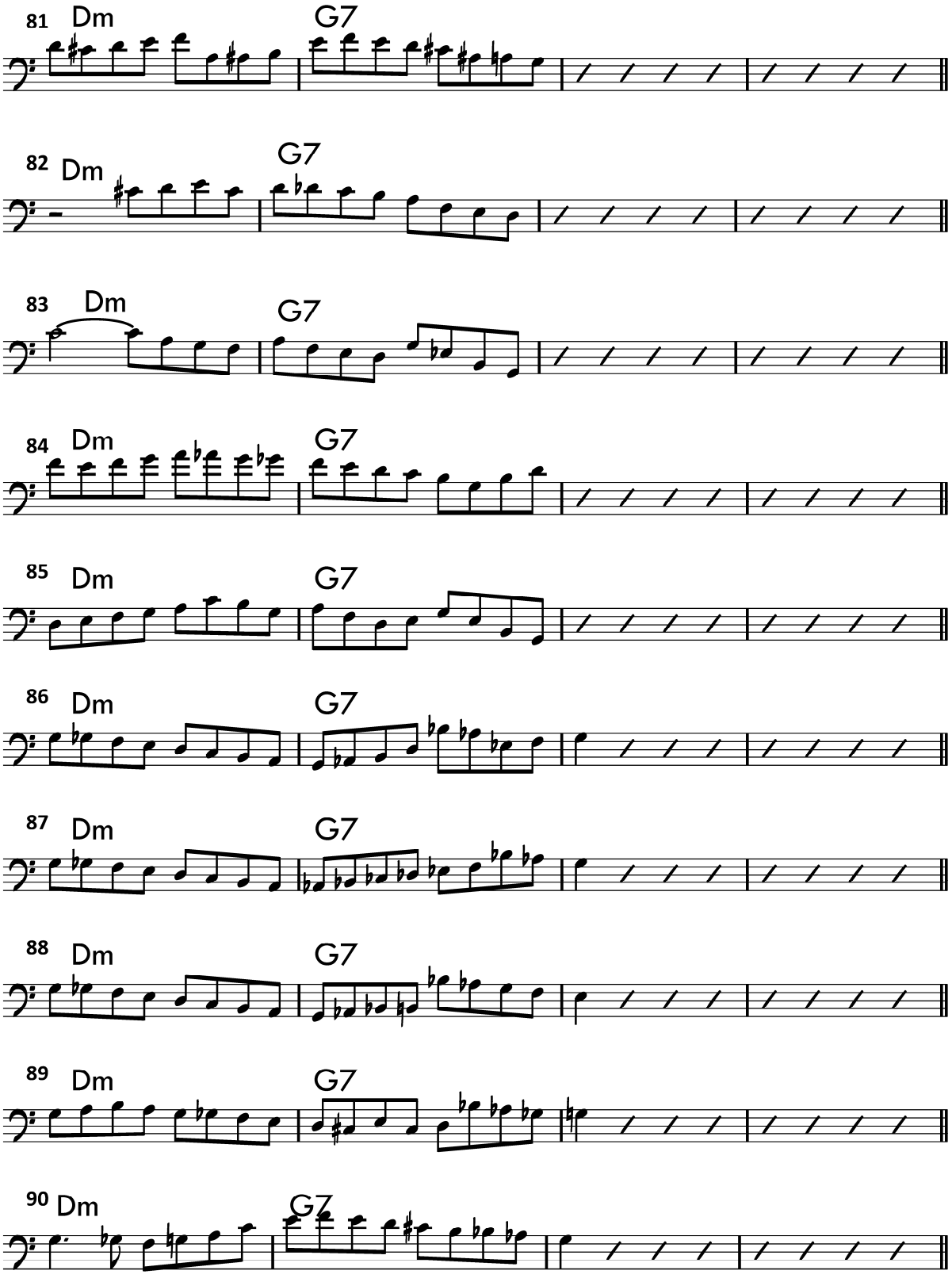
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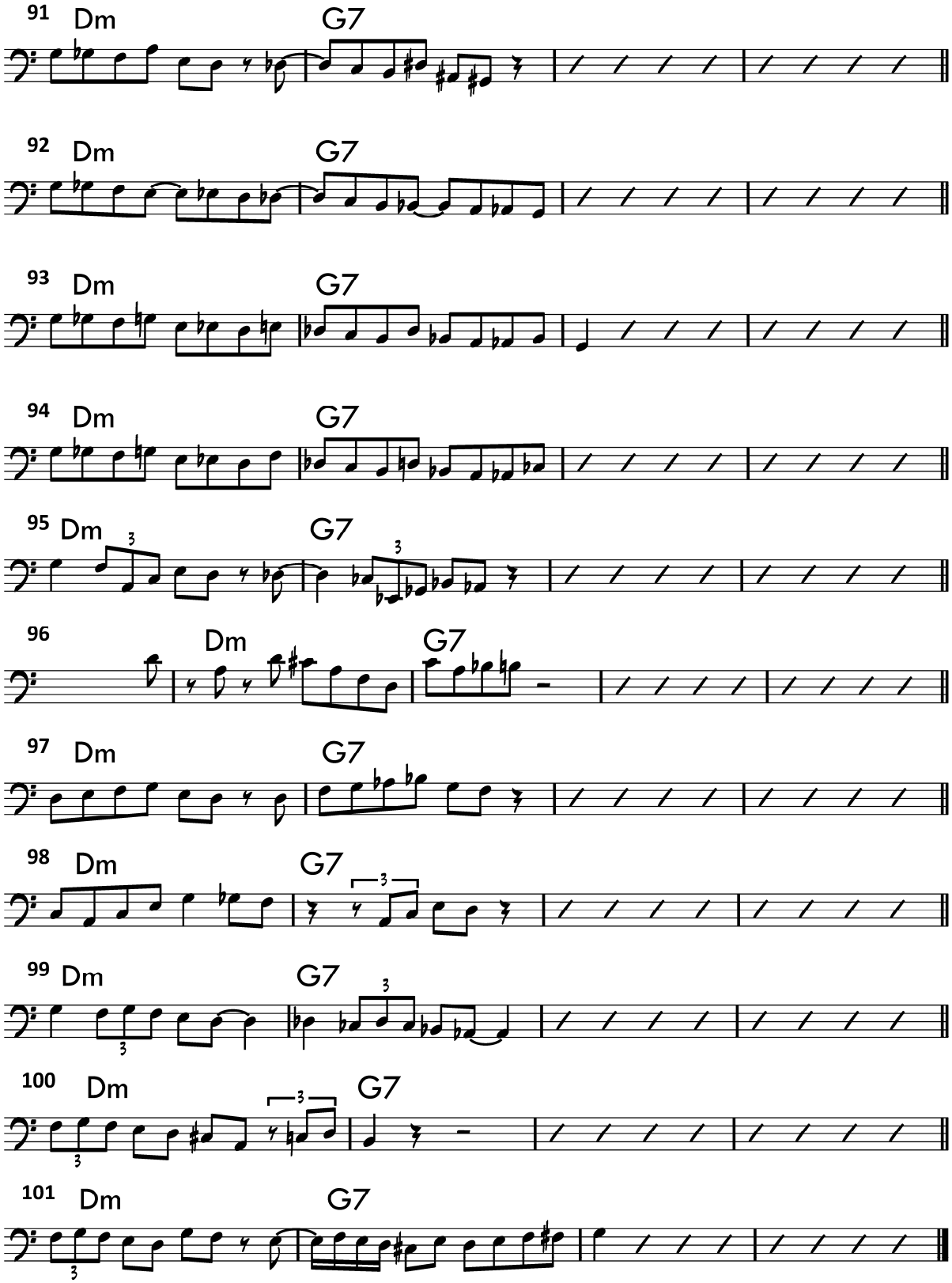
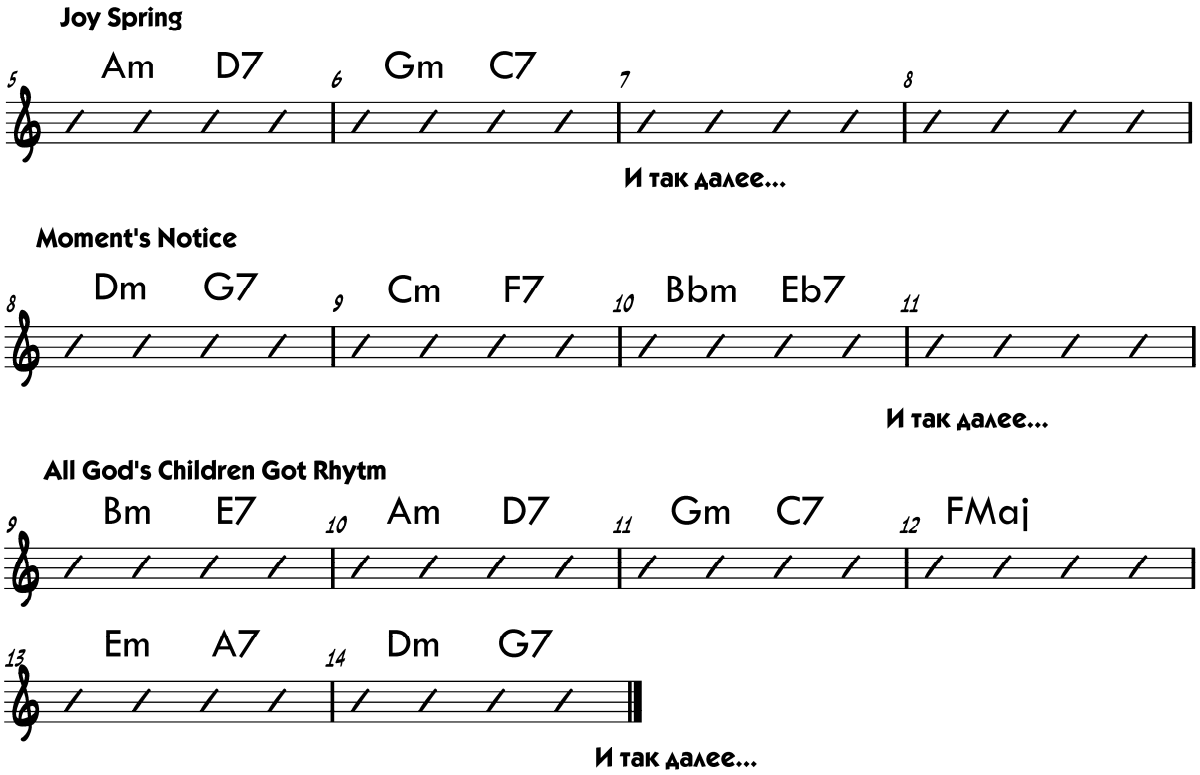


В данных примерах обыгрывается по одному аккорду за такт.
Случаи когда оборот **II-V^7** целиком умещается в одном такте как правило связаны с применением оборота **III-VI-II-V^7** , о чем подробнее речь пойдет в следующей главе.

Глава 2

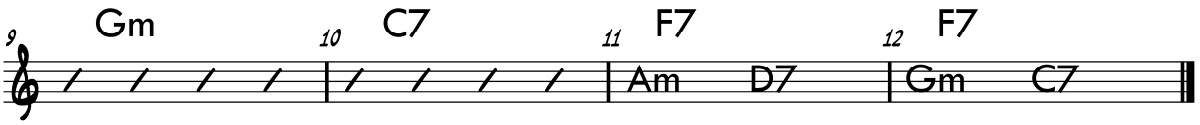
Оборот III-VI-II-V^7 в бибопе

Последовательность типа **II-V^7** движущаяся вниз по целым тонам по одному такту - одна из наиболее распространённых в джазовой и популярной музыке. Её можно найти практически в любом джазовом стандарте:



в поп-песне:

или в качестве **торнераунда** (Глава 6) в блюзе:

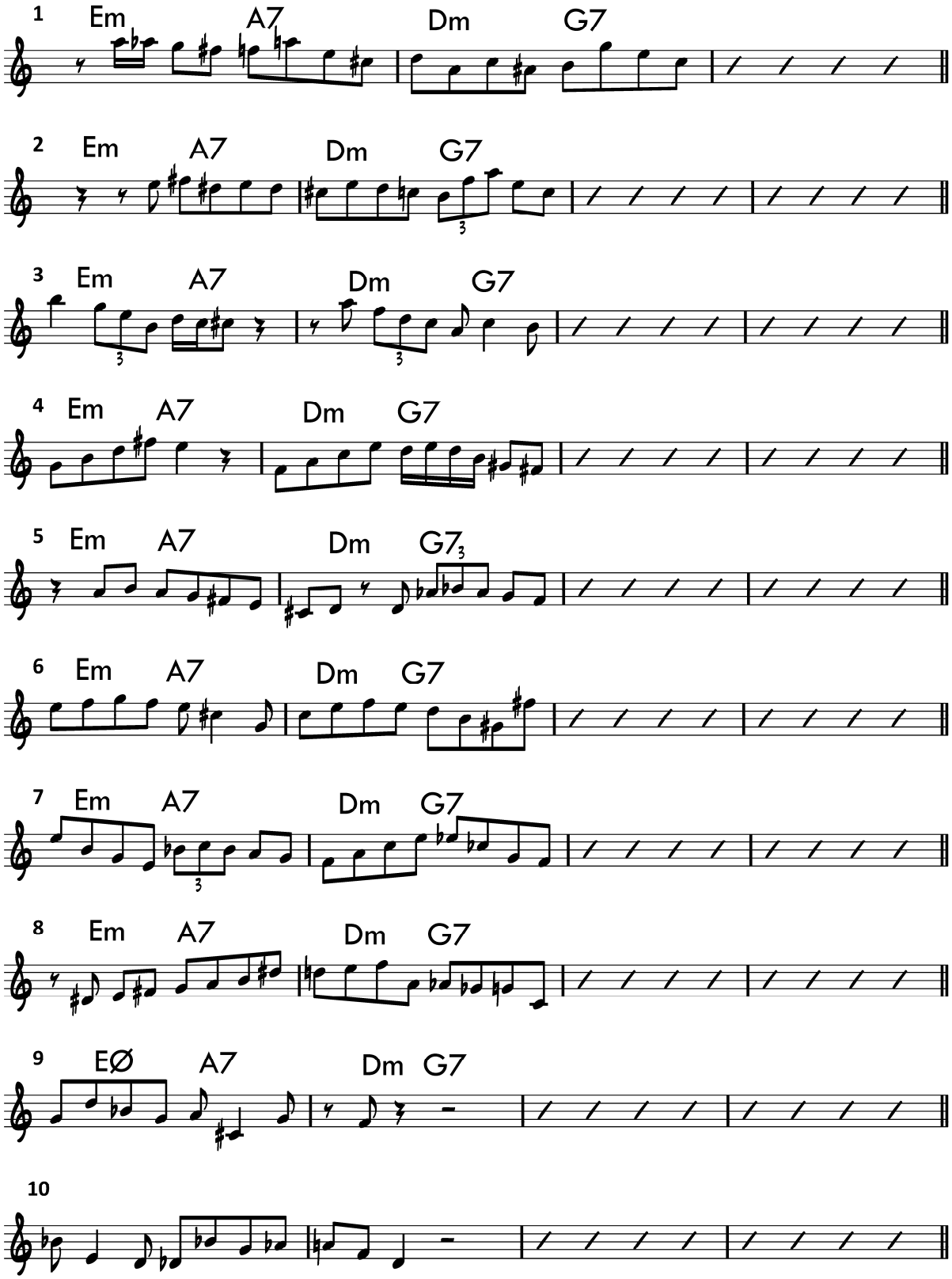


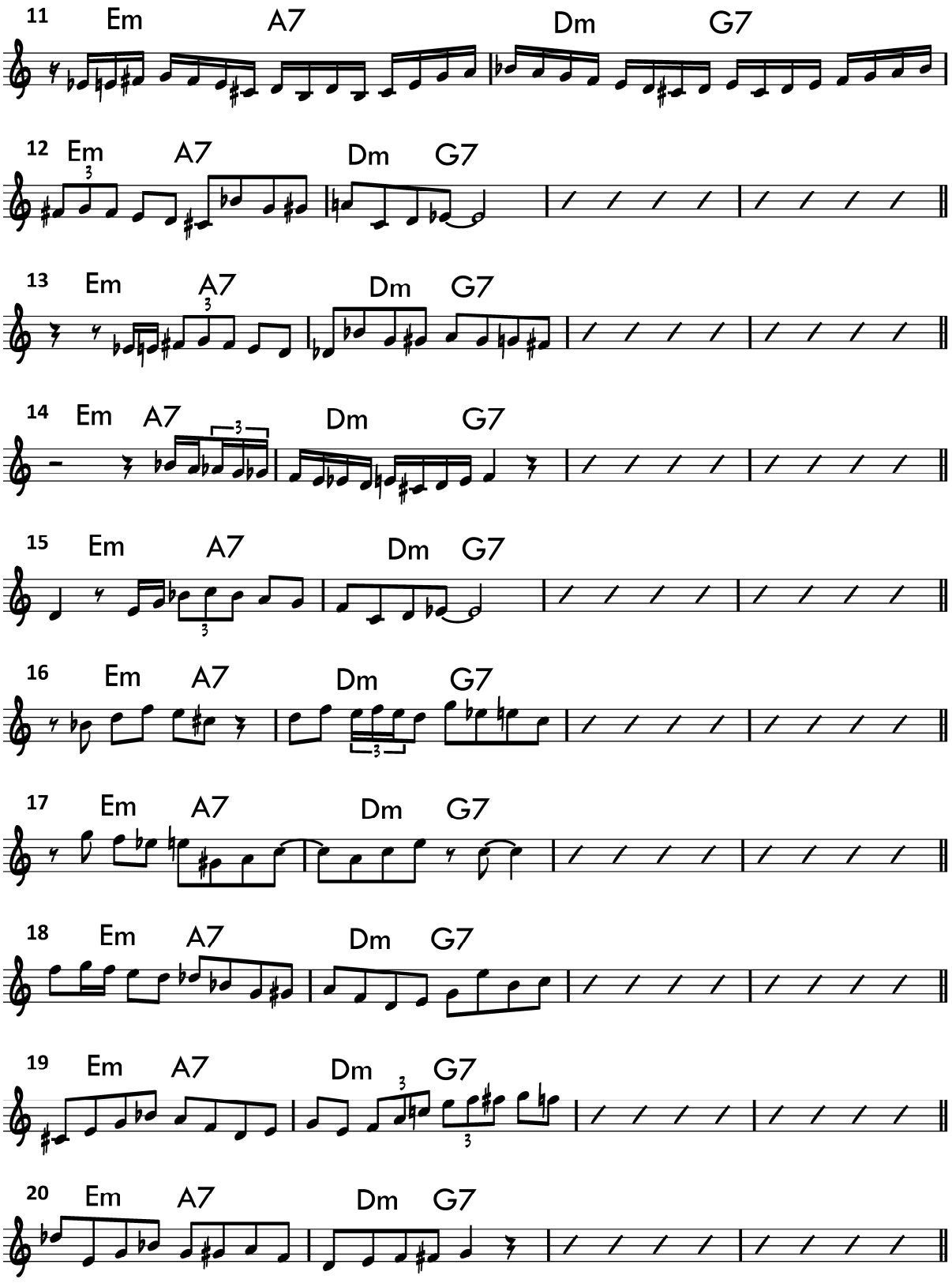
Примеры оборота III-VI-II-V^7 в конкретных композициях:

1. **“All God’s Children Got Rhythm”:** такты 3, 4, 9, 10, 11, 13, 14;
2. **“Confirmation”:** такты 2, 3, 4, 9, 10, 11, 14, 15, 26, 27, 28;
3. **“Daahoud”:** такты 8, 9, 10, 24, 25, 26;
4. **“Gertrude’s Bounce”:** такты 3, 4, 11, 12, 27, 28;
5. **“If I Love Again”:** такты 5, 6, 22, 23;
6. **“Joy Spring”:** такты 5, 6, 13, 14, 29, 30;
7. **“Kiss and Run”:** такты 3, 4, 7, 8, 11, 12;
8. **“The Scene is Clean”:** такты 1, 2, 3, 8, 9, 17, 18, 19, 24, 25;
9. **“Take the A Train”:** такты 7, 8;
10. **“Body and Soul”:** такты 4, 5, 12, 13, 28, 29;
11. **“I Let A Song Go Out of My Heart”:** такты 7, 8;
12. **“Sophisticated Lady”:** такты 19, 20;
13. **“Have You Met Miss Jones”:** такты 29, 30;
14. **“My Foolish Heart”:** такты 2, 3, 18, 19;
15. **“I Can’t Get Started”:** такты 7, 8, 23, 24;
16. **“It Might As Well Be Spring”:** такты 22, 23;
17. **“Speak Low”:** такты 13, 14;
18. **“I’ve Grown Accustomed to Her Face”:** такты 14, 15, 18, 19;
19. **“Old Devil Moon”:** такты 45, 46,
20. **“Our Love is Her to Stay”:** такты 9, 10, 25, 26;
21. **“My Funny Valentine”:** такты 30, 31, 32;
22. **“Imagination”:** такты 7, 8;
23. **“Everything Happens To Me”:** такты 6, 7, 14, 15, 30, 31;
24. **“Like Someone in Love”:** такты 29, 30;
25. **“I Should Care”:** такты 8, 9,
26. **“Personality”:** такты 17, 18, 19;
27. **“But Beautiful”:** такты 29, 30;
28. **“You’ve Changed”:** такты 7, 8;
29. **“Yardbird Suite:** такты 7, 8;
30. **“Dewey Square”:** такты 7, 8;
31. **“Back Home Again in Indiana”:** такты 29, 30;
32. **“How High The Moon”:** такты 29, 30;
33. **“I Got Rhythm”:** такты 3, 4, 7, 8;
34. **“St. Thomas”:** такты 2, 3, 6, 7;
35. **“Along Came Betty”:** такты 19, 20;
36. **“Whisper Not”:** такты 30, 31;
37. **“I Remember Clifford”:** такты 13, 14, 29, 30;
38. **“Get Happy”:** такты 17, 18, 19, 21, 22, 23;
39. **“Dolphin Dance”:** такты 27, 28, 29, 30;
40. **“Meditation”:** такты 53, 54;
41. **“Autumn Leaves”:** такты 27, 28;
42. **“Blues for Alice”:** такты 2, 3, 4, 11, 12;

43. **“Ceora”:** такты 15, 16;
44. **“Days of Wine and Roses”:** такты 13, 14, 29, 30;
45. **“Gentle Rain”:** такты 5, 6, 21, 22, 31, 32;
46. **“Moment’s Nщtice”:** такты 8, 9, 10, 24, 25, 26;
47. **“My Little Suede Shoes”:** такты 2, 3, 6, 7, 9, 10, 13, 14, 18, 19, 22, 23, 24, 25, 30, 31;

100 паттернов на оборот III-VI-II-V^7

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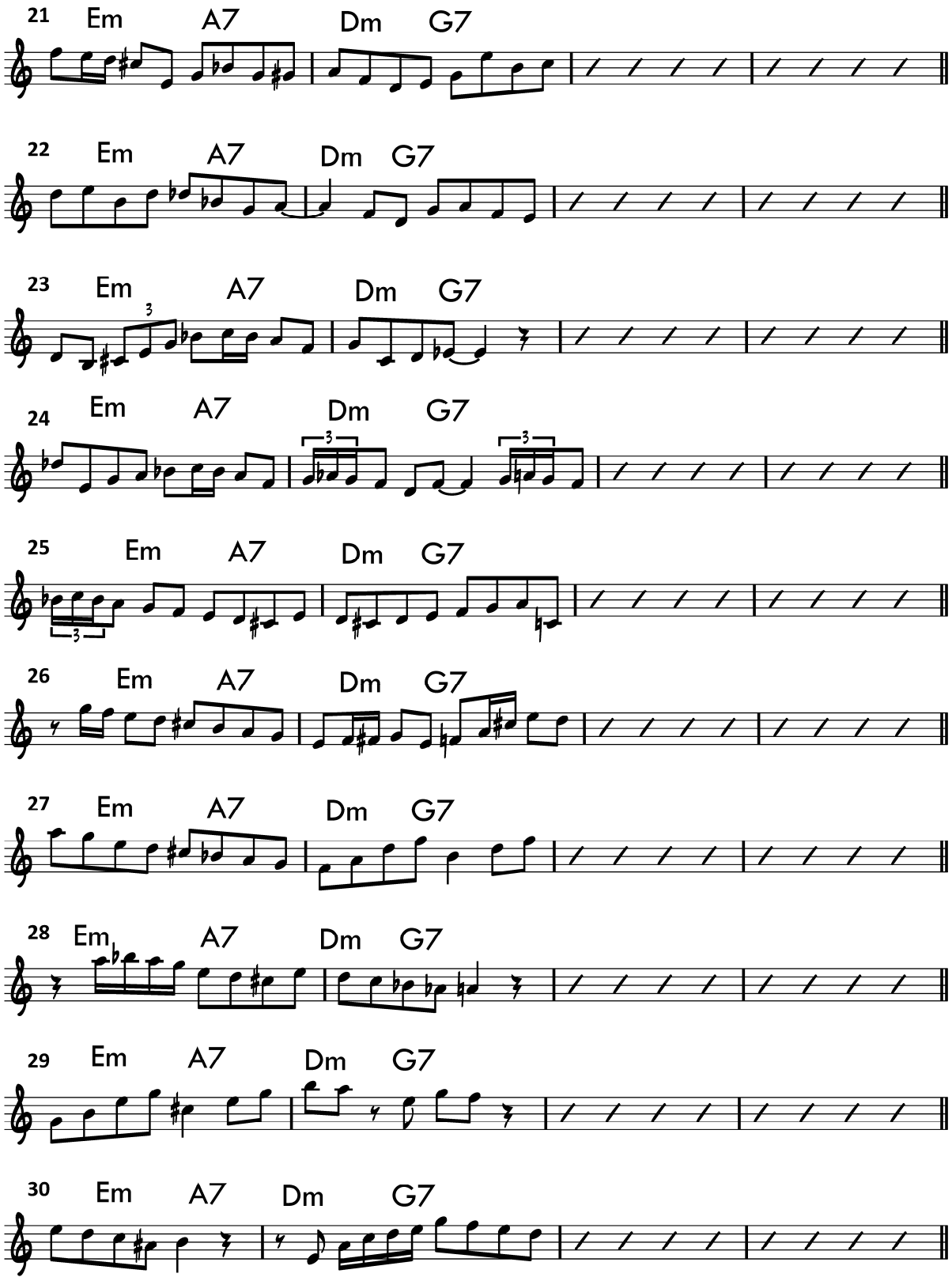
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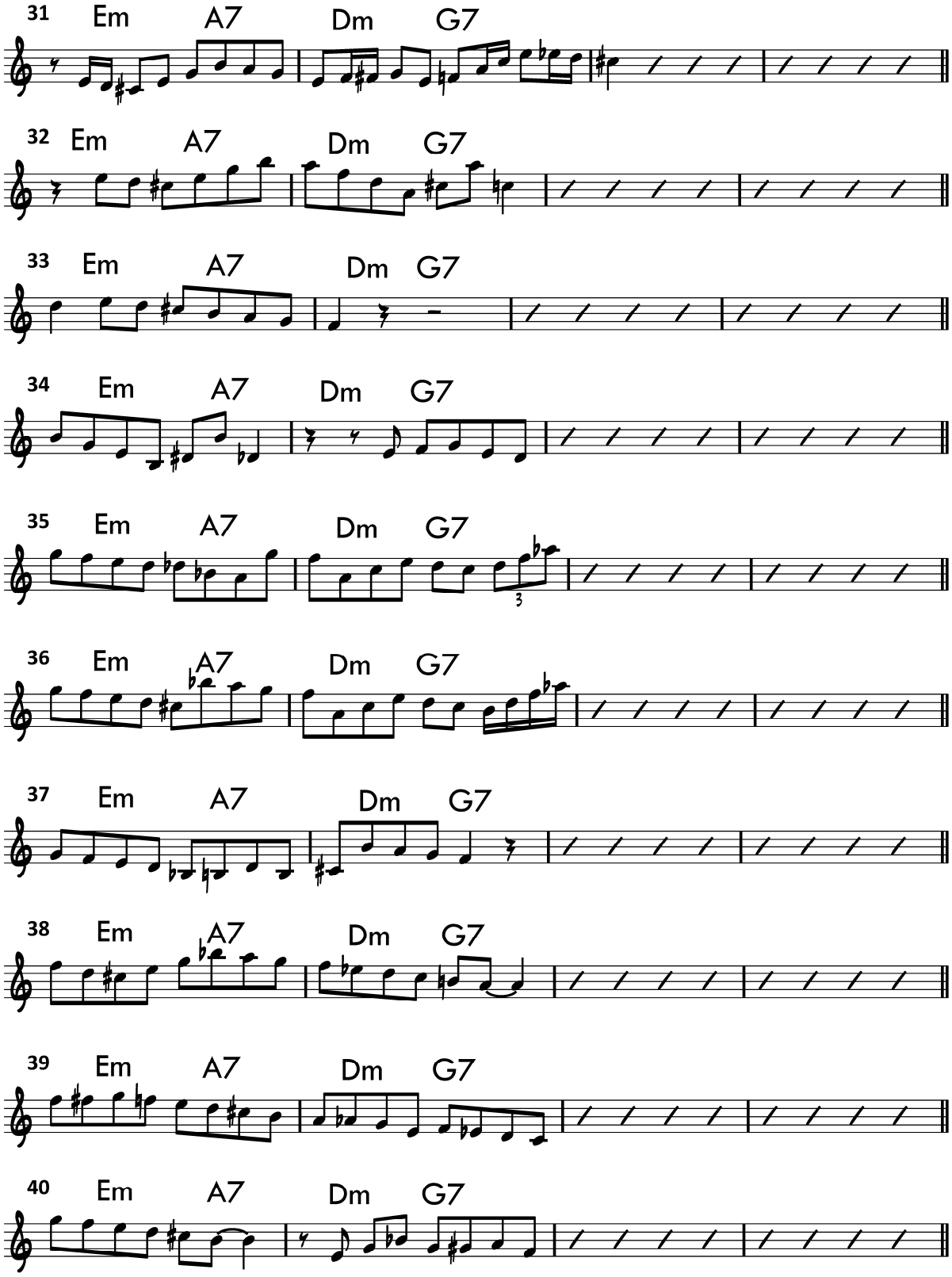
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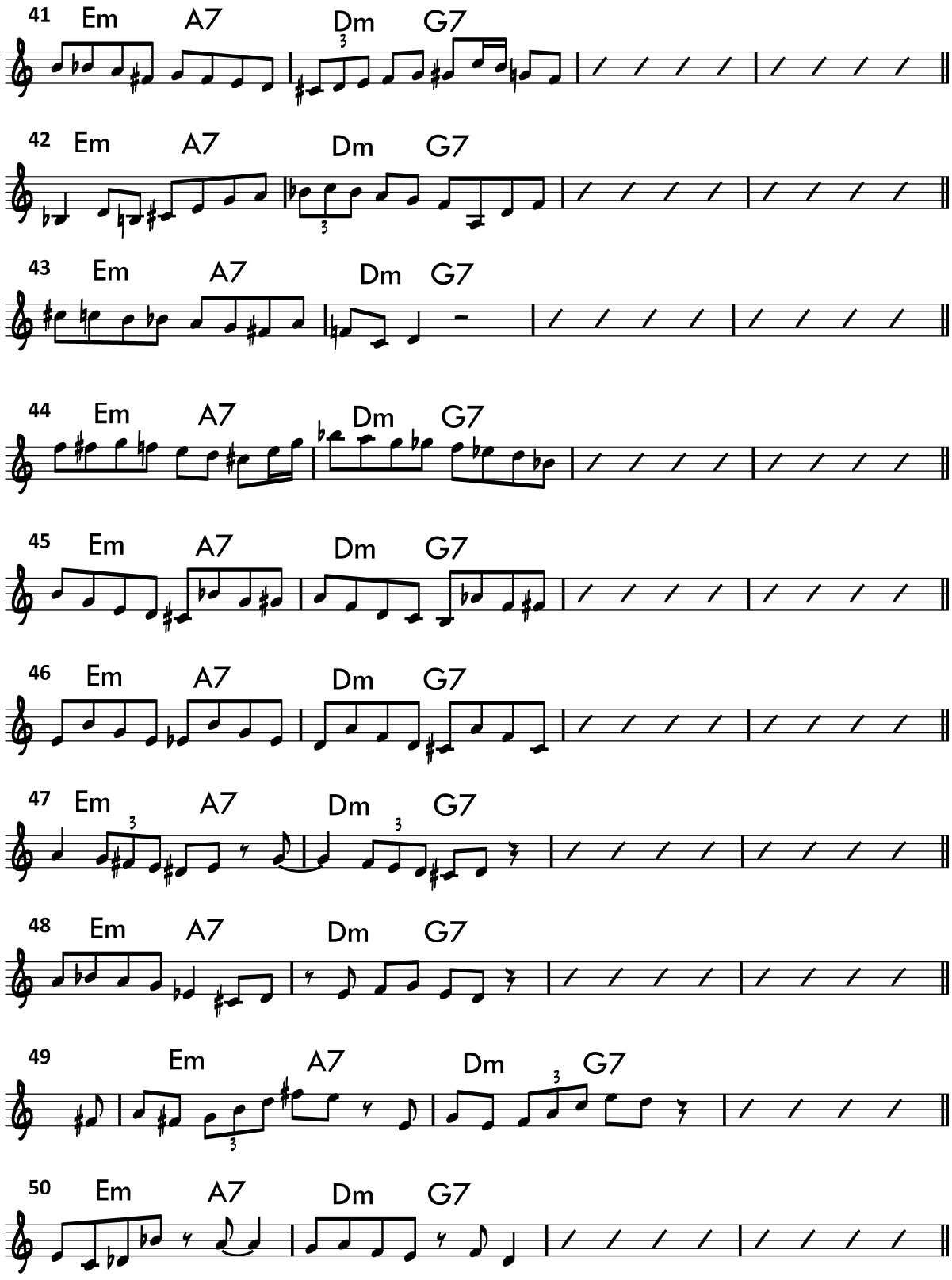
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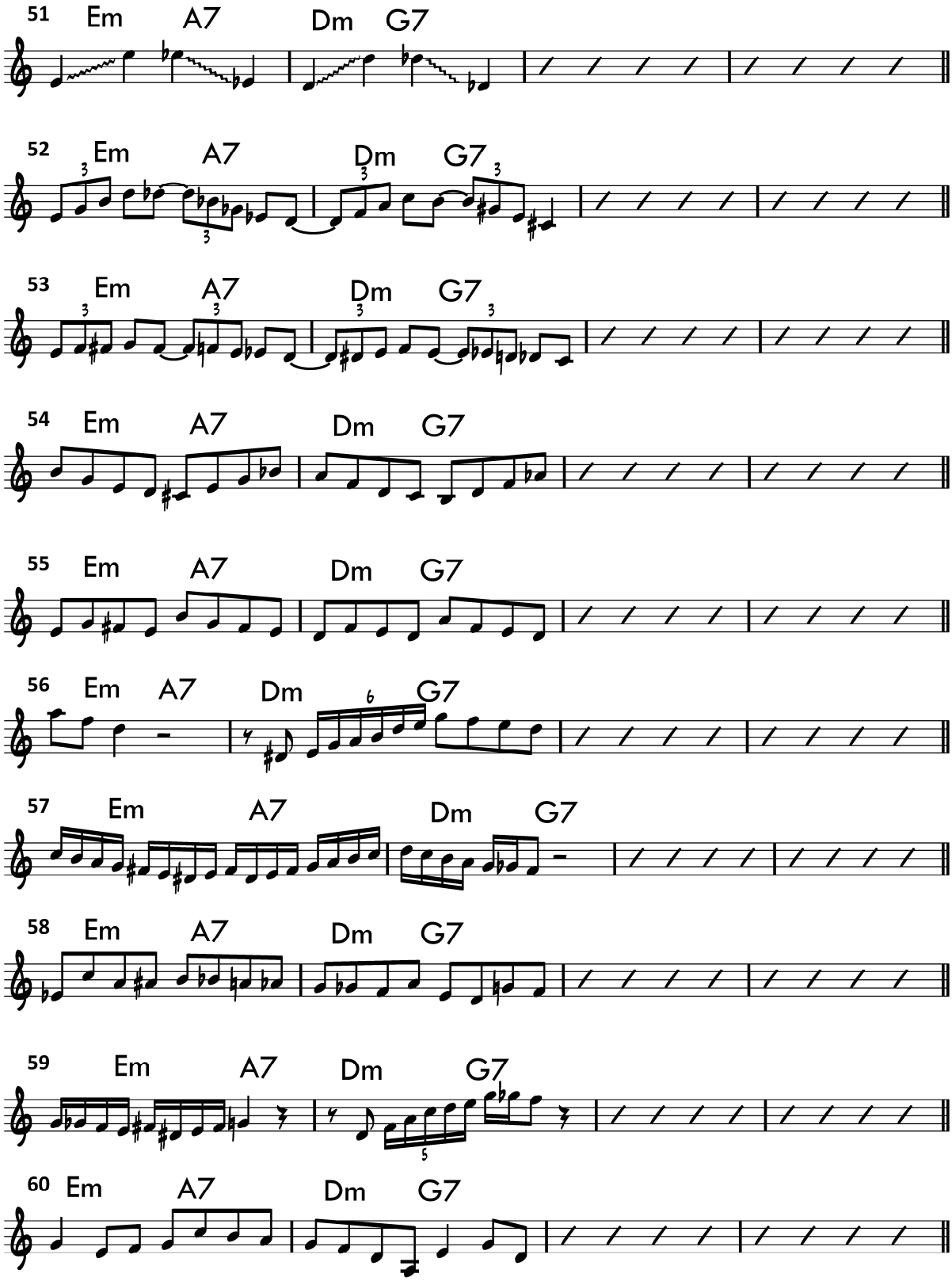
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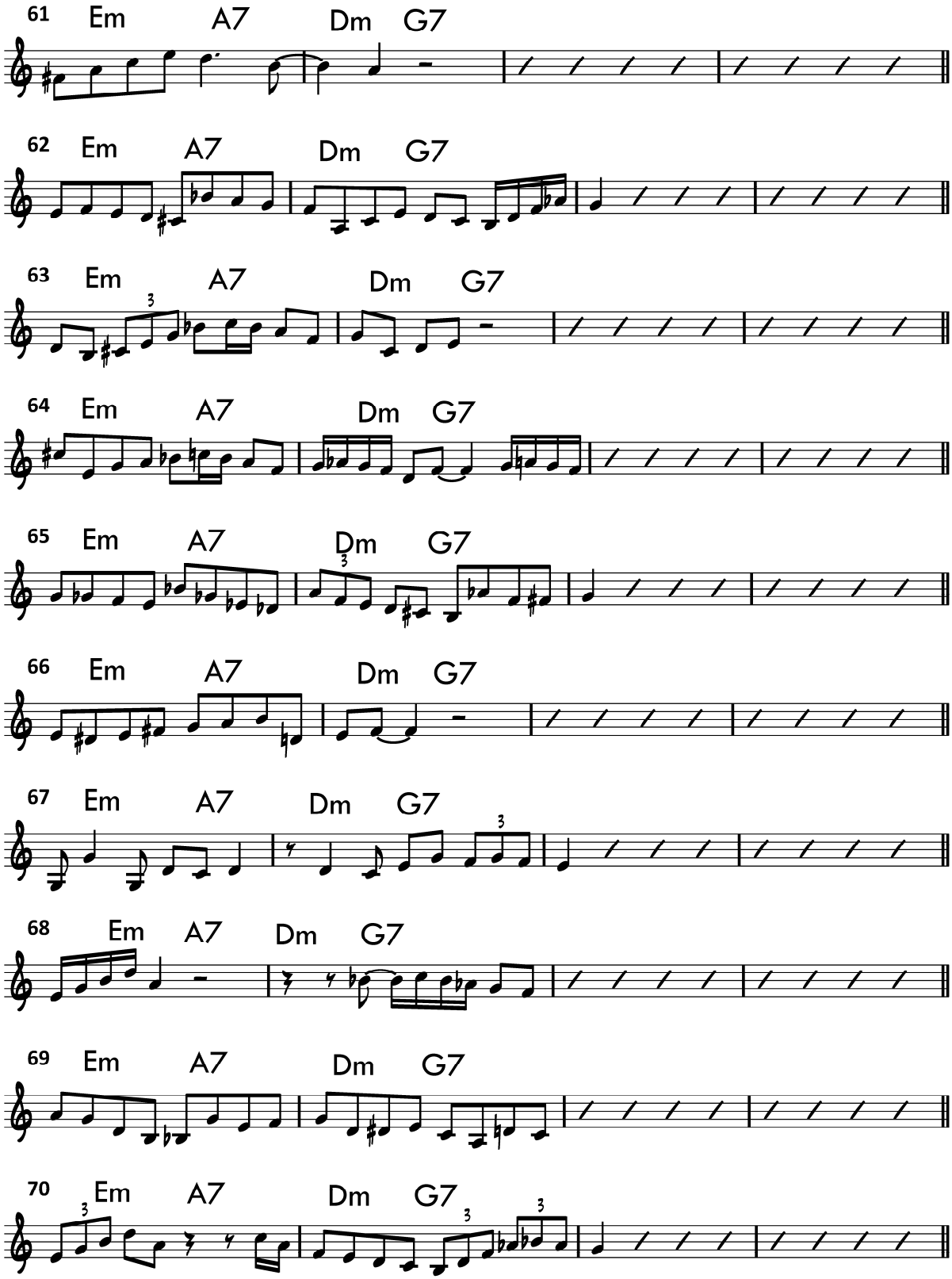
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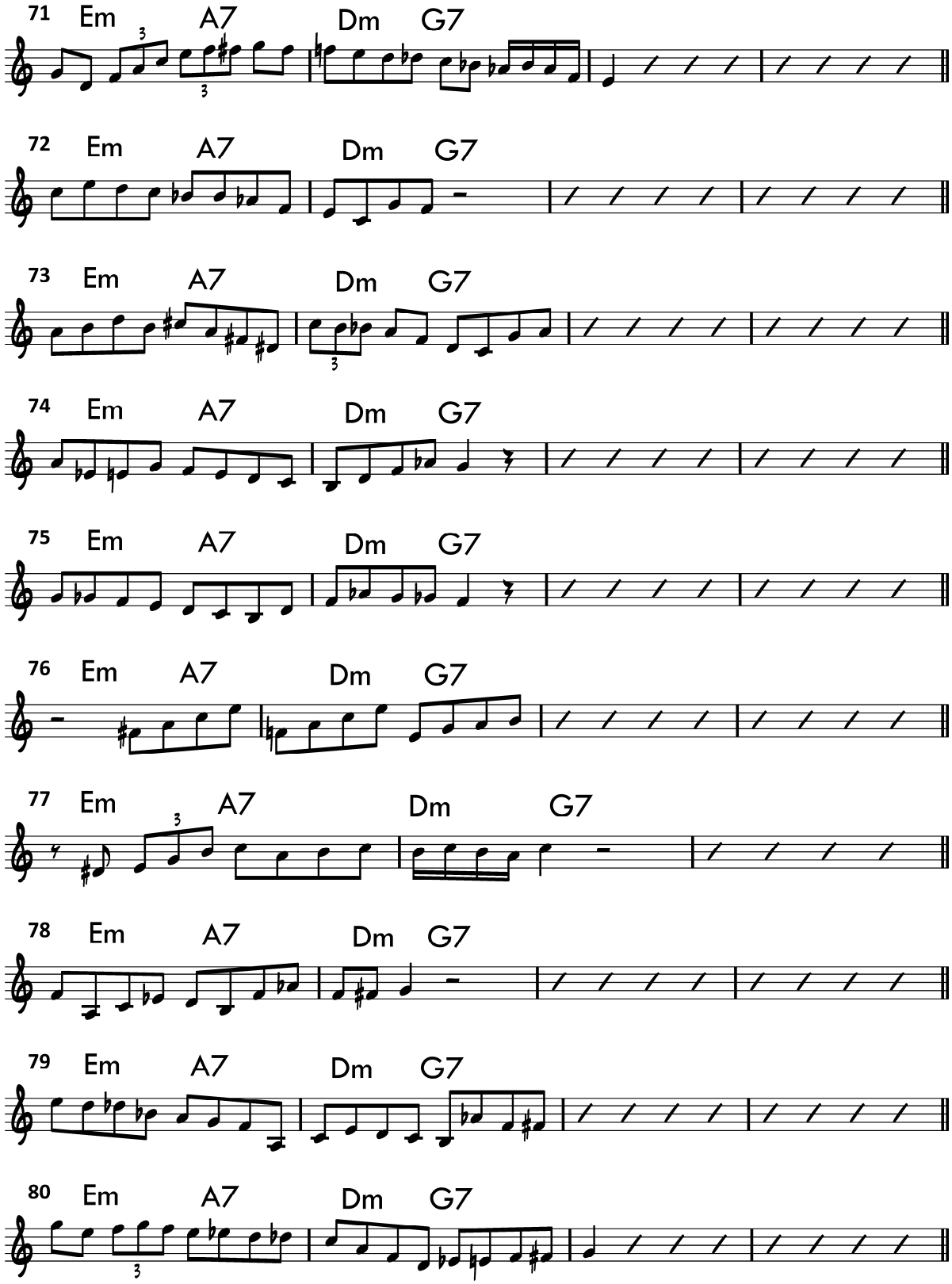
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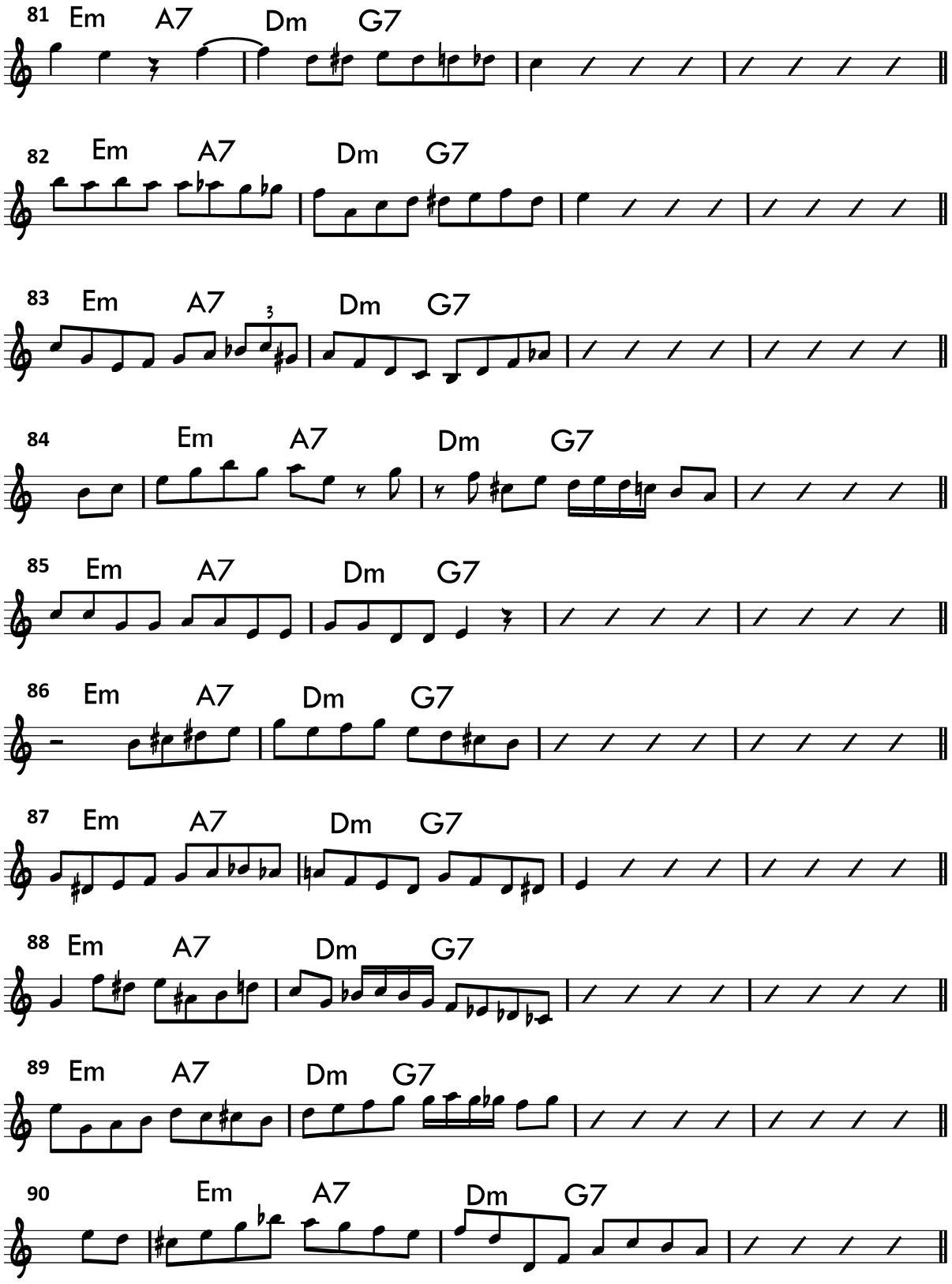
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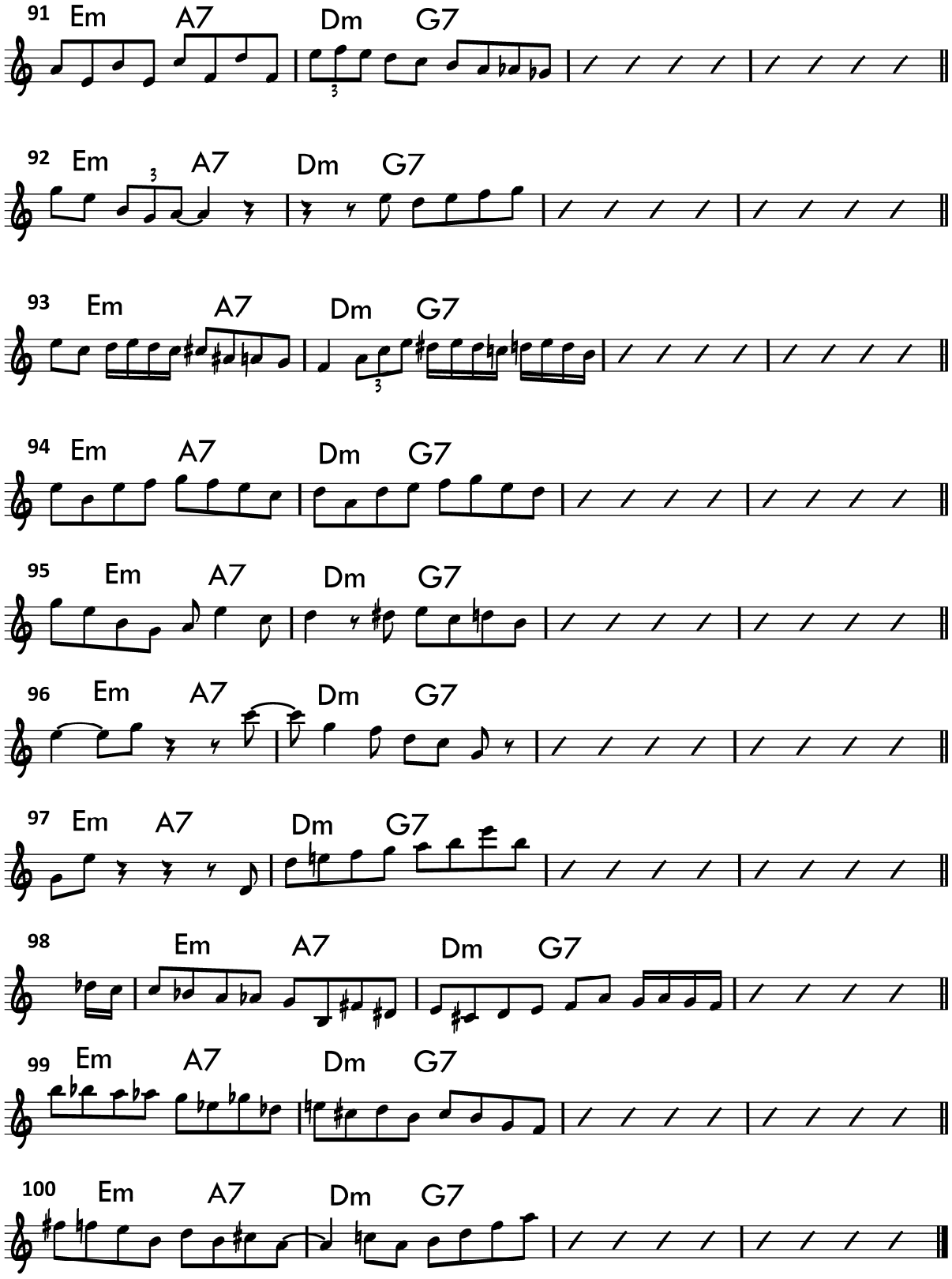
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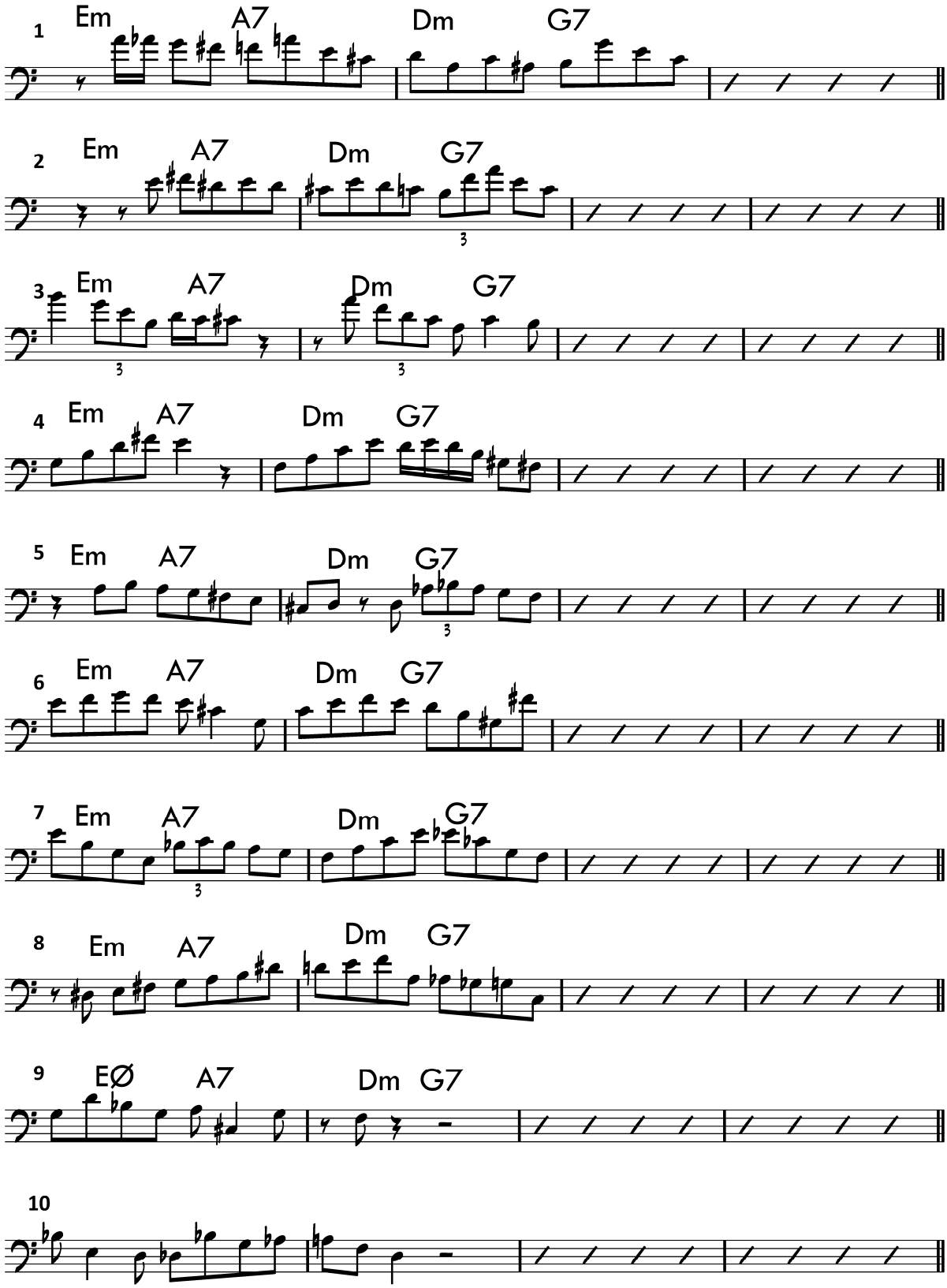
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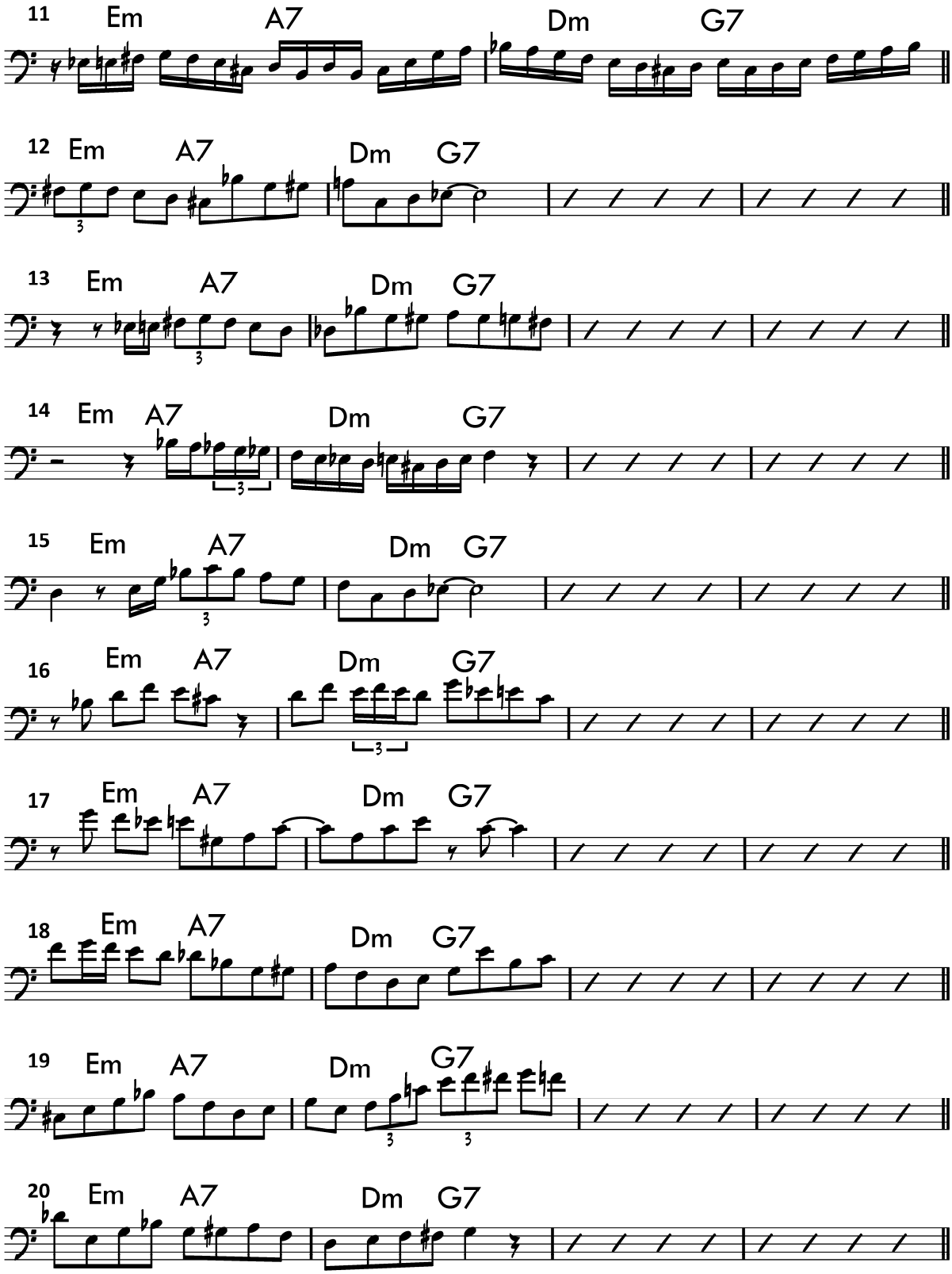
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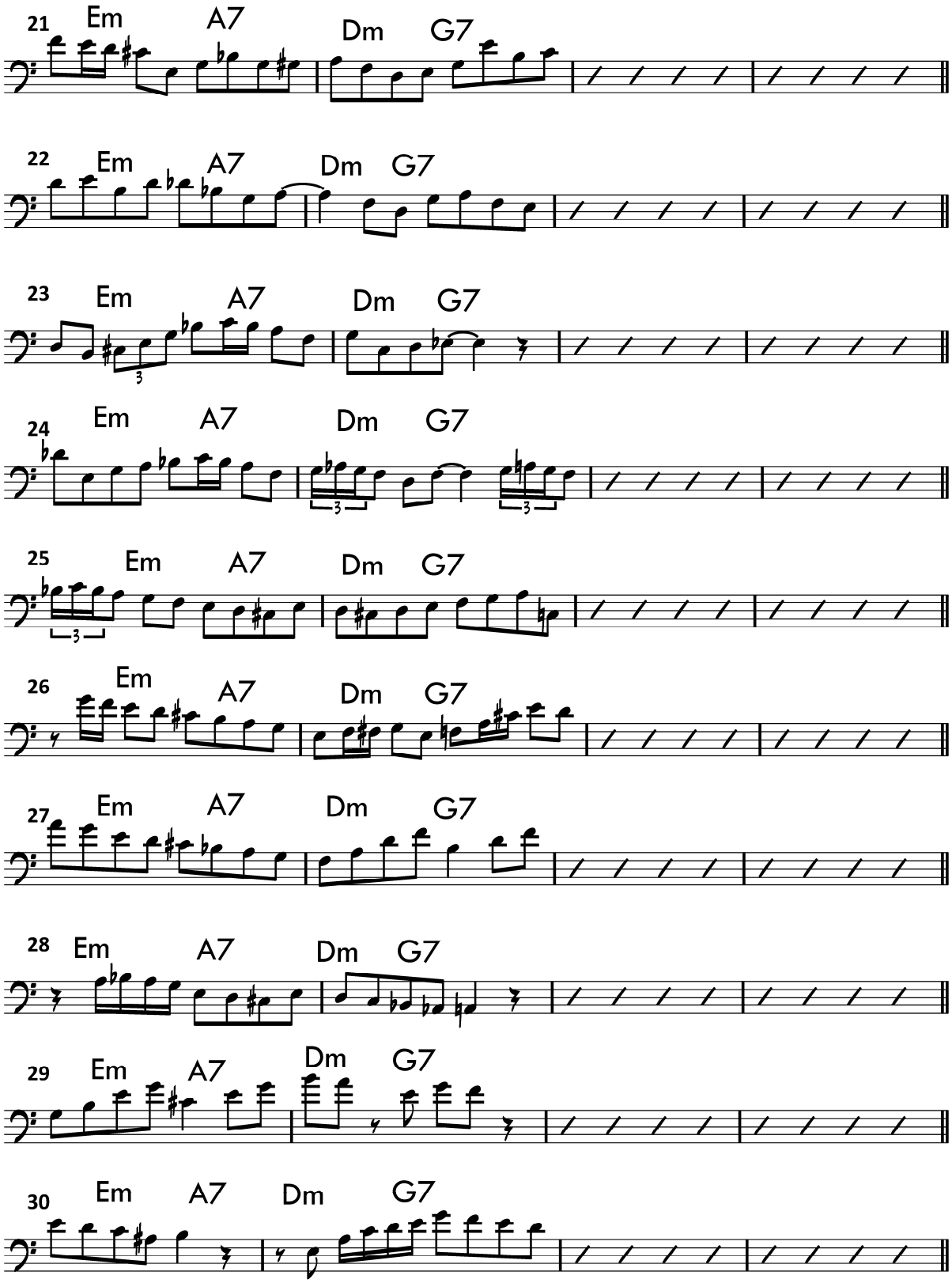
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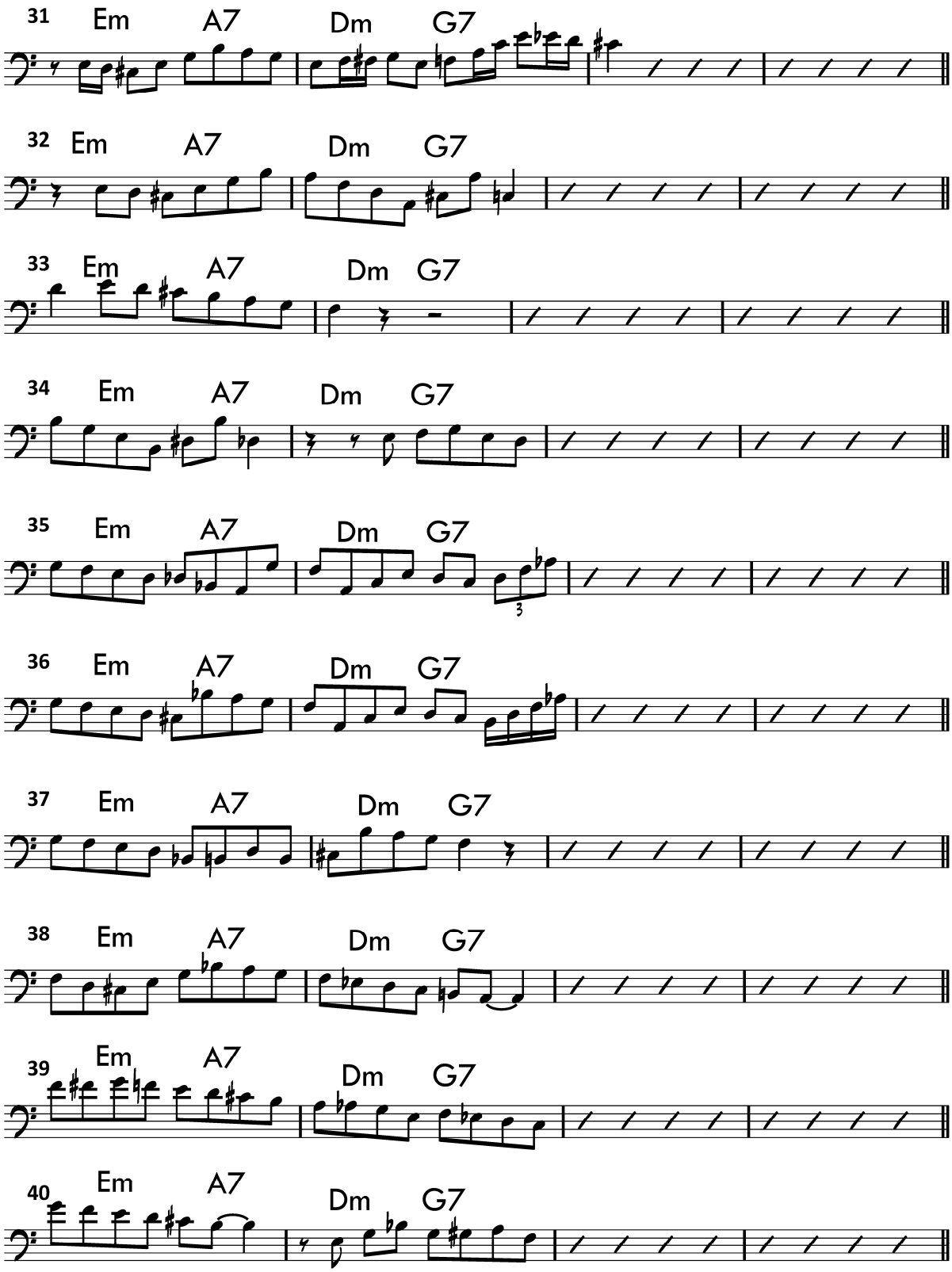
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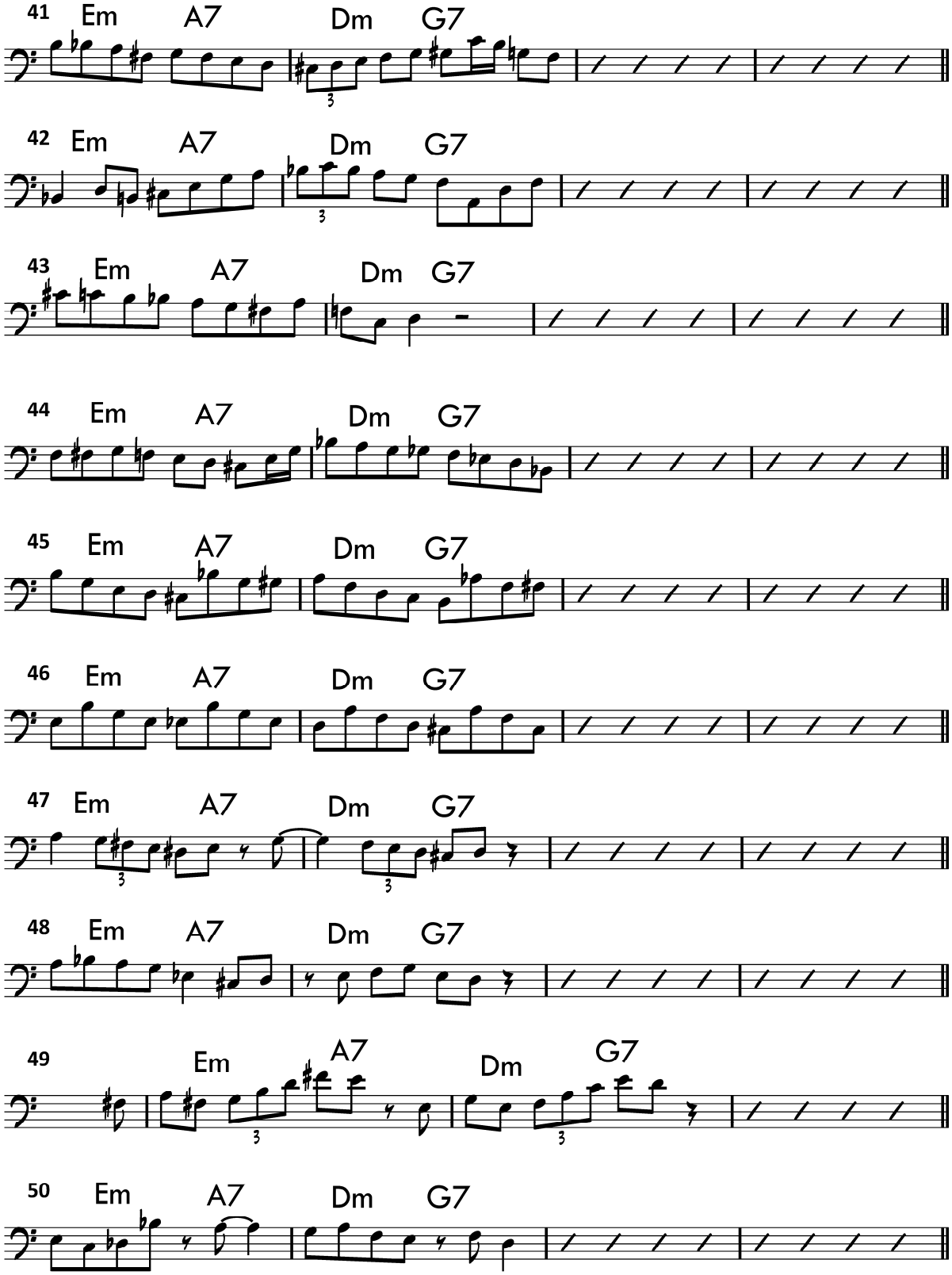
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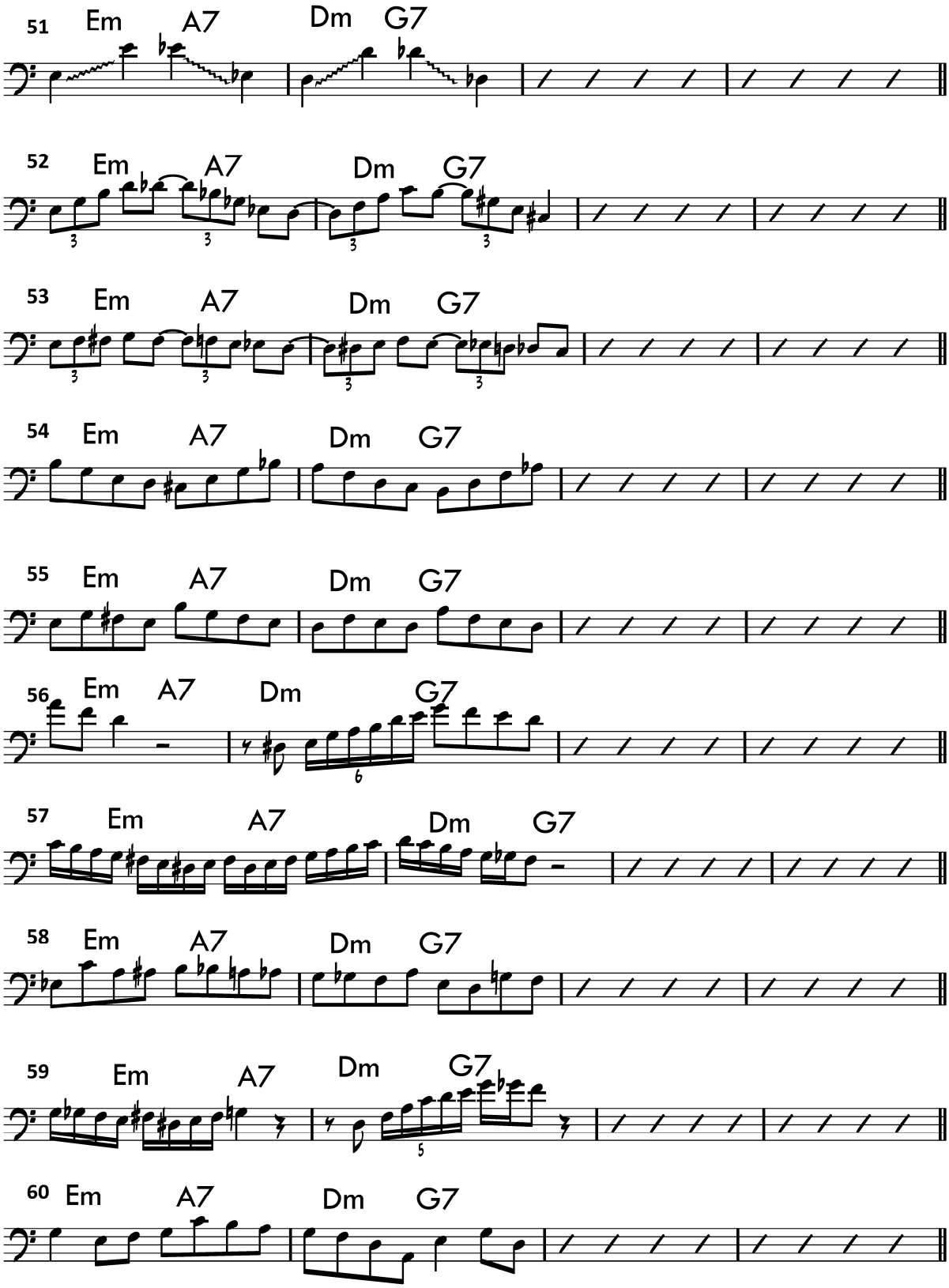
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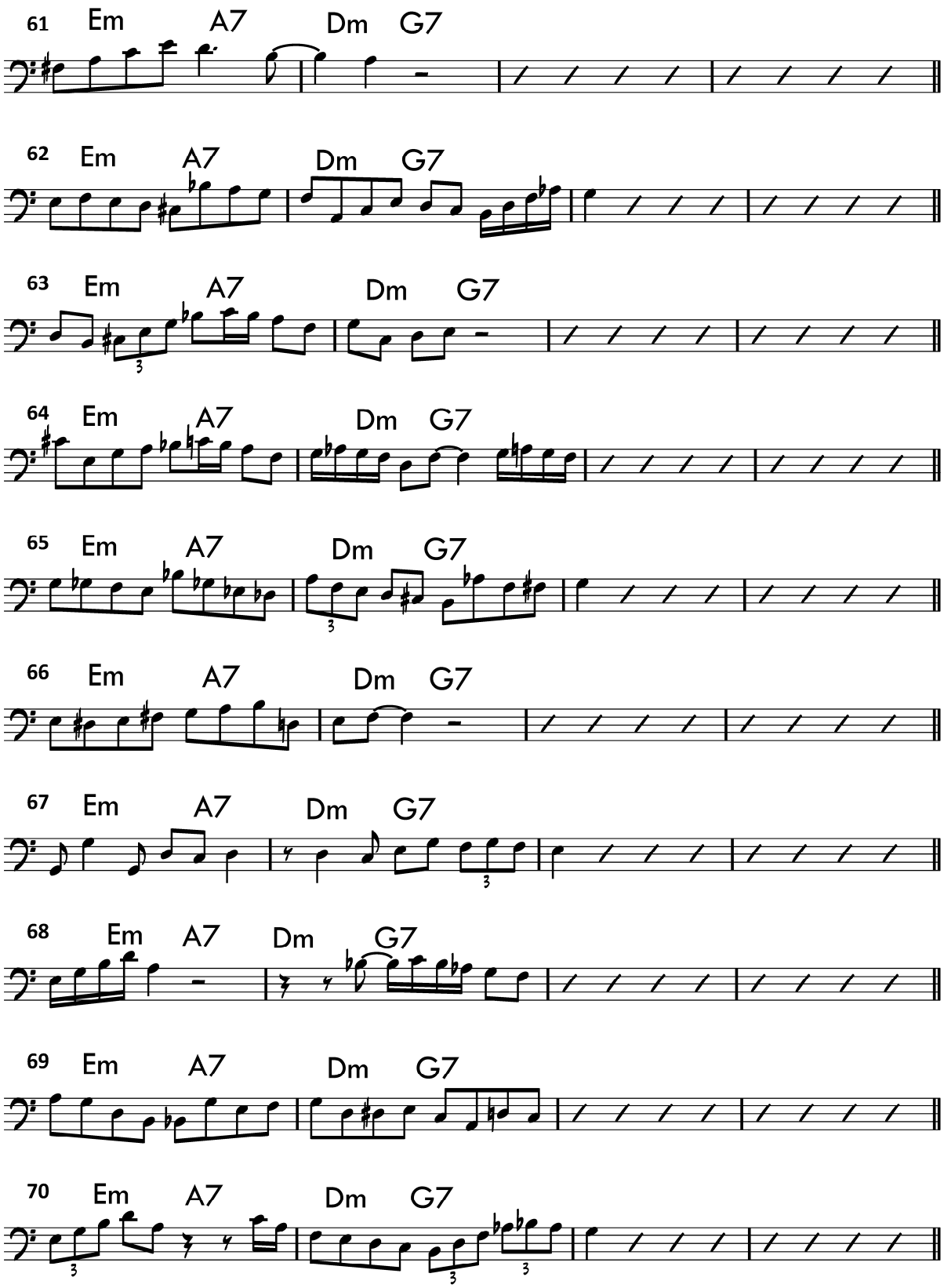
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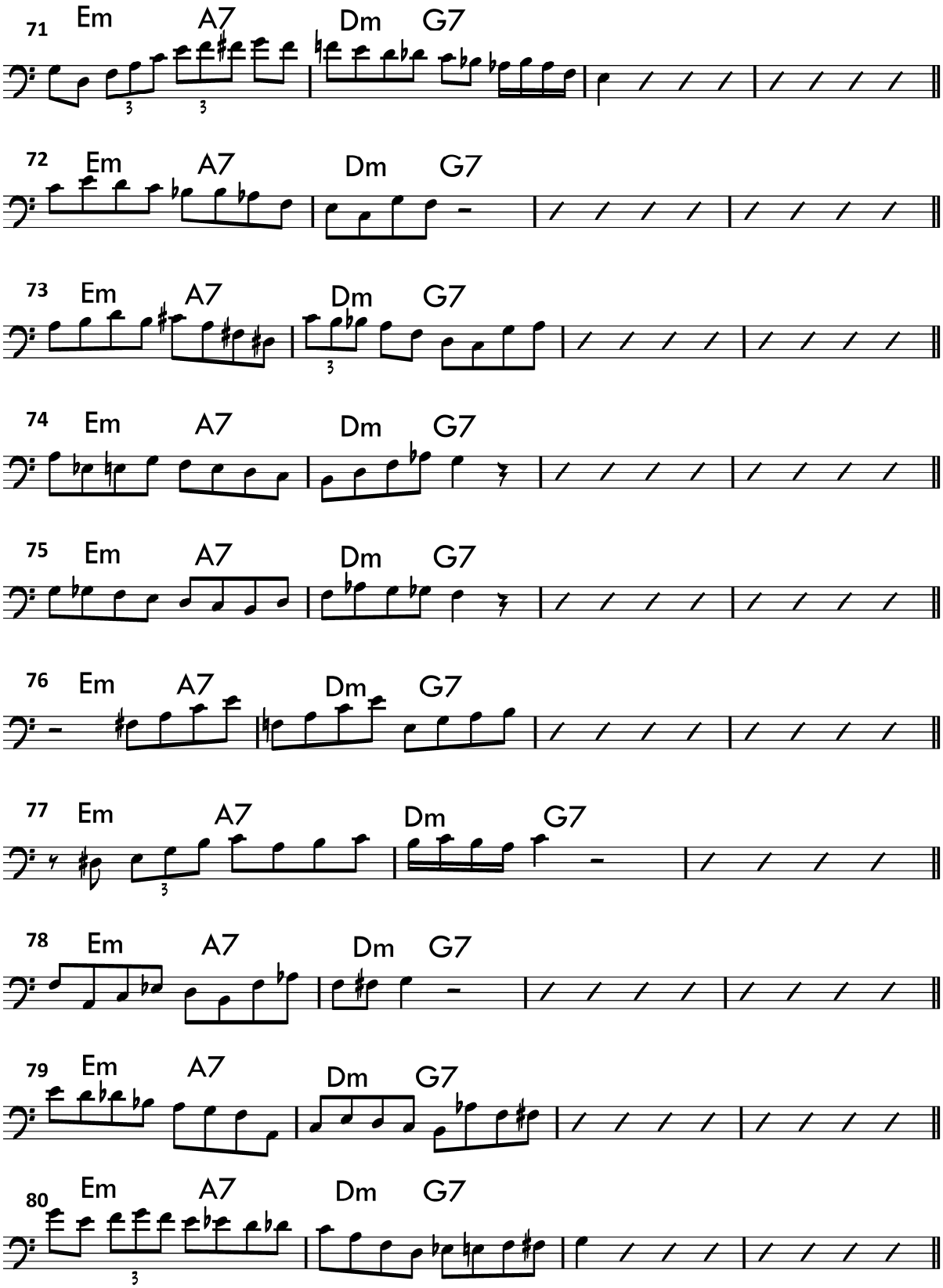
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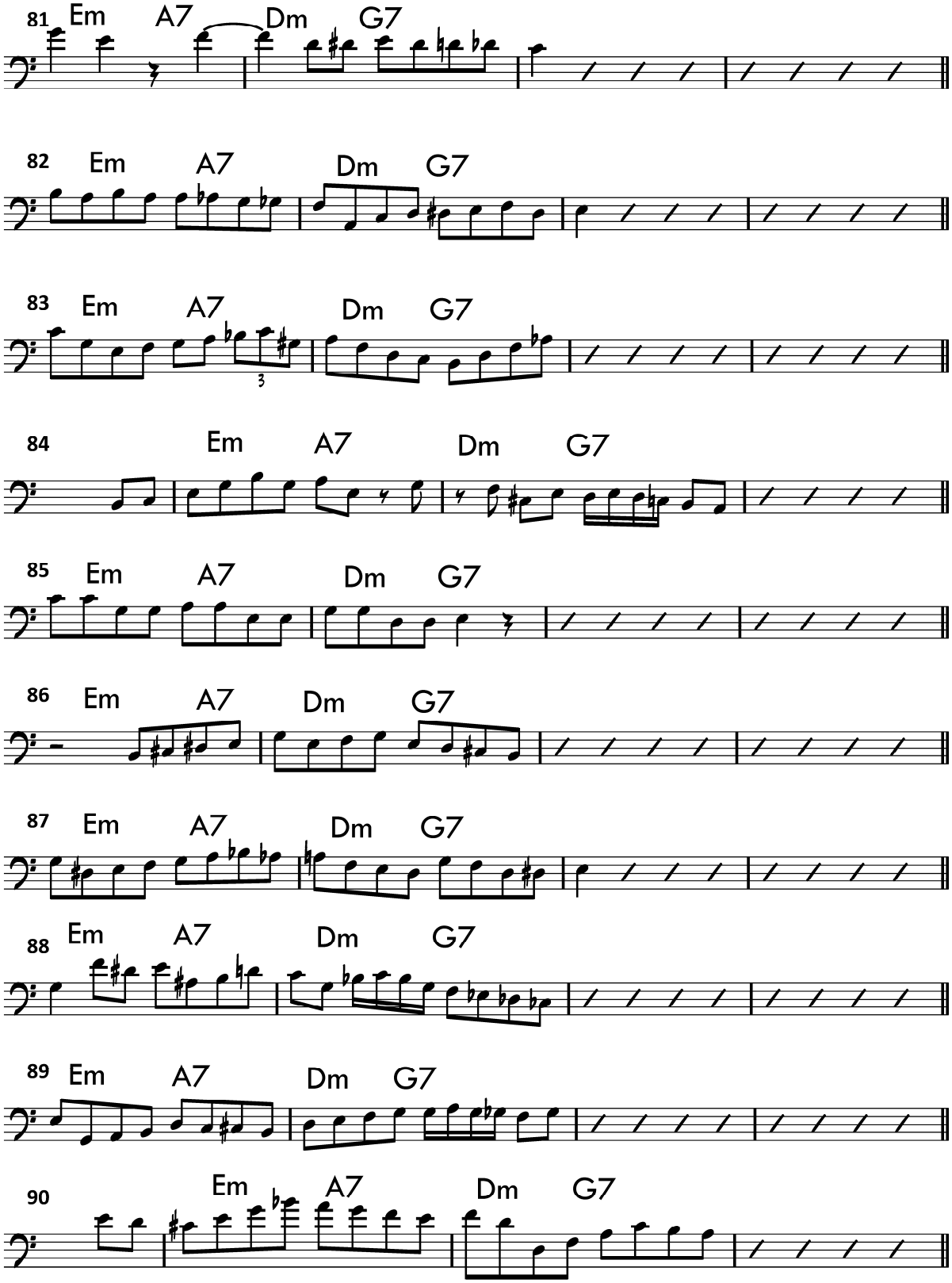
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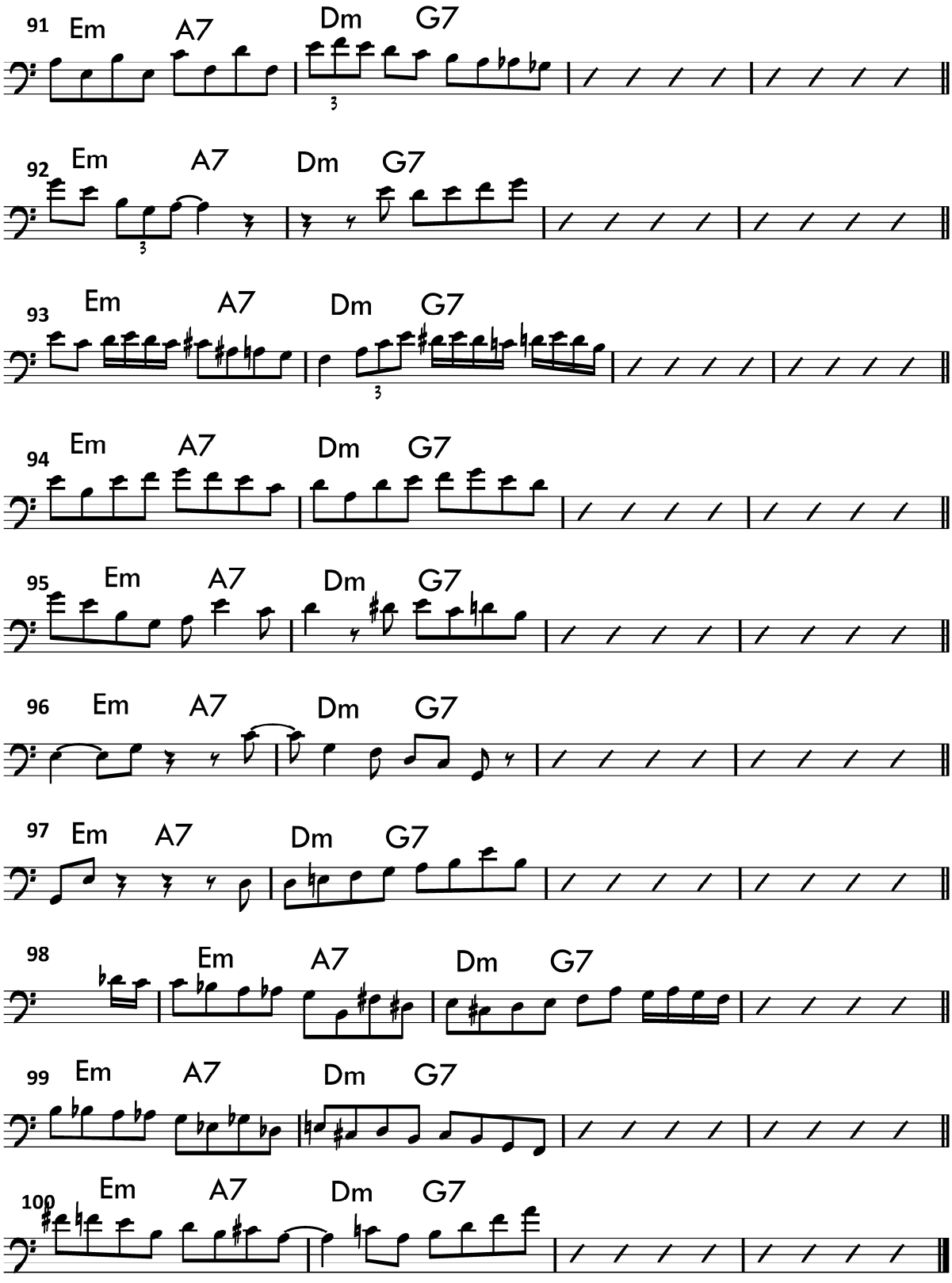
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Глава 3

Мажорный аккорд (Maj)

Паттерны пердставленные в этой главе составляют наиболее полный перечень популярных фраз на мажорные аккорды типа Maj, со времён эры бибопа. Рекомендуется разучить их во всех тональностях, темпах и т.д.. Важно осознавать, что даже выученные наизусть они являются лишь отправной точкой в освоении стиля.

100 паттернов на мажорный аккорд (Maj)

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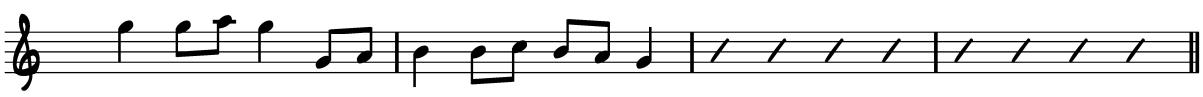

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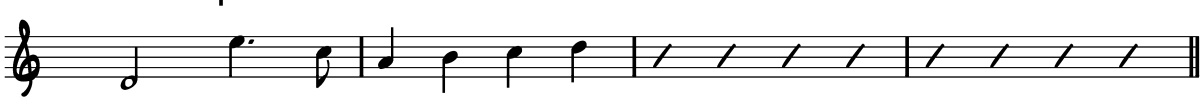

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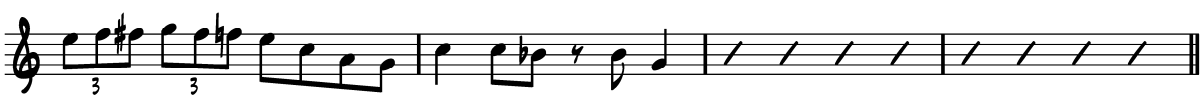

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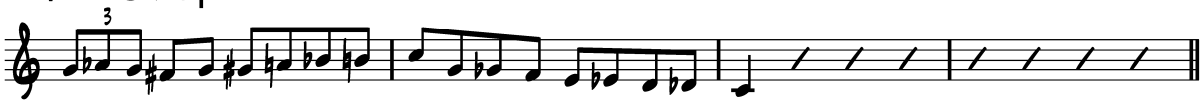

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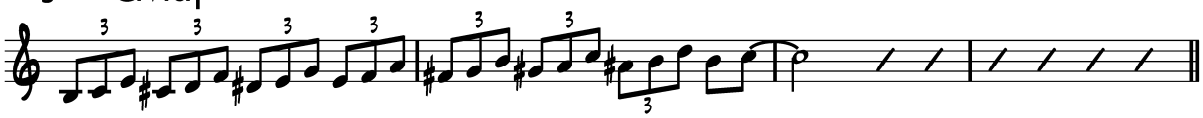

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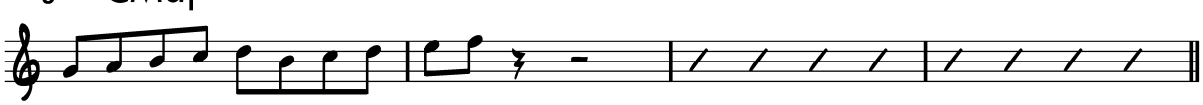

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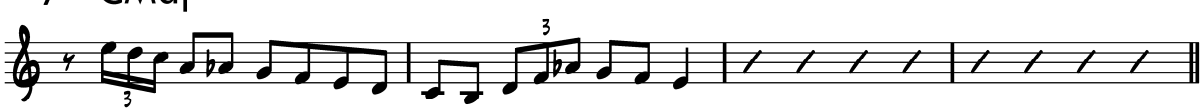

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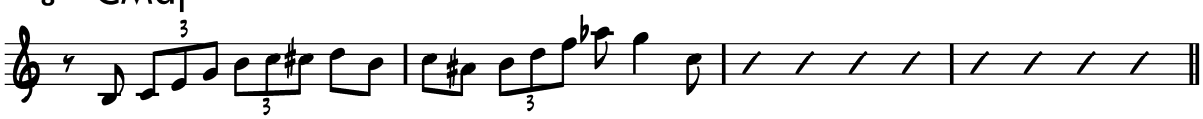

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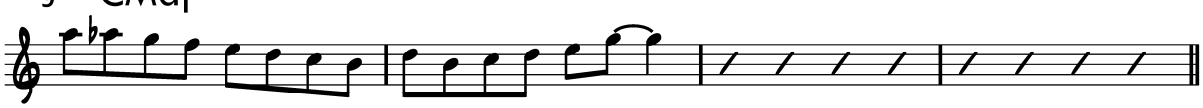

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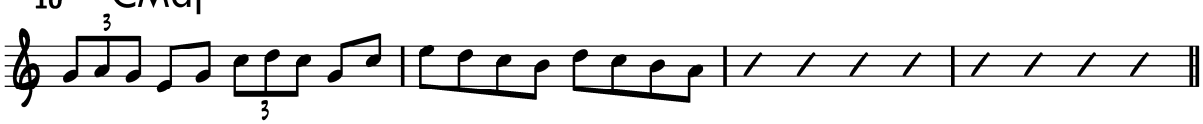

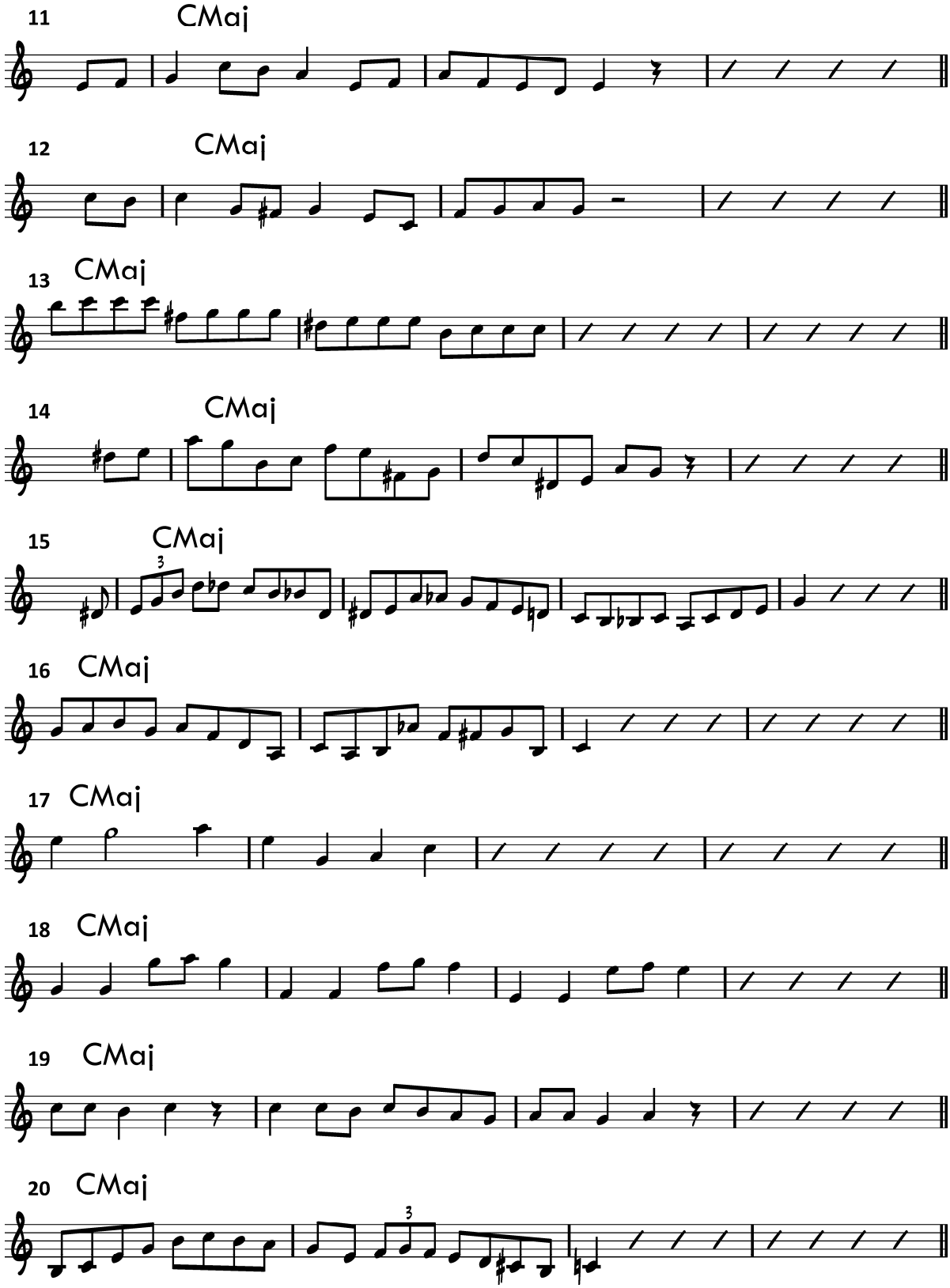
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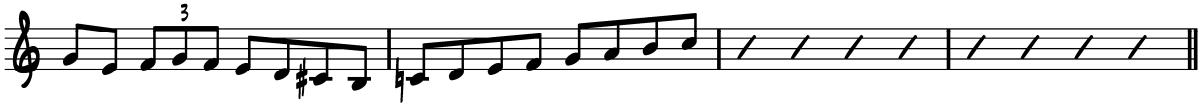

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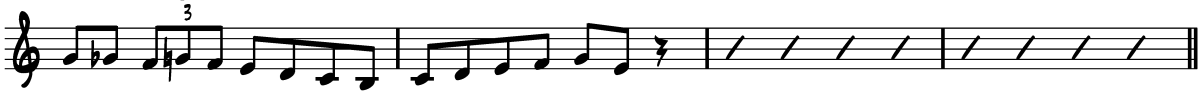

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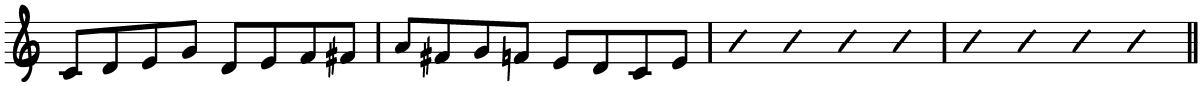

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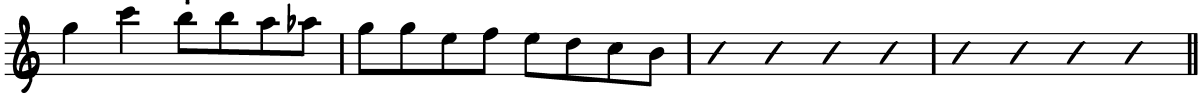

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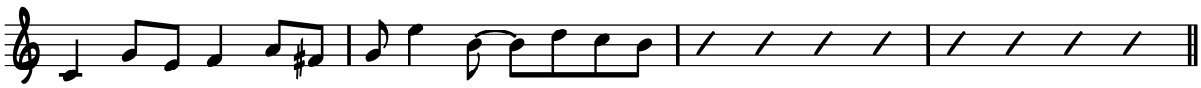

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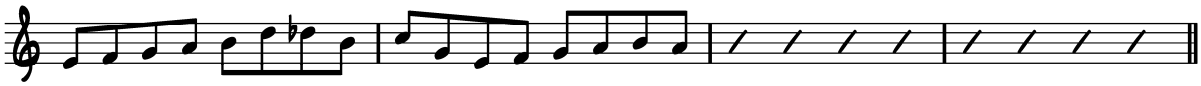

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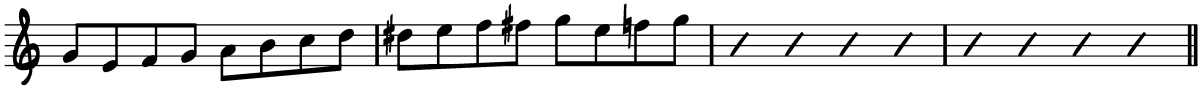

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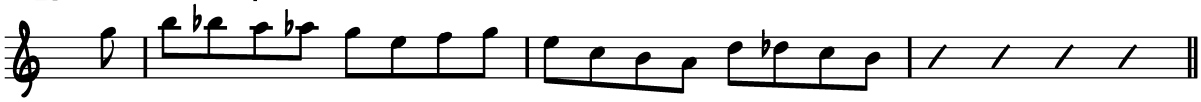

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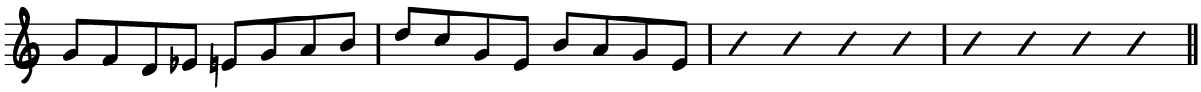

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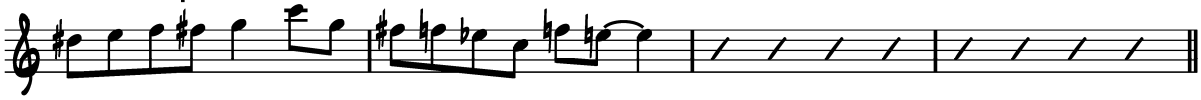

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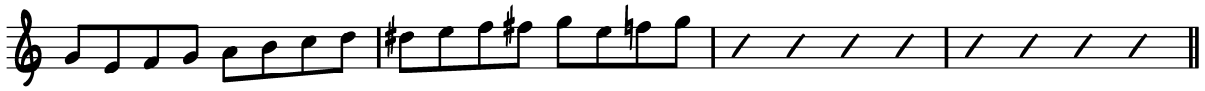

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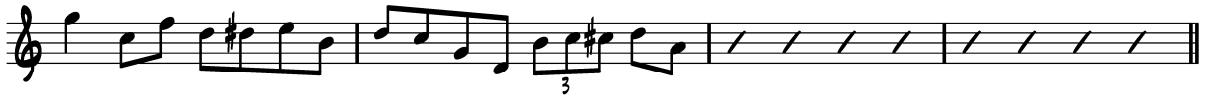

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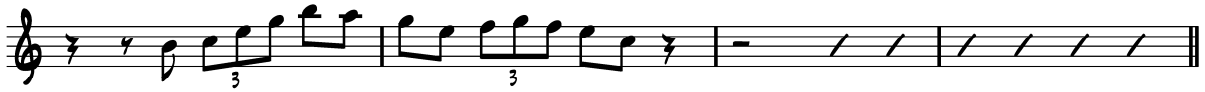

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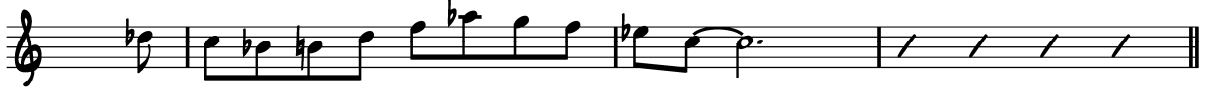

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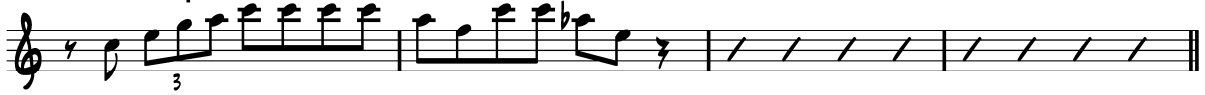

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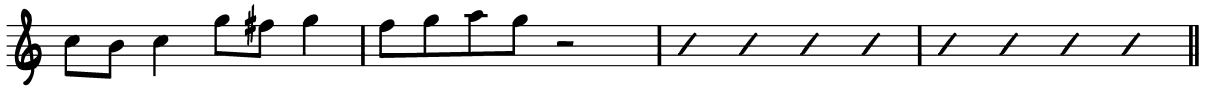

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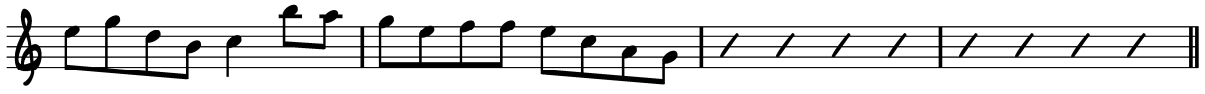

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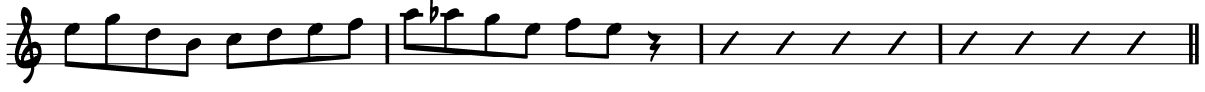

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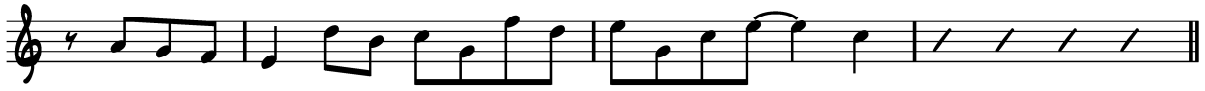

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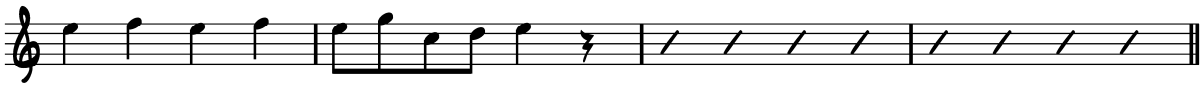

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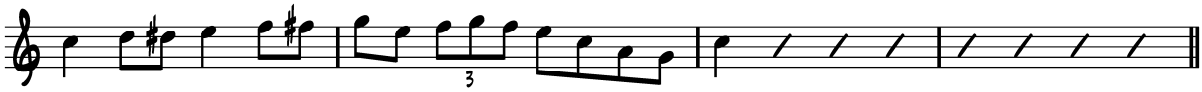

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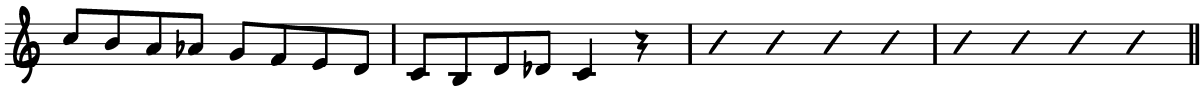

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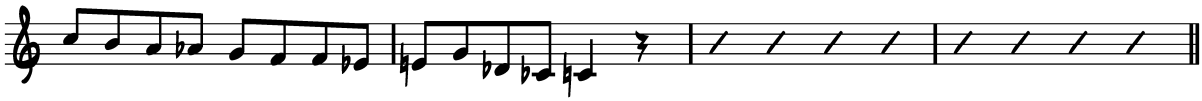

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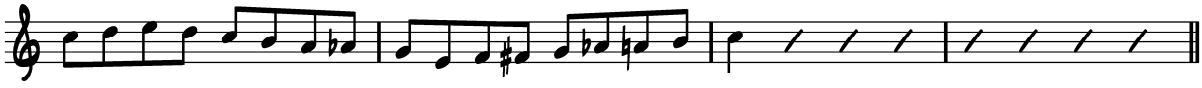

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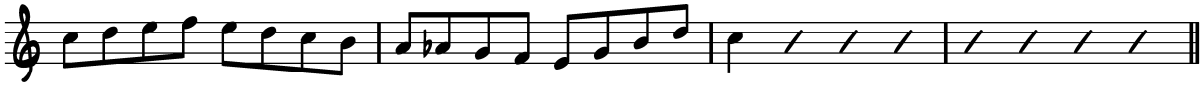

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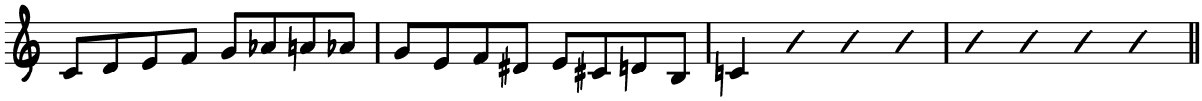

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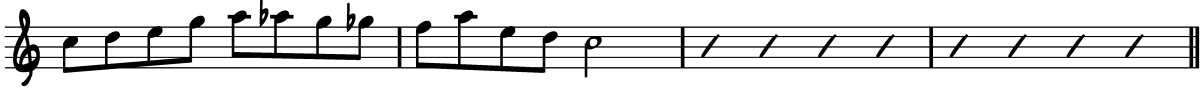

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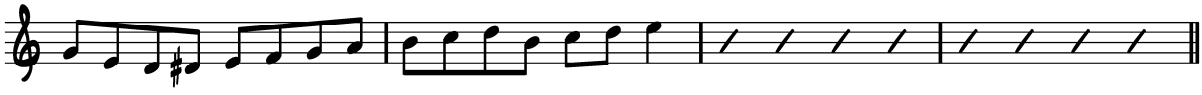

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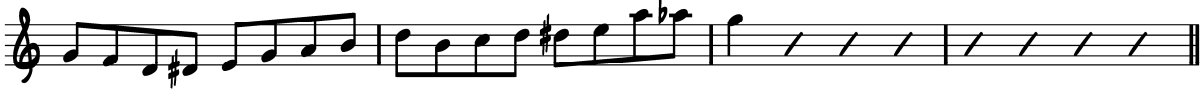

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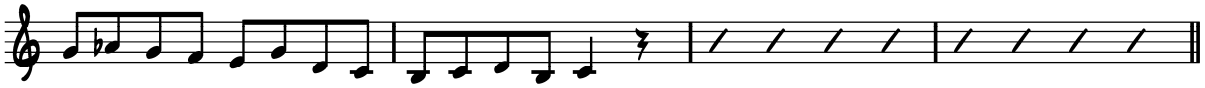

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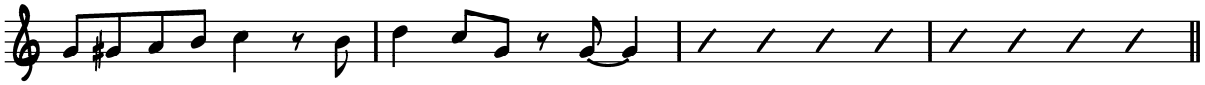

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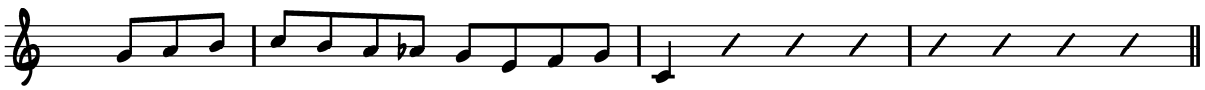

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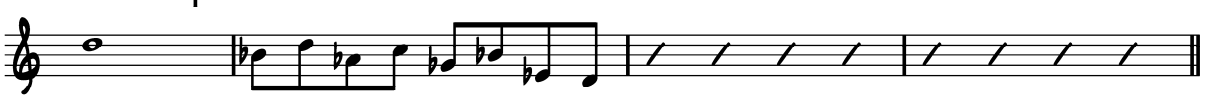

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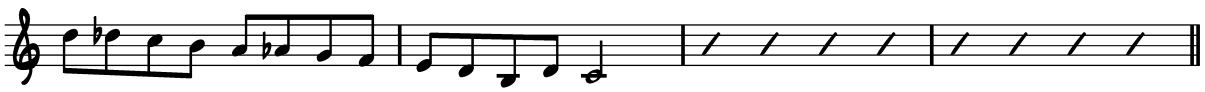

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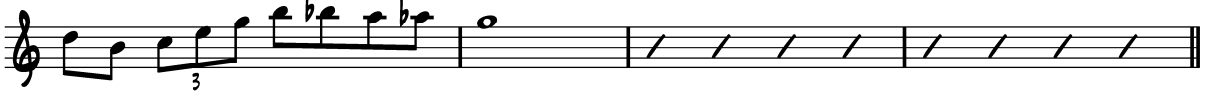

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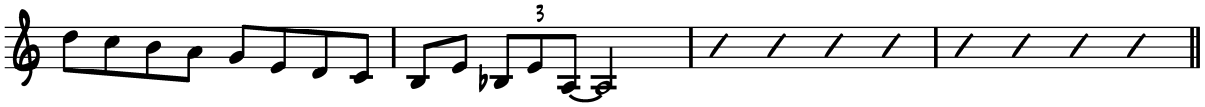

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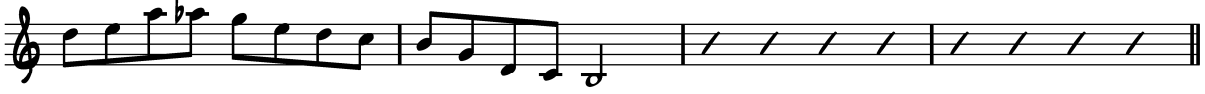

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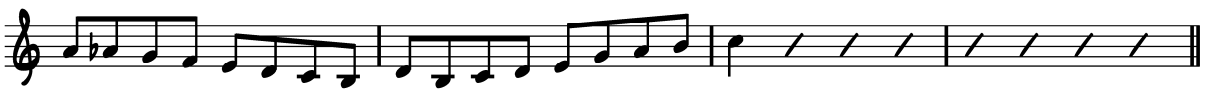

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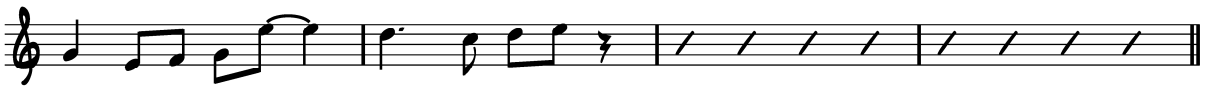

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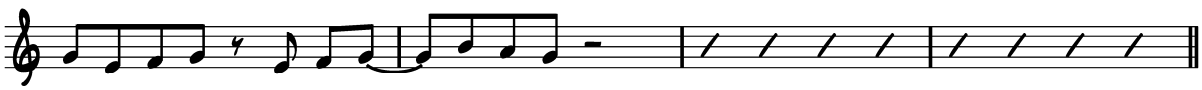

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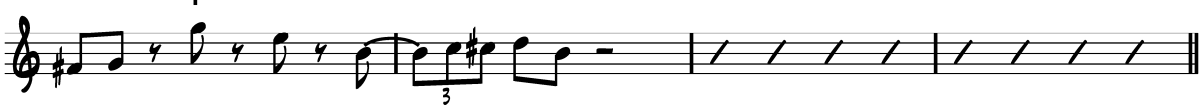

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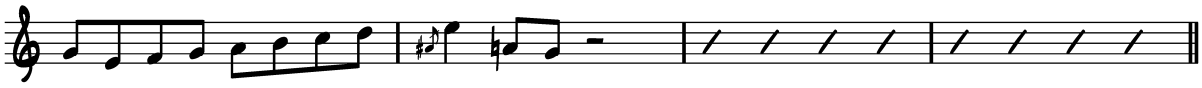

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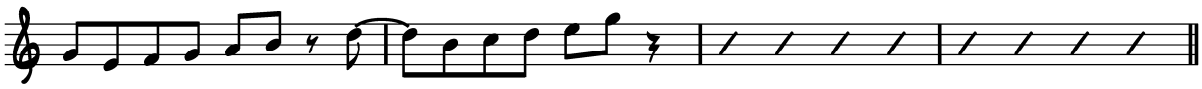

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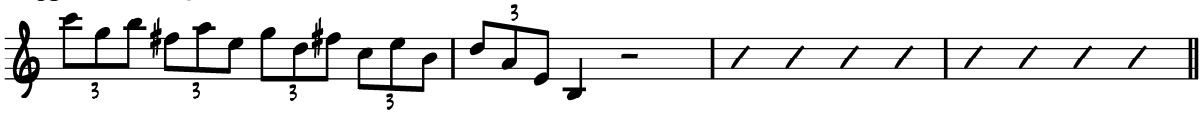

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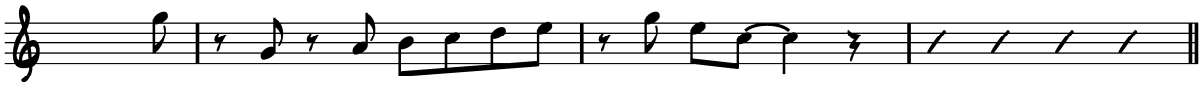

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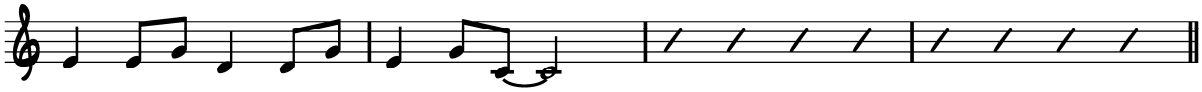

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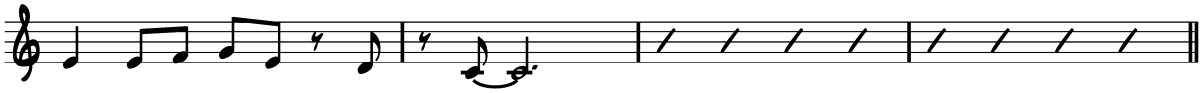

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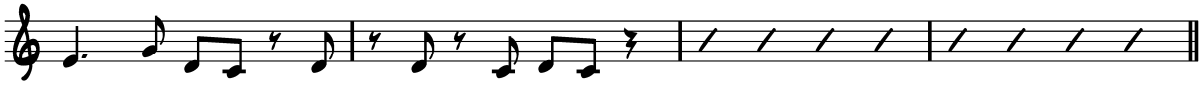

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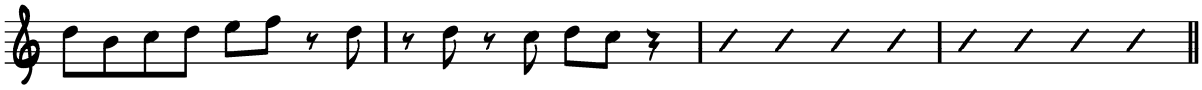

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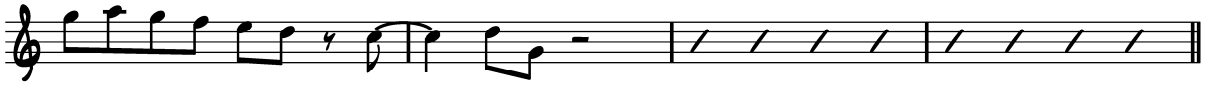

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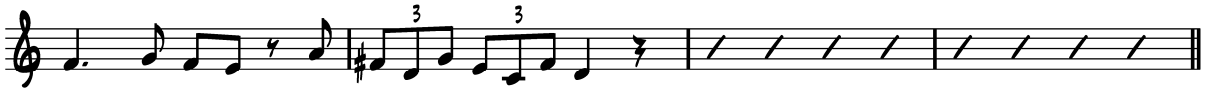

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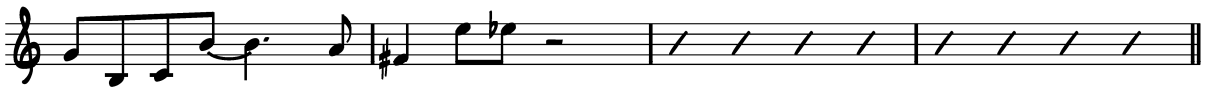

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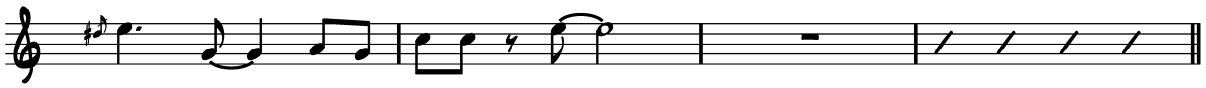

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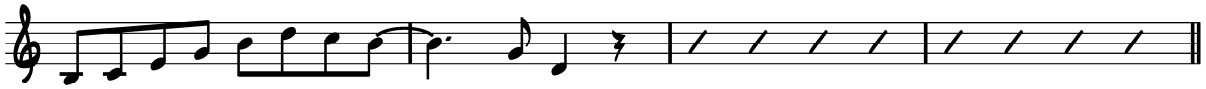

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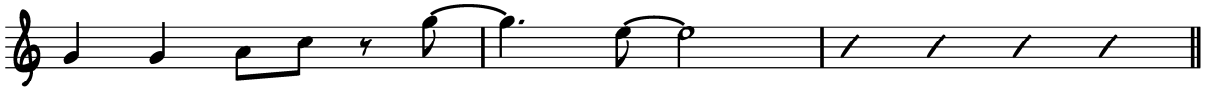

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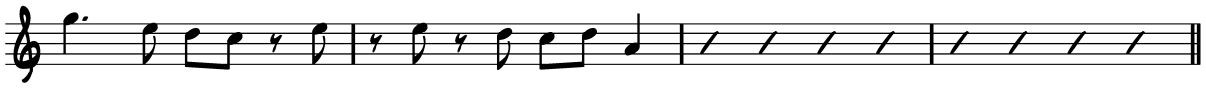

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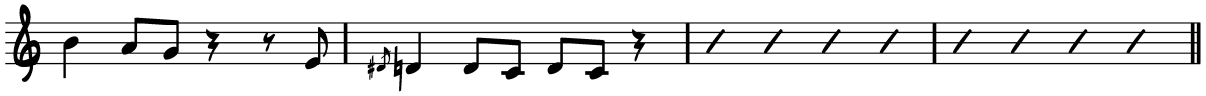

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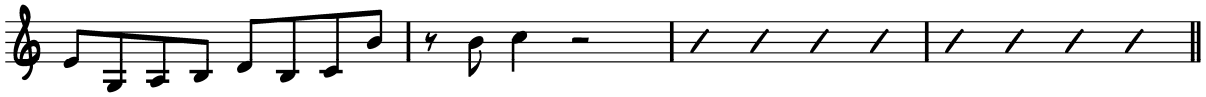

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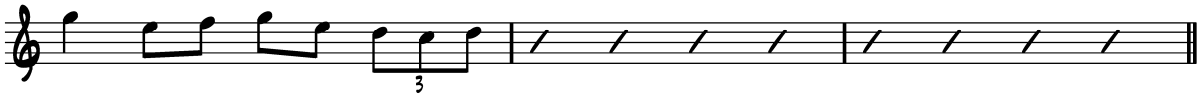

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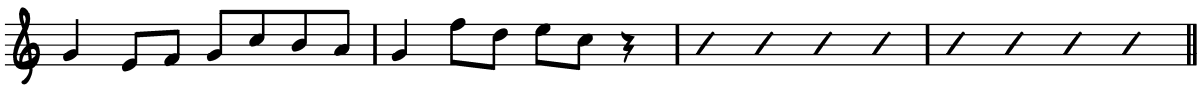

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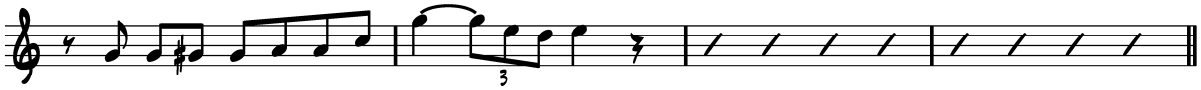

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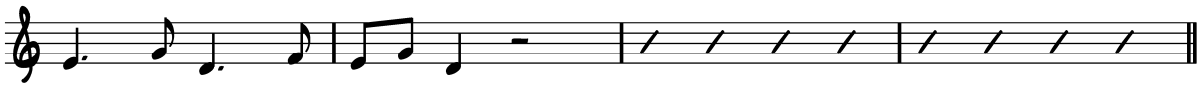

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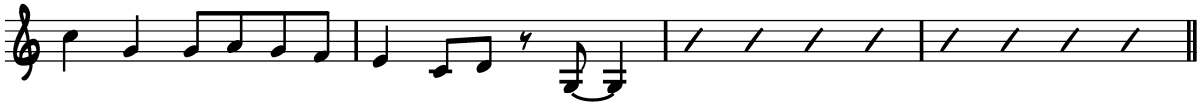

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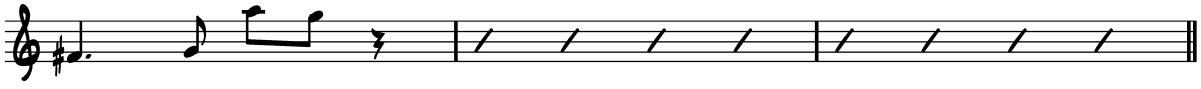

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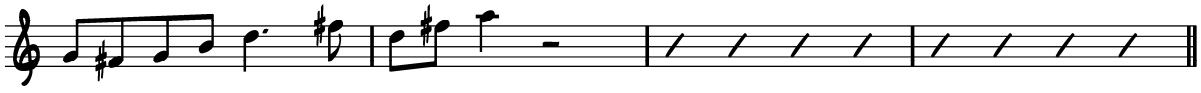

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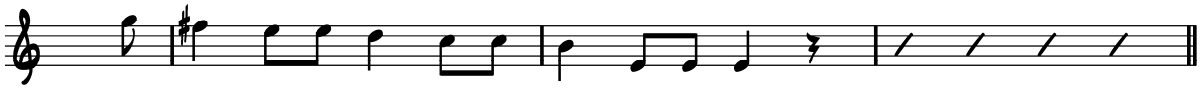

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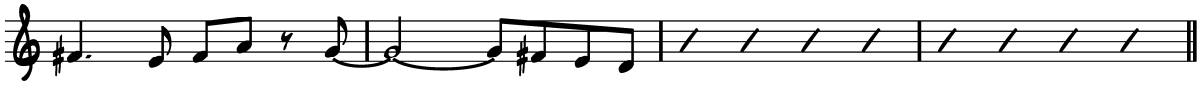

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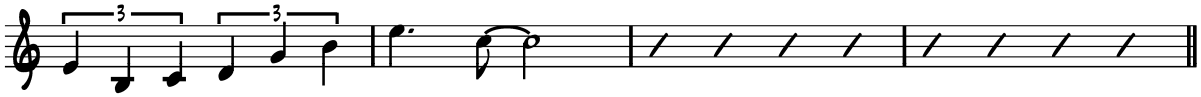

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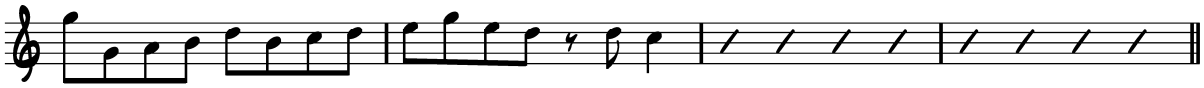

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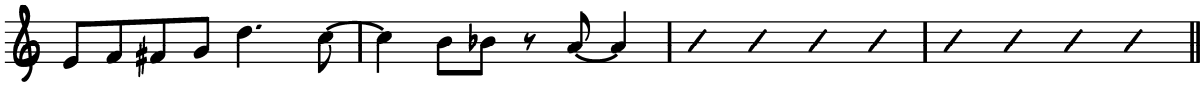

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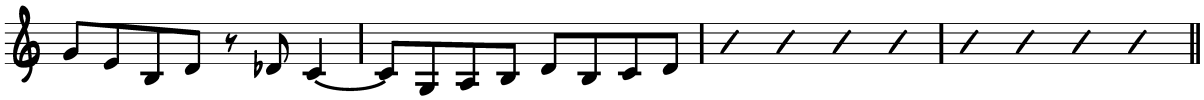

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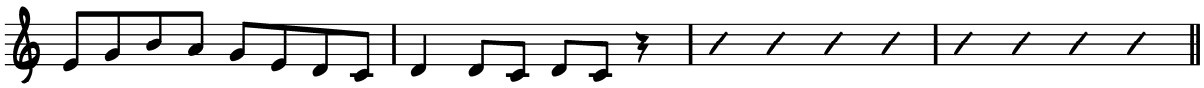

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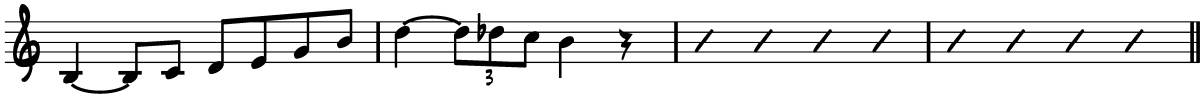

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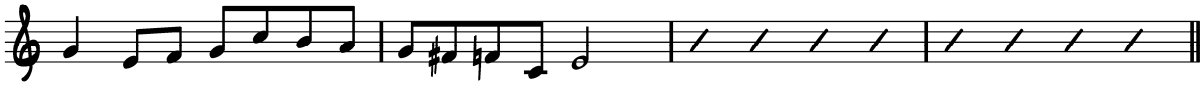

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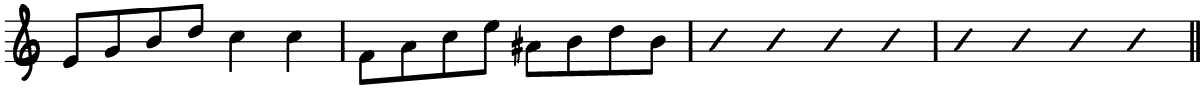

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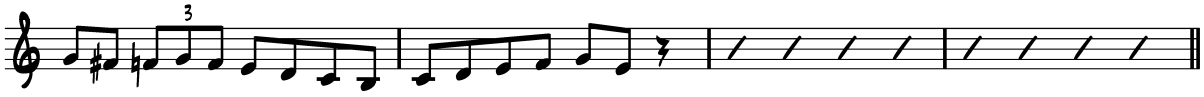

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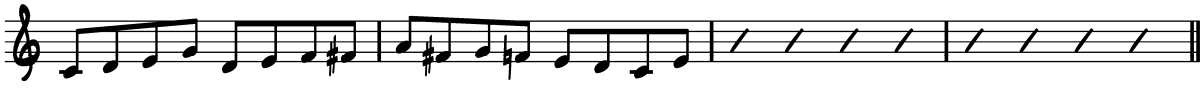

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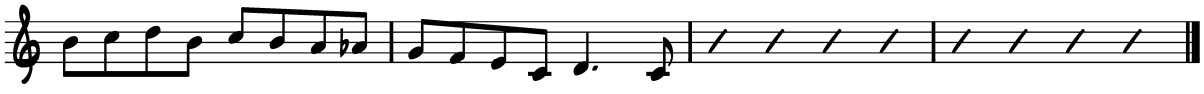

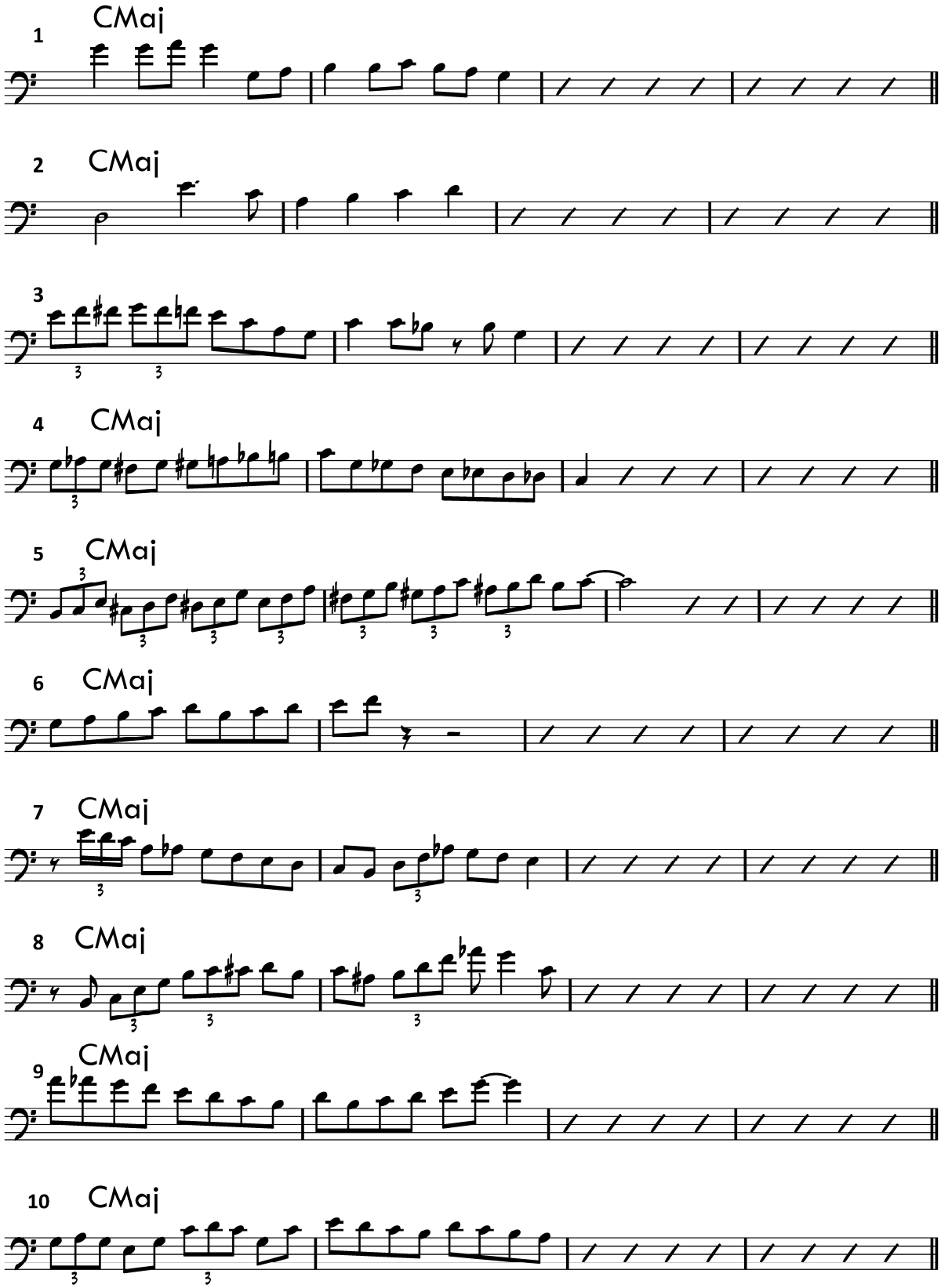
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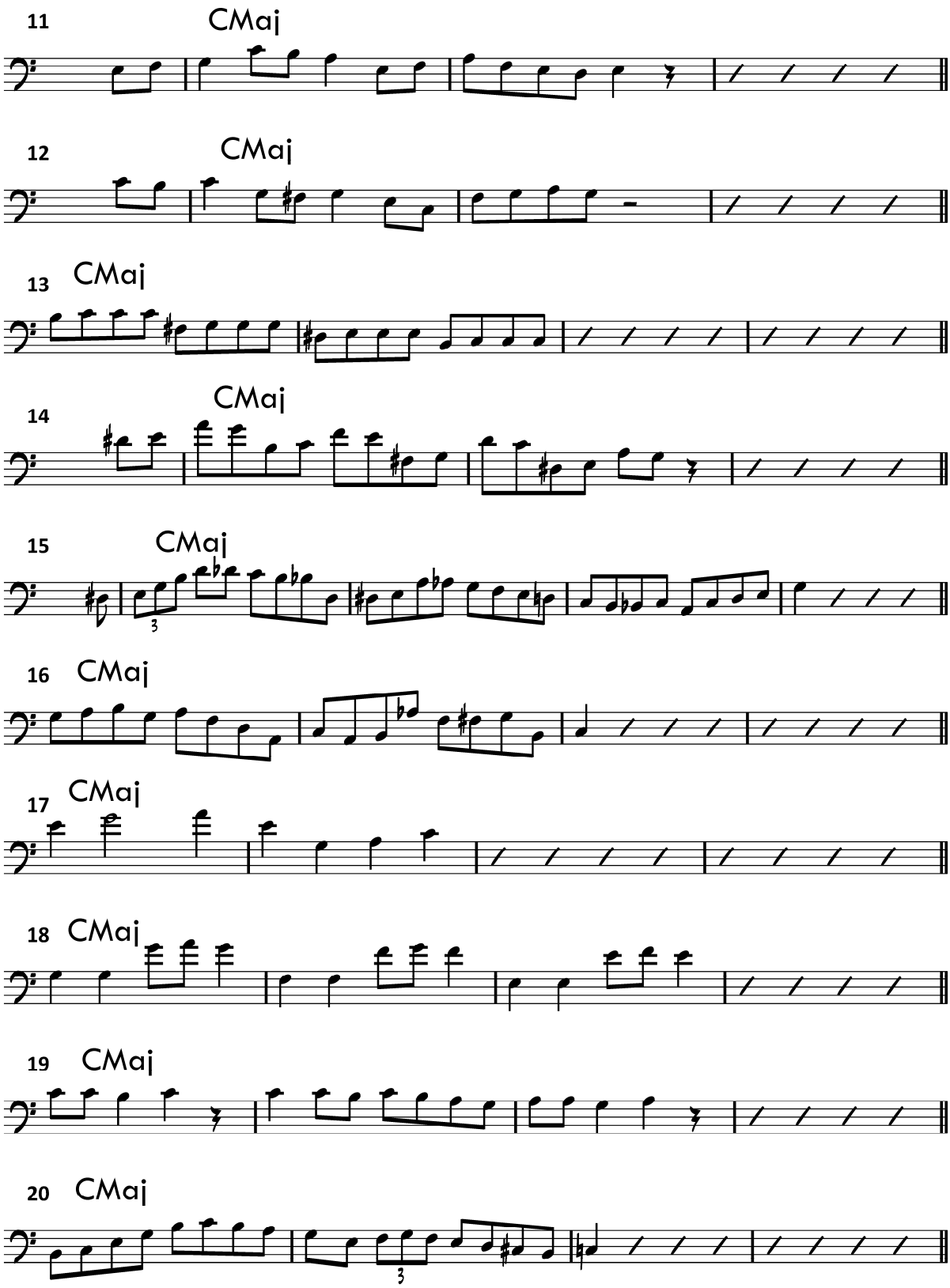
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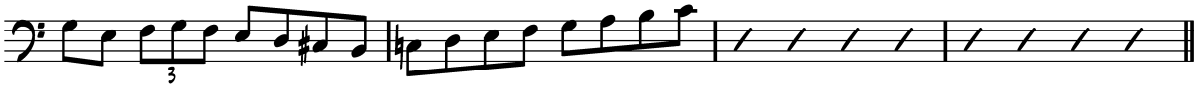

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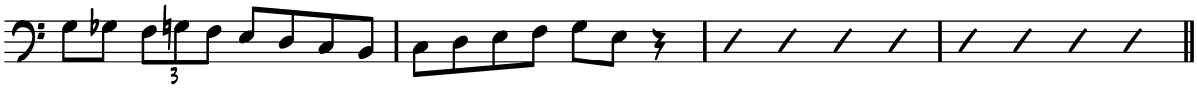

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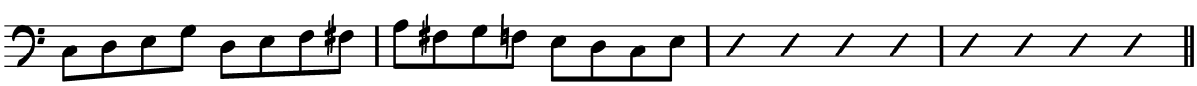

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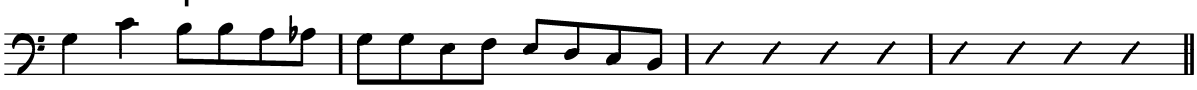

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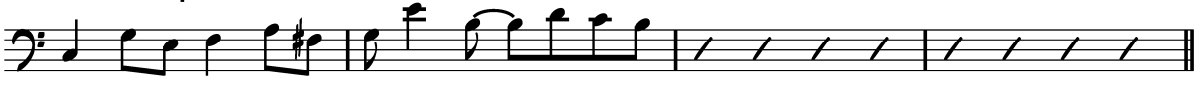

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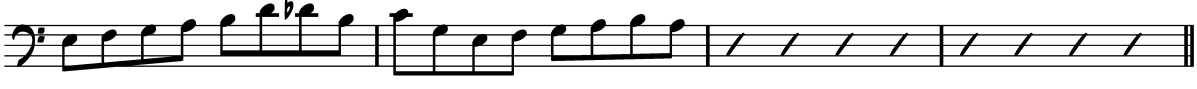

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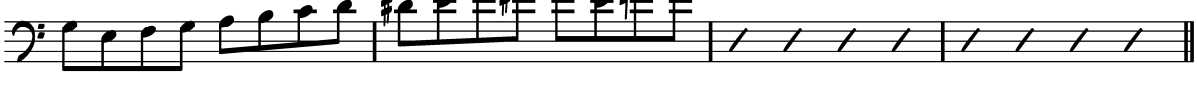

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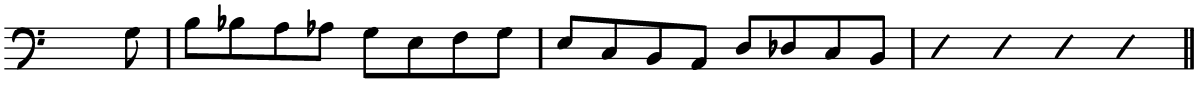

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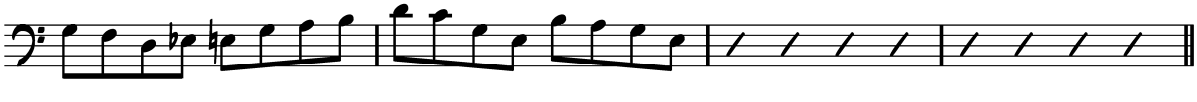

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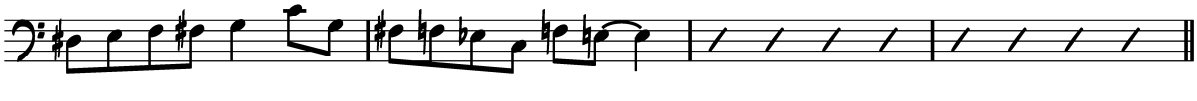

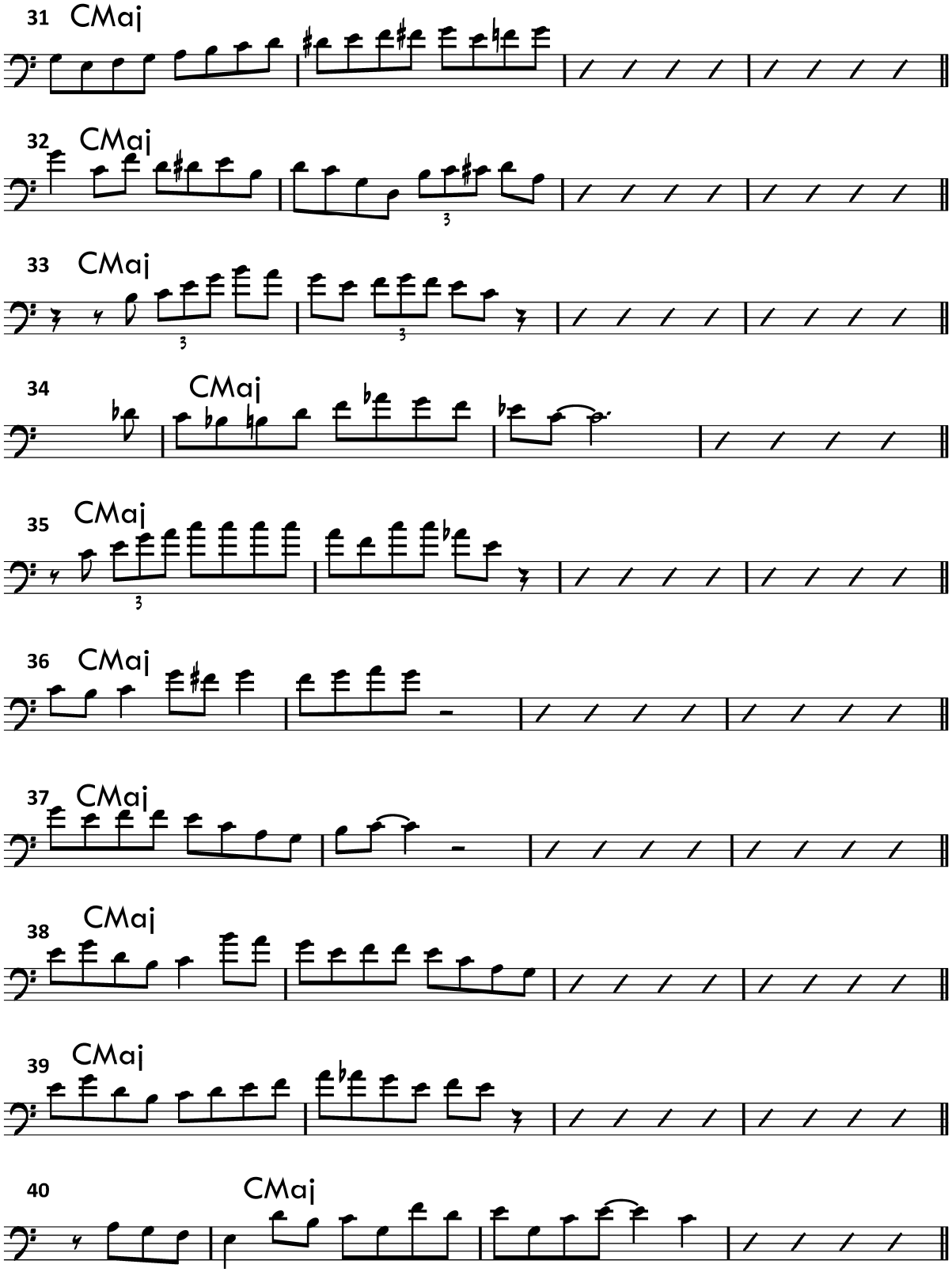
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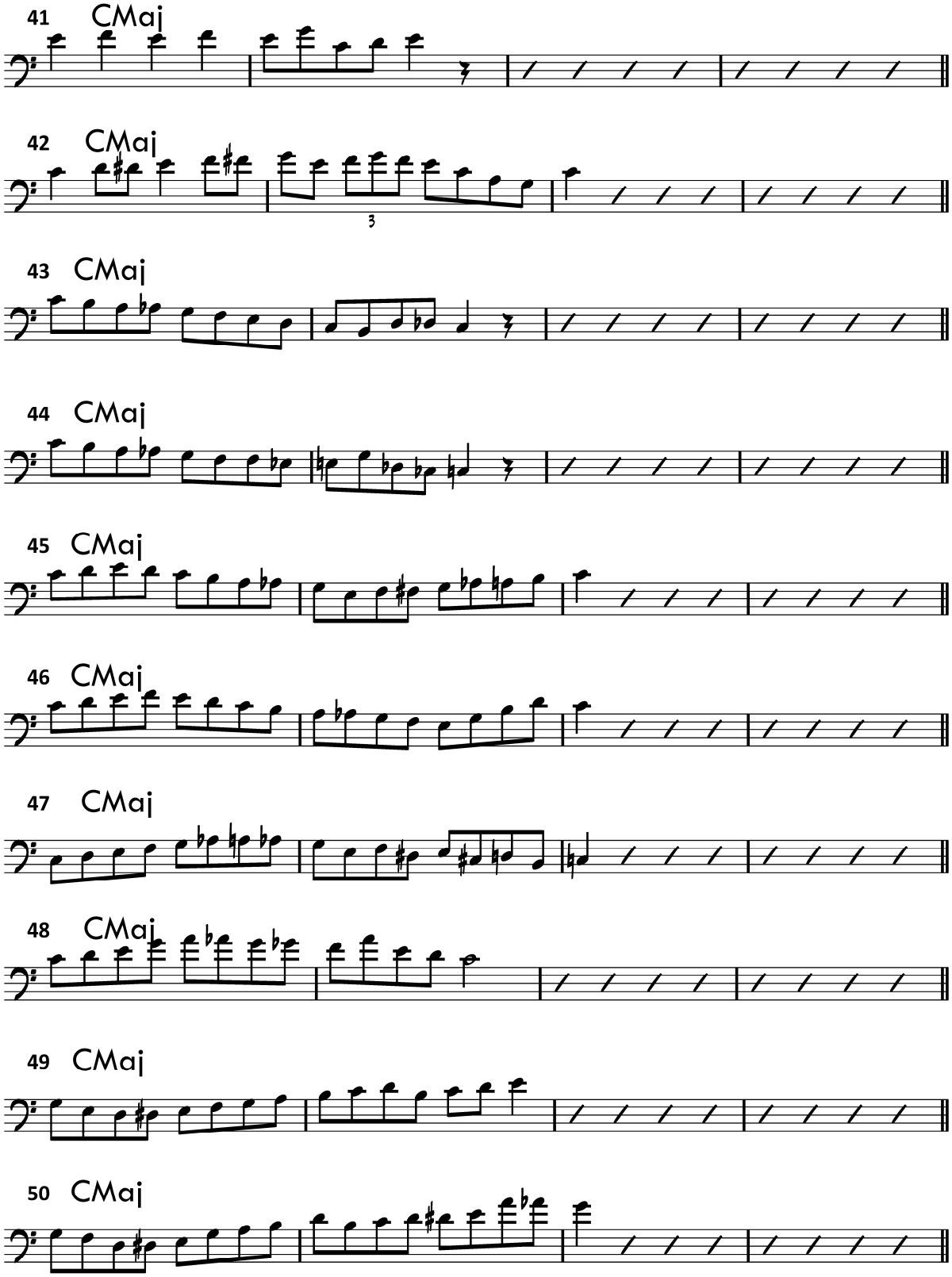
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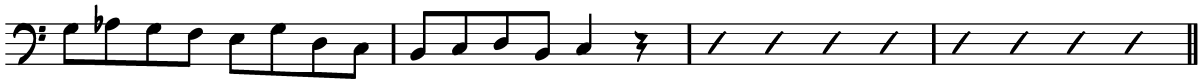

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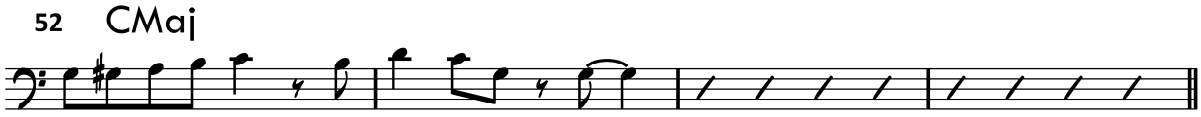

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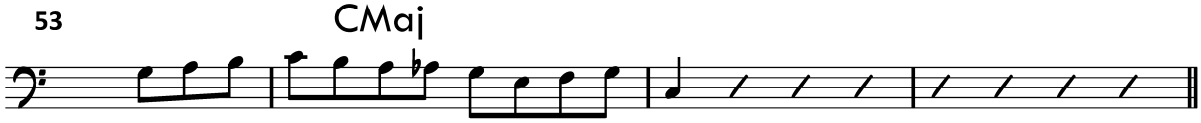

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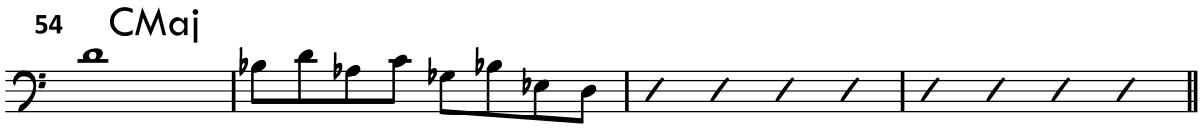

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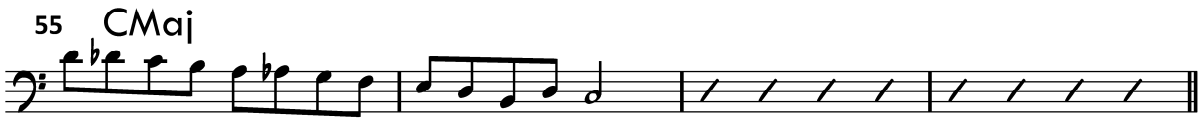

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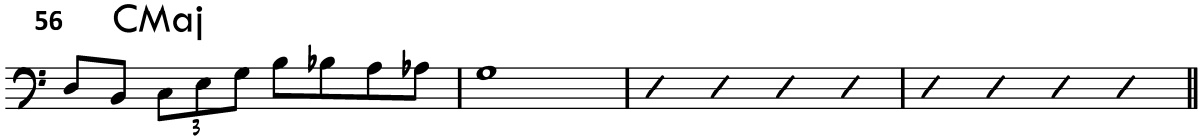

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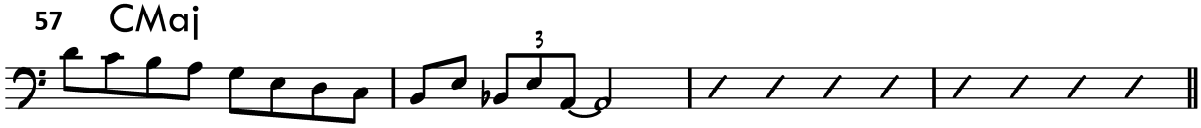

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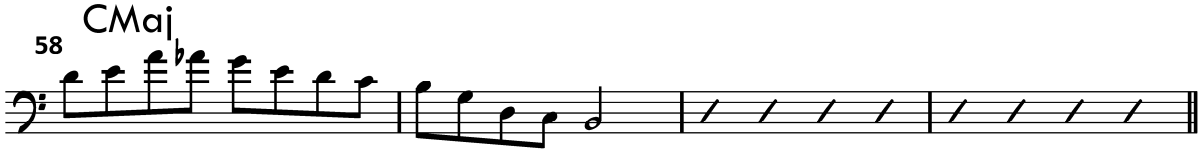

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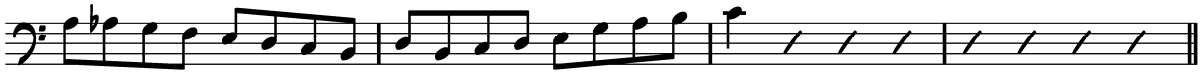

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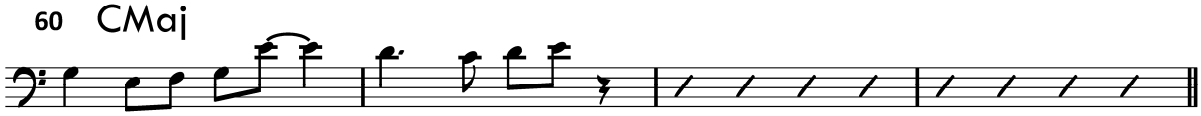

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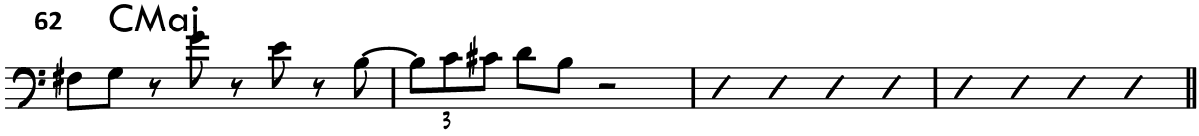

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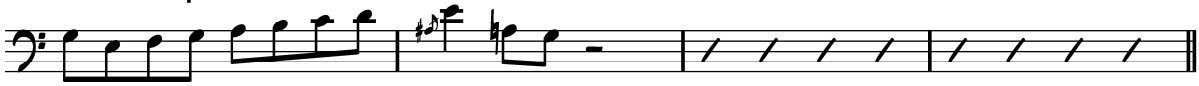

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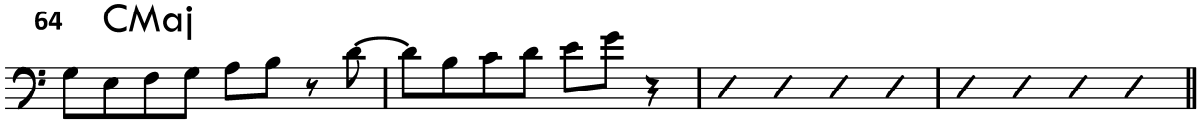

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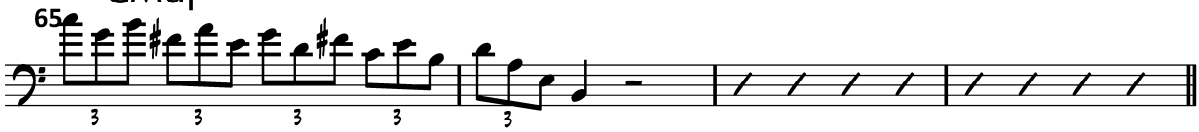

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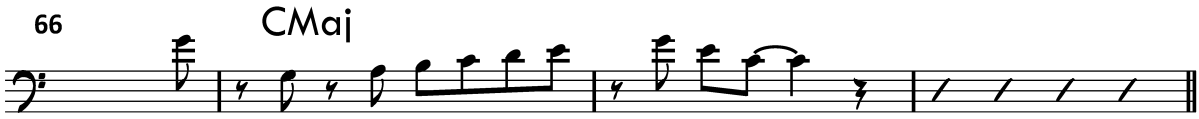

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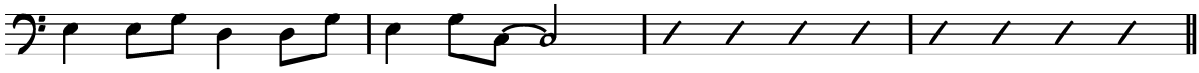

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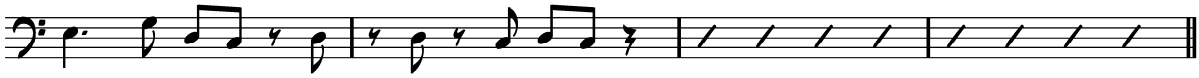

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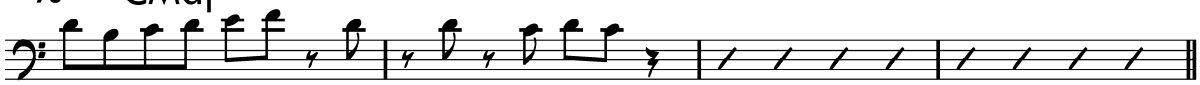

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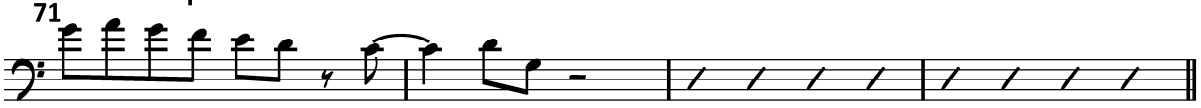

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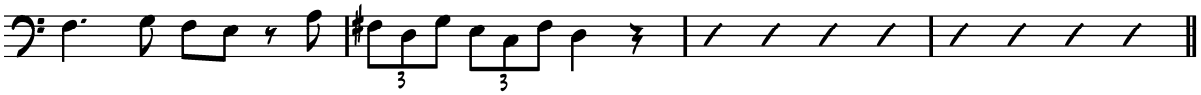

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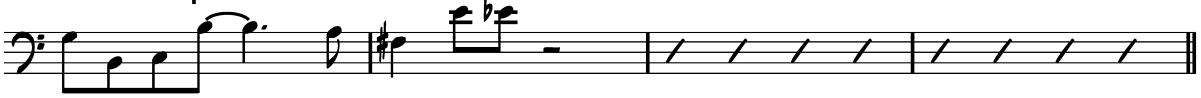

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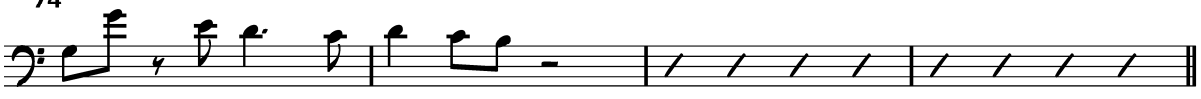

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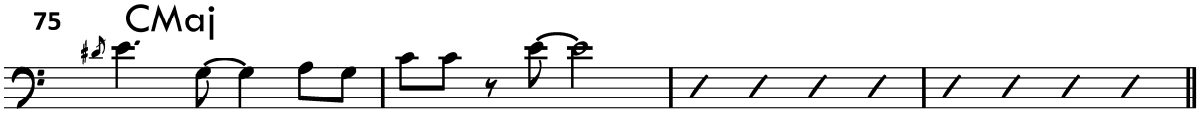

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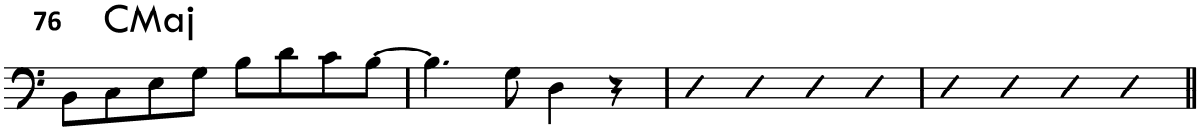

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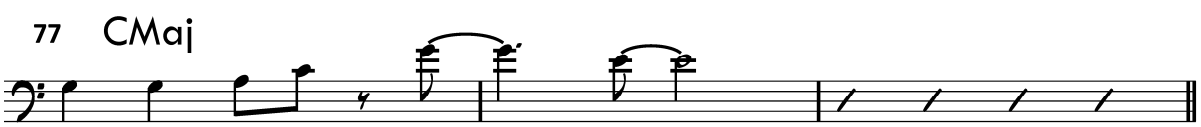

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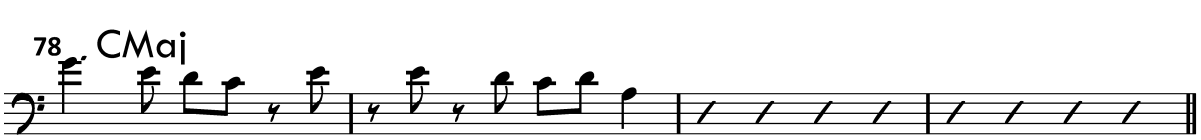

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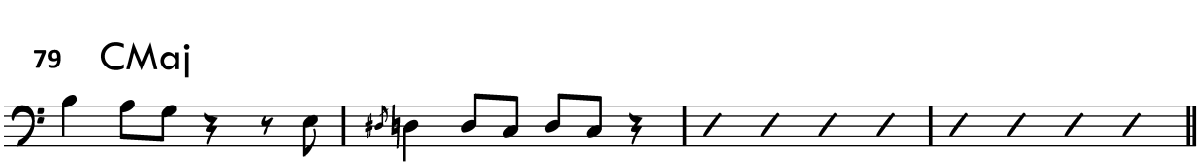

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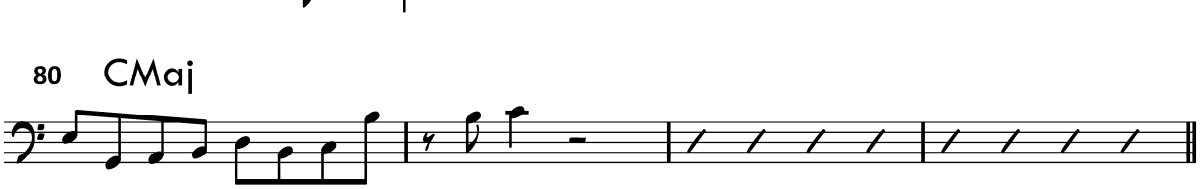

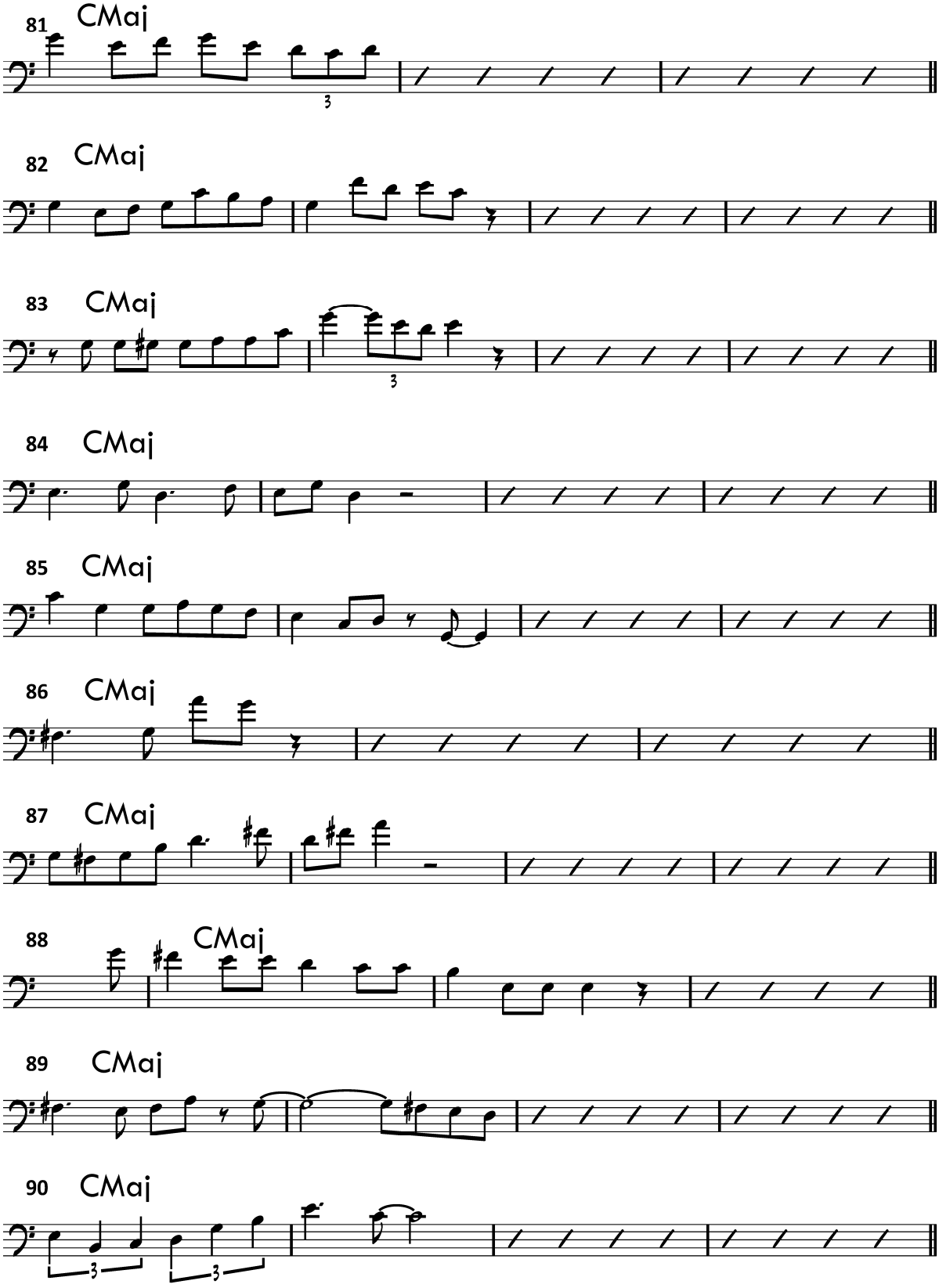
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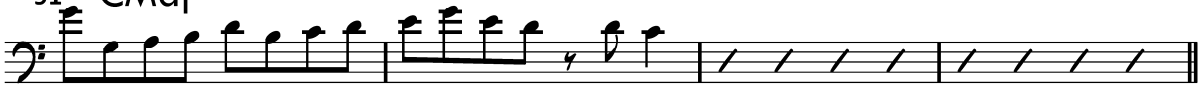

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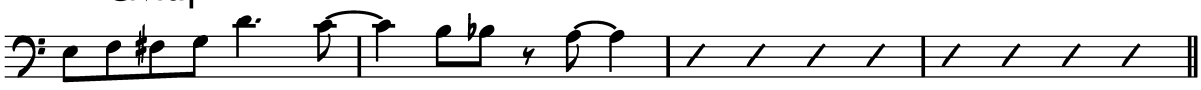

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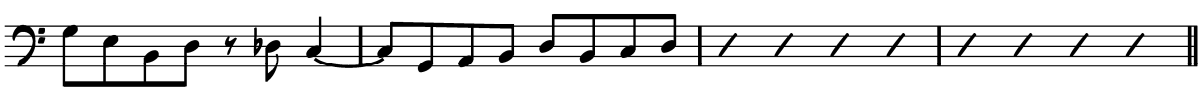

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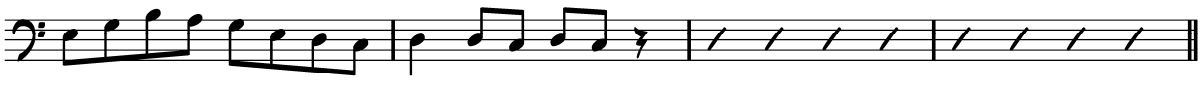

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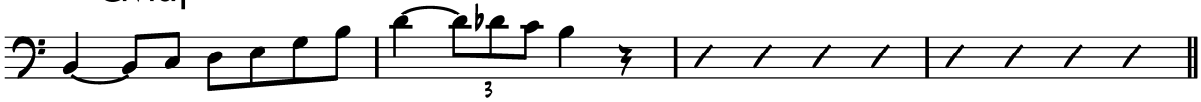

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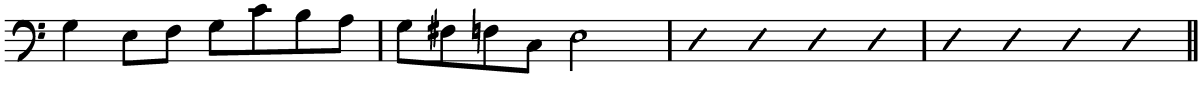

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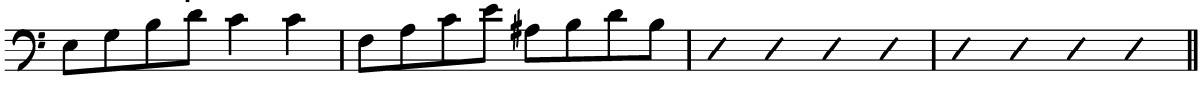

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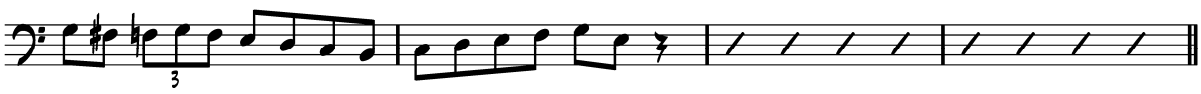

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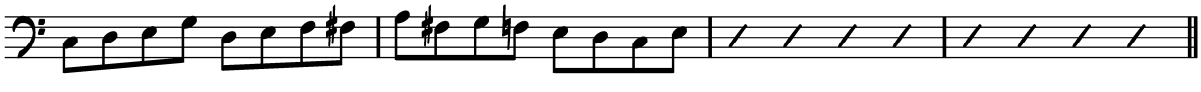

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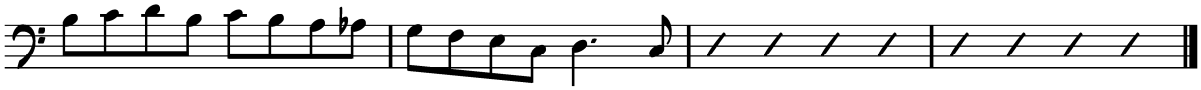

Так же рекомендуется ознакомиться со следующим материалом:

1. “Country Gardens”
2. “The William Tell Overture”
3. “Habanera” (Carmen)
4. “The Golddiggers’ Song”
5. “High Society”
6. “Don’t Be That Way”
7. “Buttons and Bows”
8. “A Bushel and a Peck”
9. “Cocktails for Two”
10. “Kerry Dance”
11. “Minute Waltz”
12. Другие популярные мелодии...

Глава 4

Минорный оборот II-V^7 в бибопе

Следуя примеру таких мастеров как Диззи Гиллеспи, Чарли Паркер, Джей Джей Джонсон и Бад Пауэл мы рассмотрим последовательность **II-V^7** в миноре как сочетание пролууменьшенного аккорда на второй ступени и альтерированного доминантсептаккорда на пятой.

Как и предыдущие, примеры приведённые в этой главе были транскрибированы с известных записей. Их так же рекомендуется играть во всех тональностях, темпах, и т.д..

Довольно часто исполнители включают этот оборот в мажорную последовательность **III-VI-II-V^7** где полууменьшенный аккорд оказывается на 3-й ступени, а альтерированный на 6-й:

$$D\emptyset \;|\; G_7{}^{\#9} \;|\; C\text{-} \;|\; F_7 \;|\; B\flat\,\Delta \;|\; B\flat\,\Delta$$

Наиболее часто такой ход можно встретить в следующих примерах:

1. “Stella by Starlight” (последние 6 тактов),
2. “The Nearness of You” (последние 6 тактов),
3. “I Love You” (последние 6 тактов),
4. “Speak Low” (последние 6 тактов),
5. “Soul Eyes” (последние 6 тактов),
6. “Valse Hot” (последние 6 тактов),
7. “Along Came Betty” (последние 6 тактов),
8. “Stamblemates” (последние 6 тактов),
9. “Are You Real” (последние 6 тактов),
10. “I’ll Remember April” (последние 6 тактов).

125 паттернов на минорный оборот II-V^7

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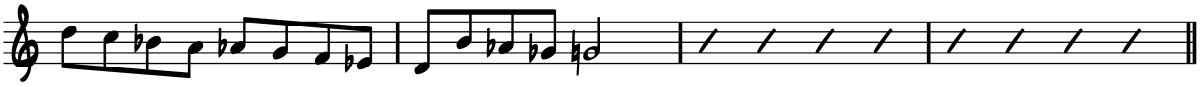

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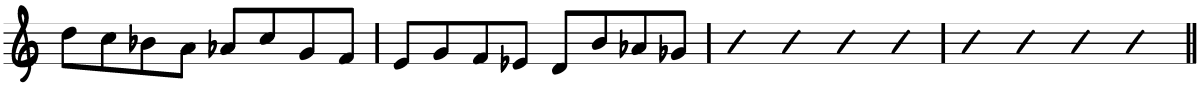

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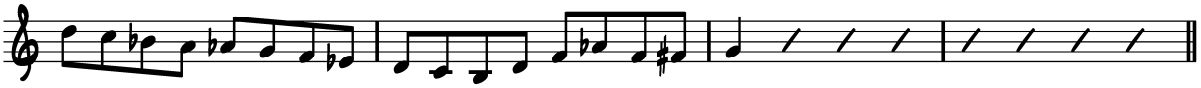

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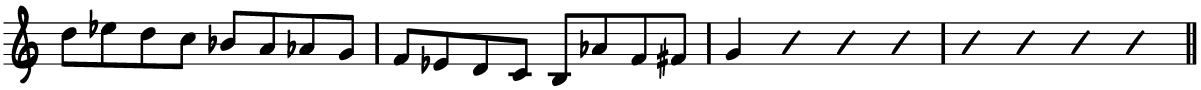

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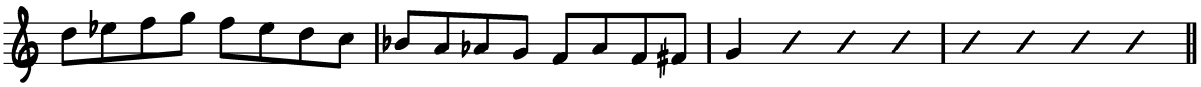

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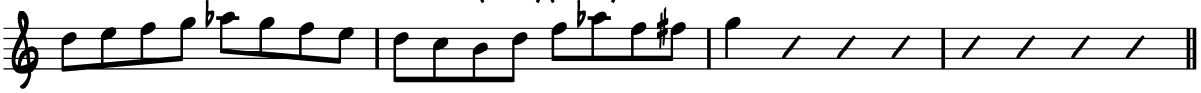

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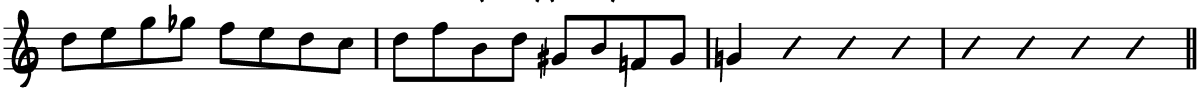

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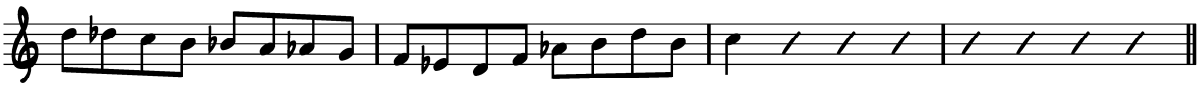

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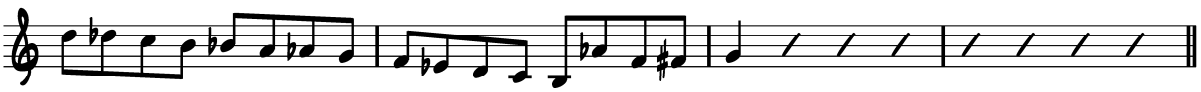

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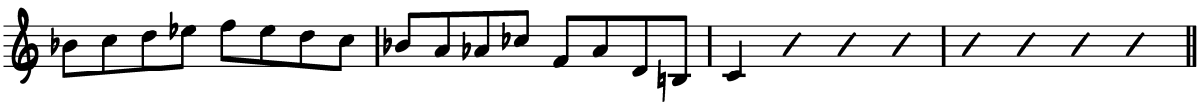

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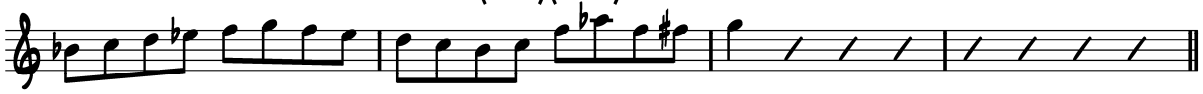

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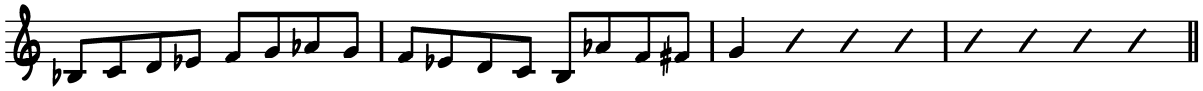

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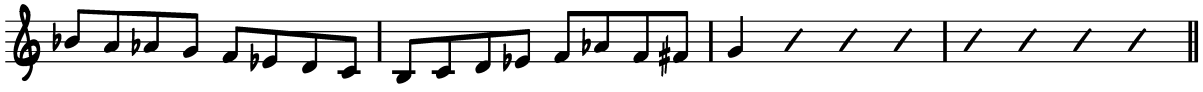

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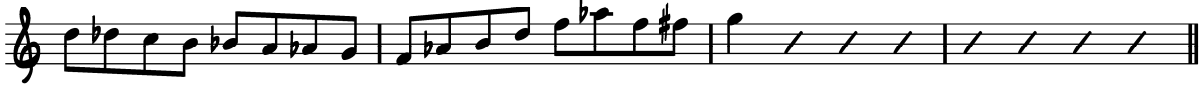

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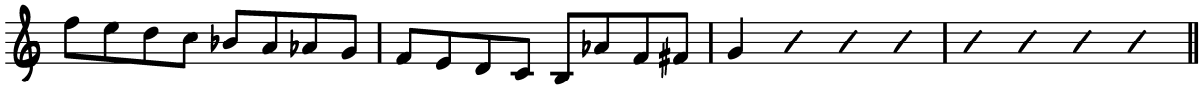

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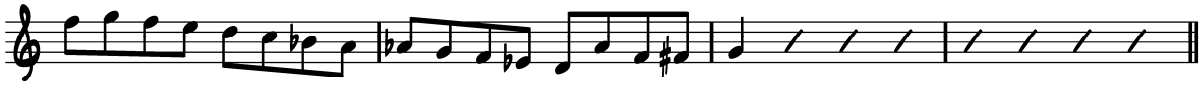

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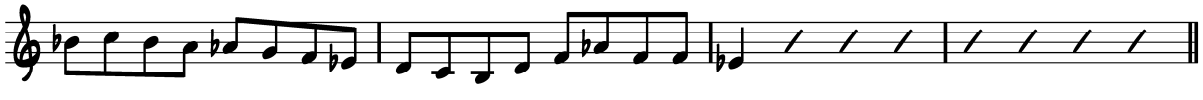

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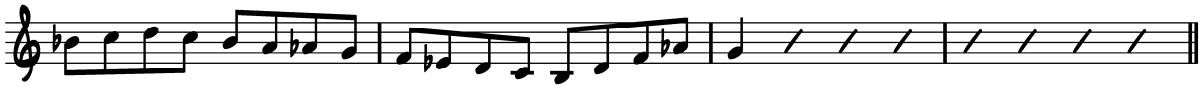

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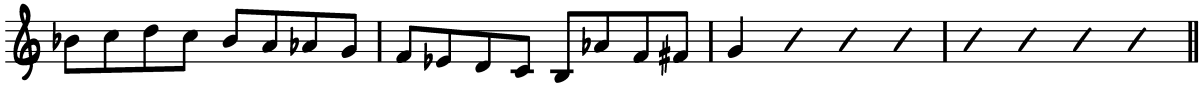

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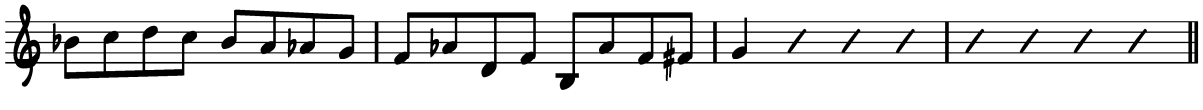

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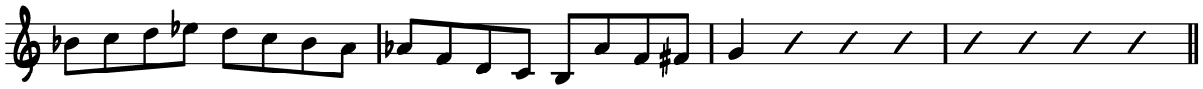

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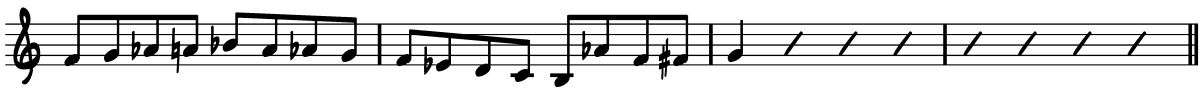

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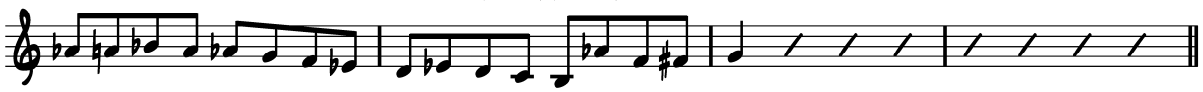

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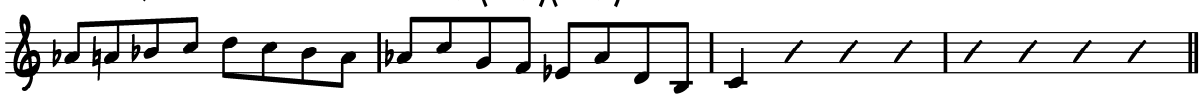

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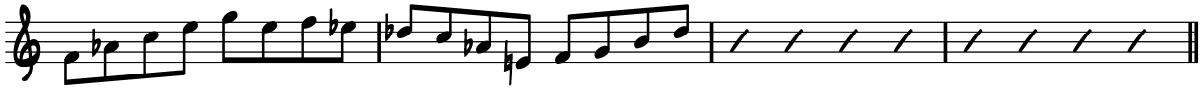

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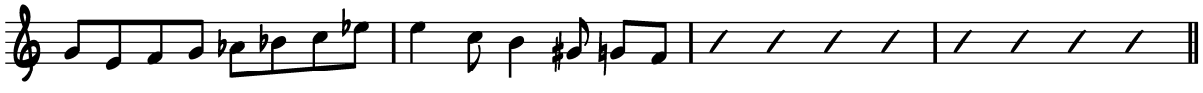

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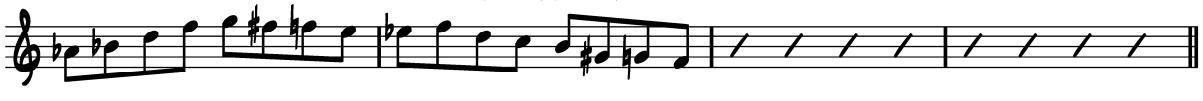

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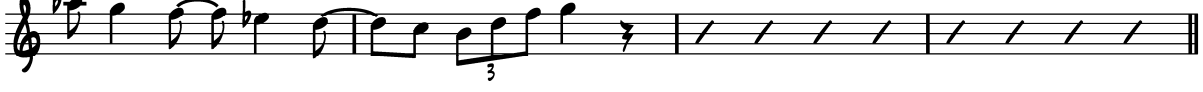

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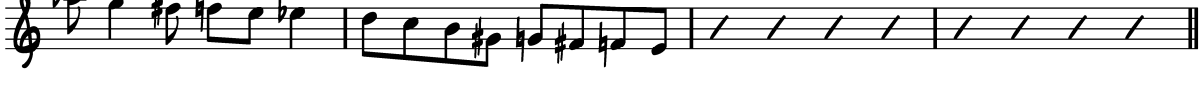

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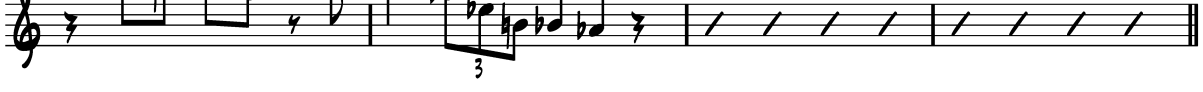

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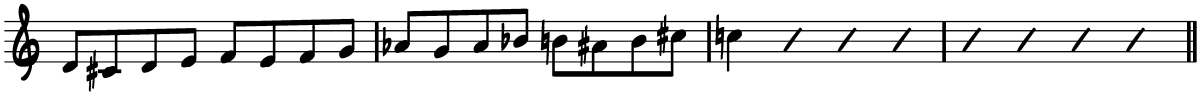

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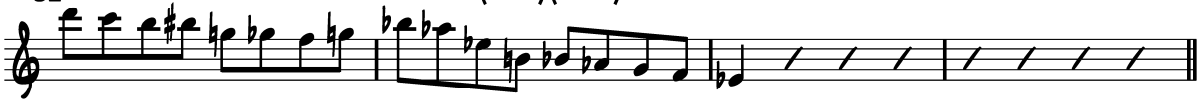

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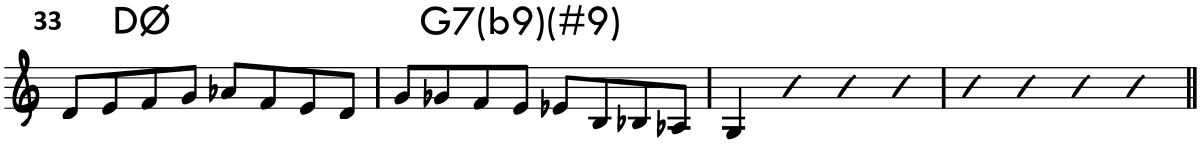

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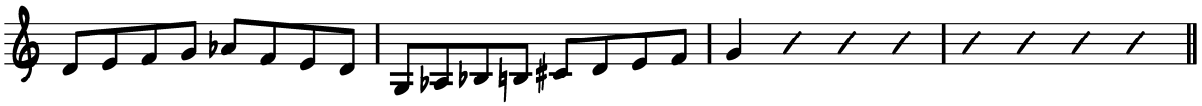

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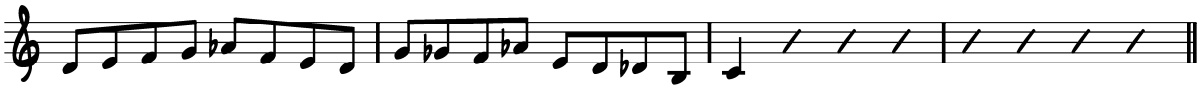

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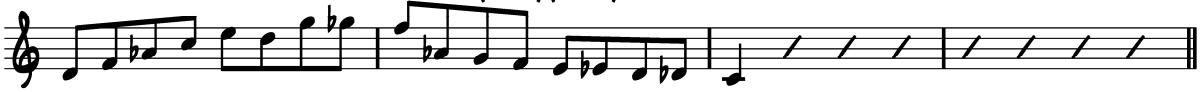

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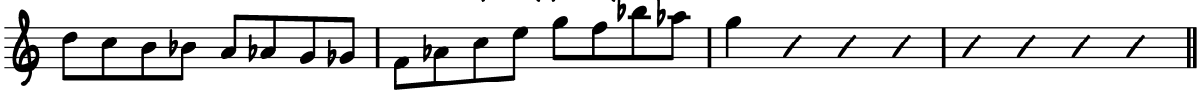

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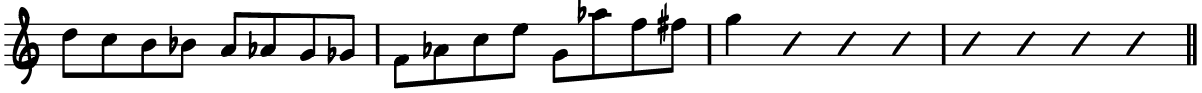

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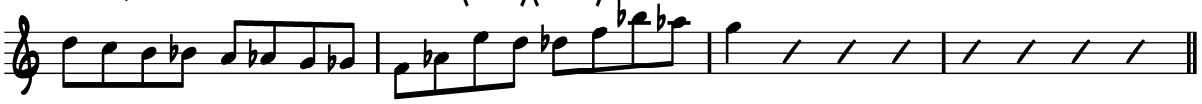

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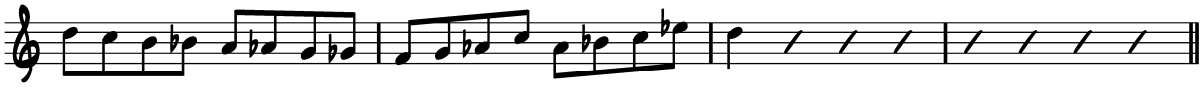

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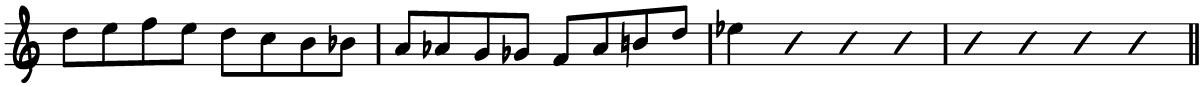

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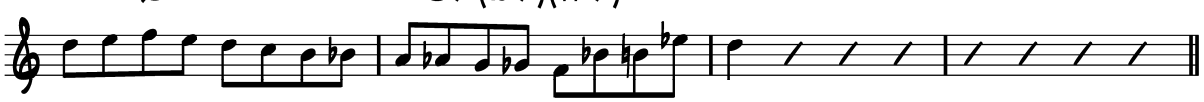

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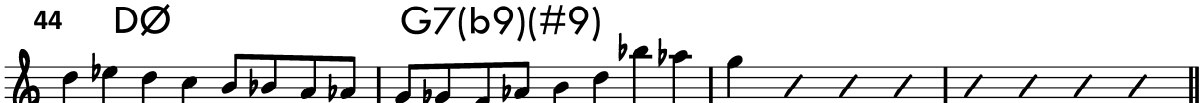

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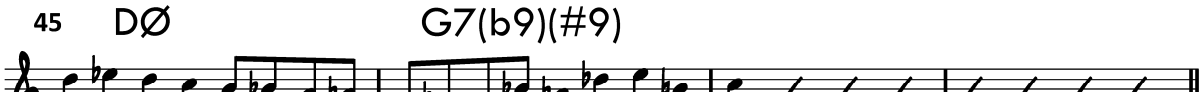

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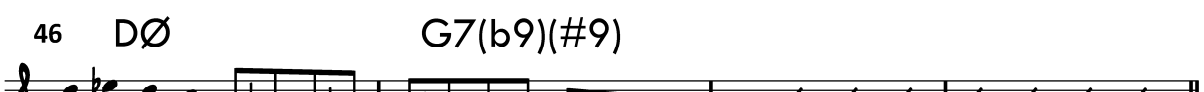

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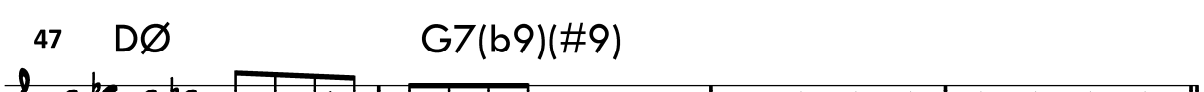

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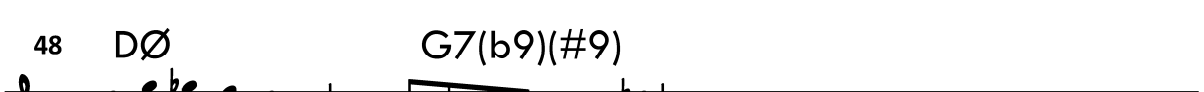

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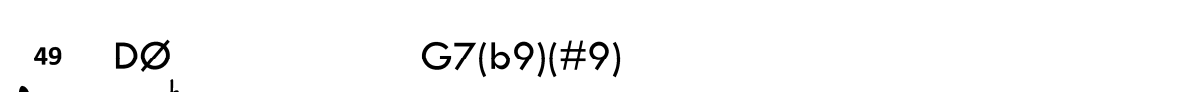

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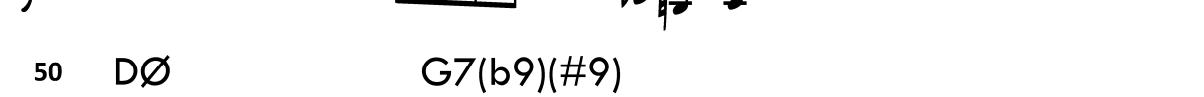

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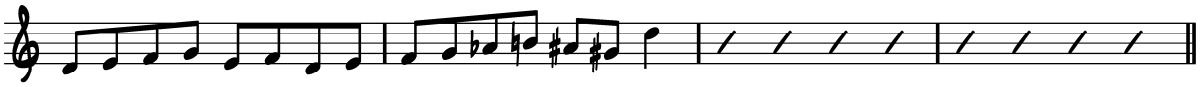

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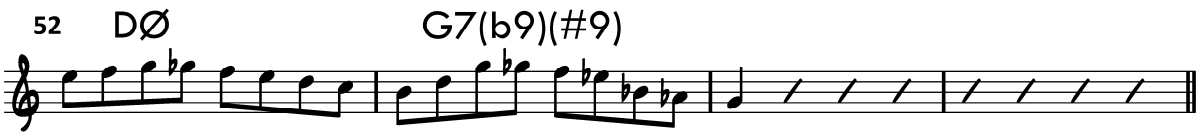

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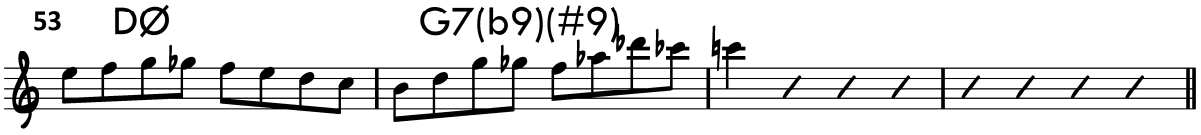

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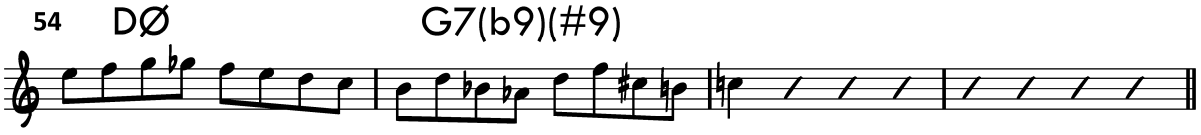

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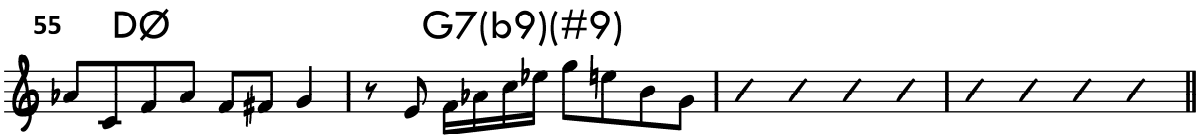

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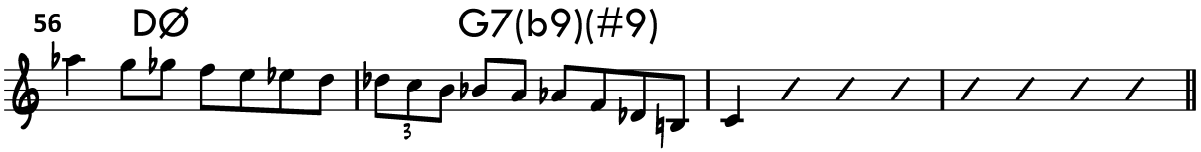

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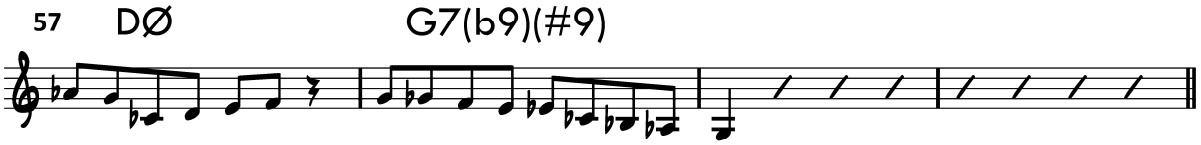

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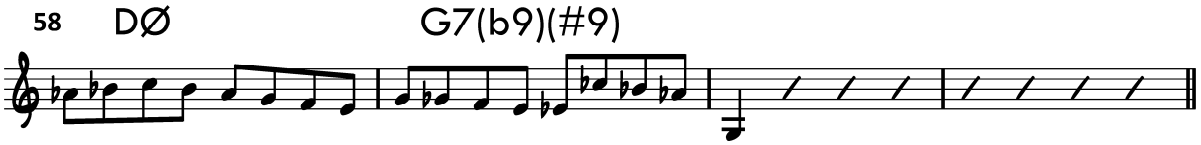

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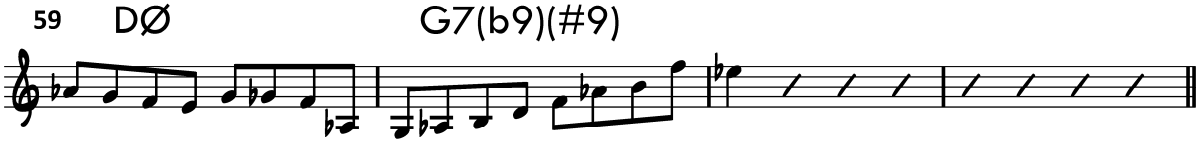

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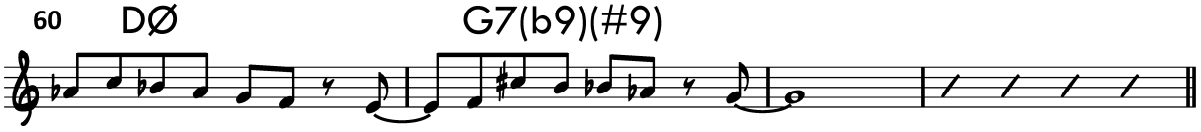

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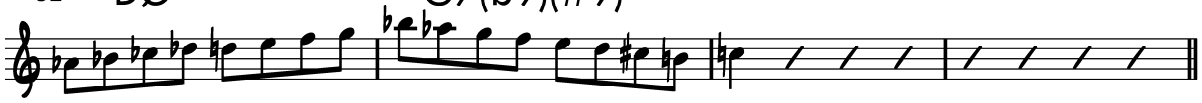

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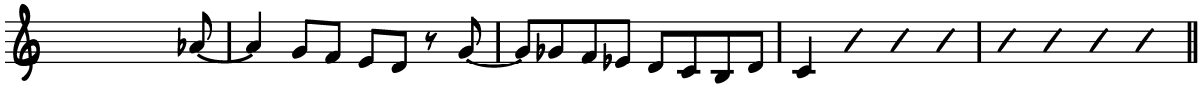

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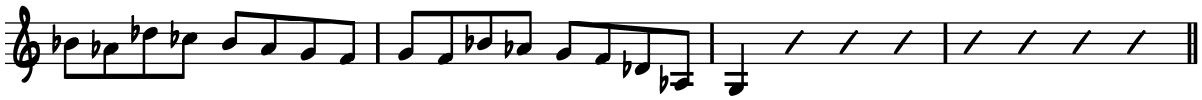

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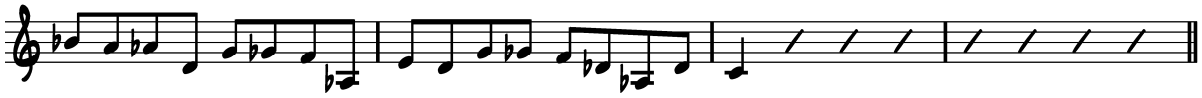

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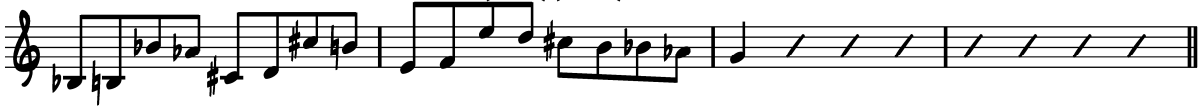

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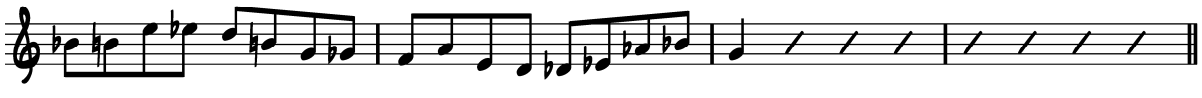

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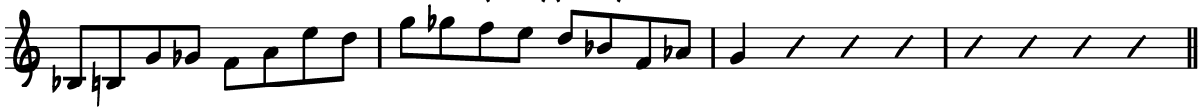

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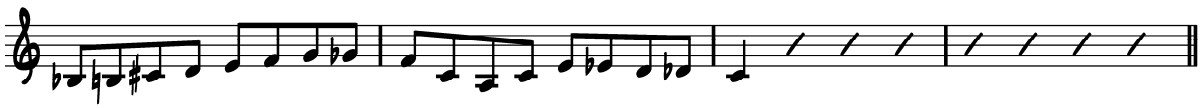

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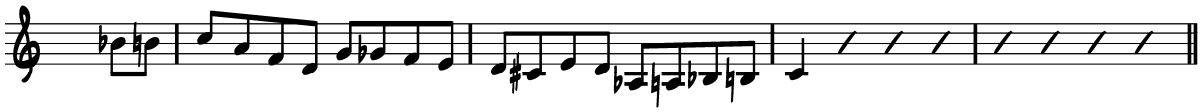

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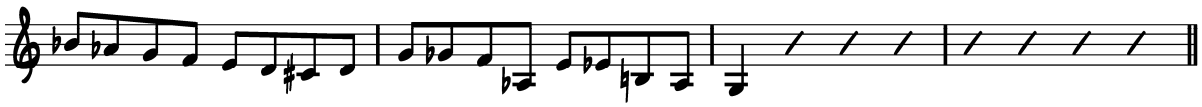

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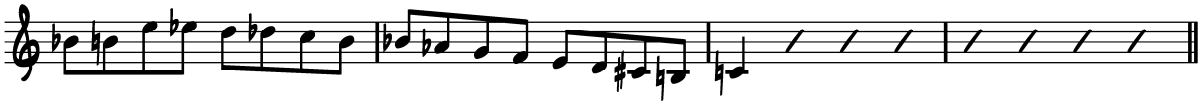

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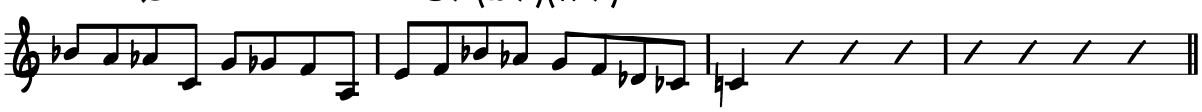

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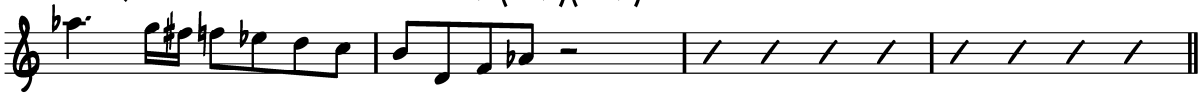

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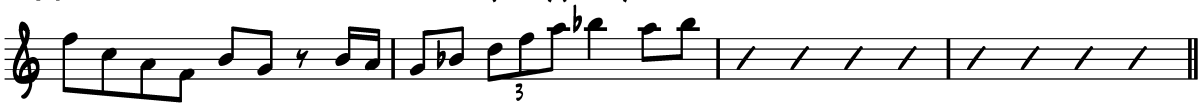

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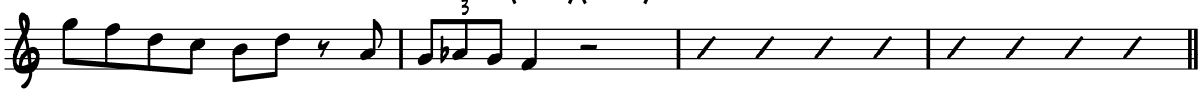

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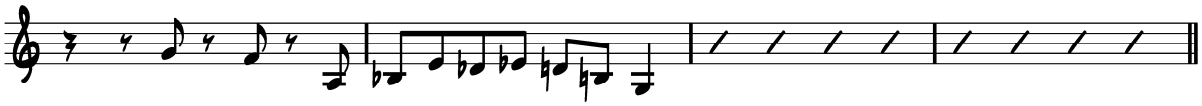

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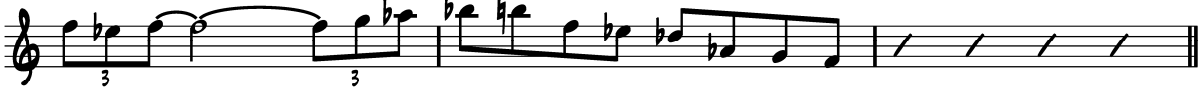

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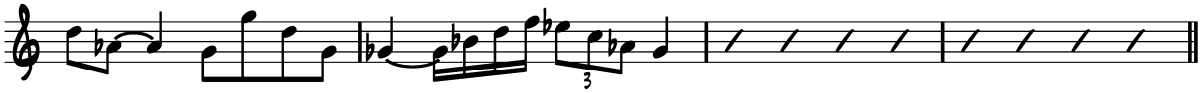

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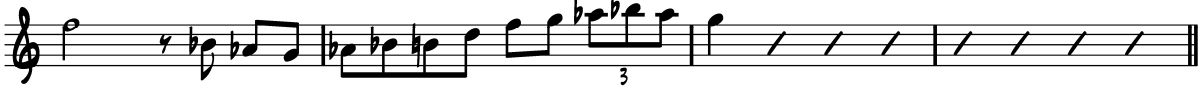

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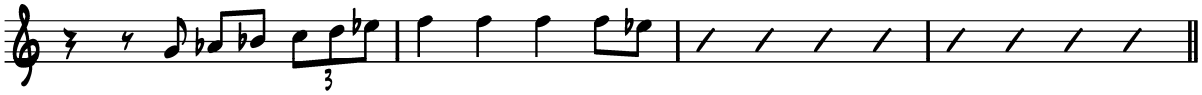

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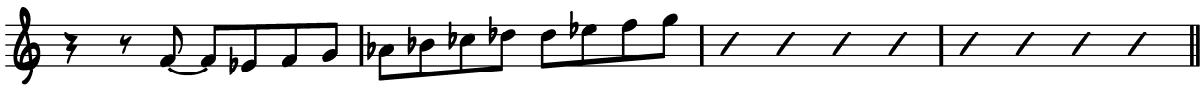

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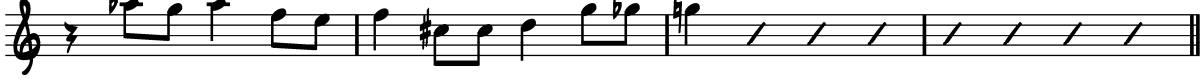

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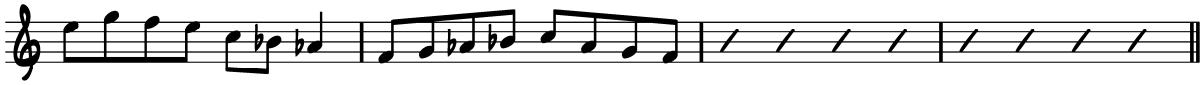

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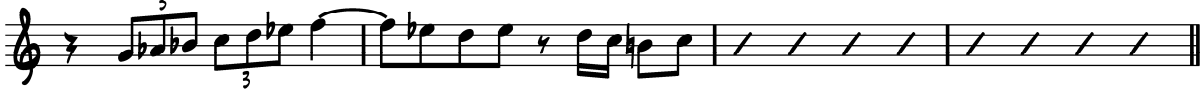

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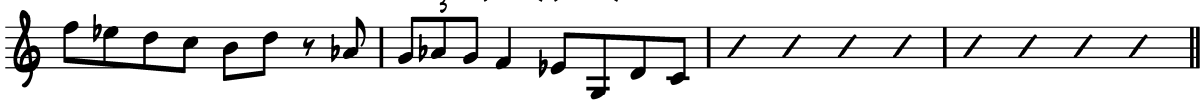

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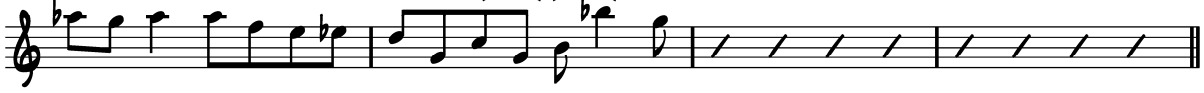

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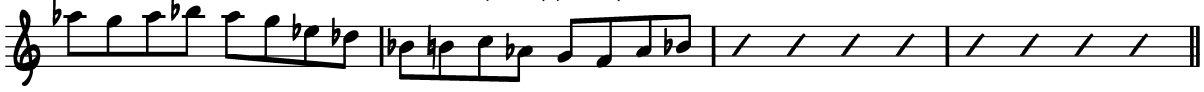

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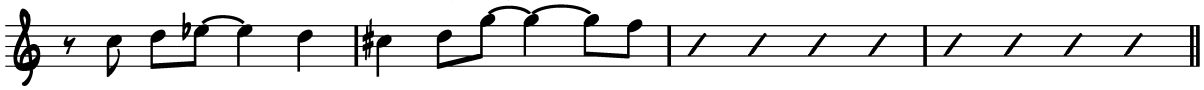

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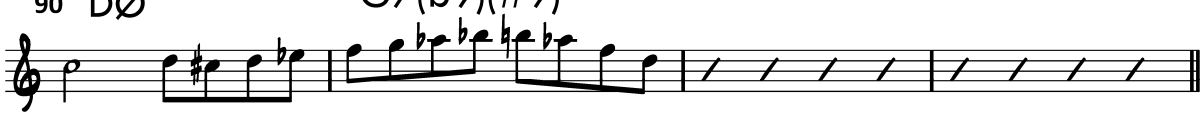

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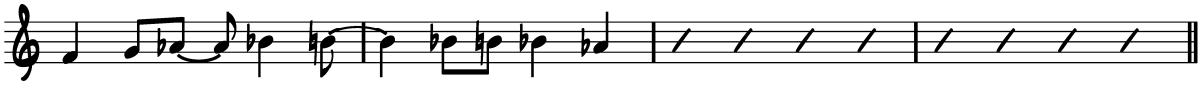

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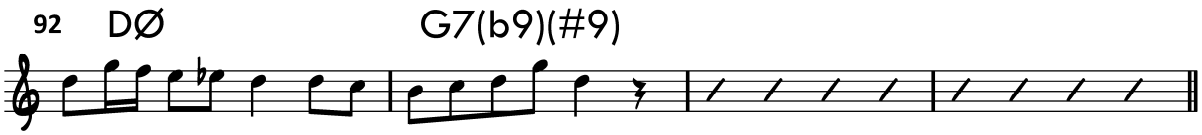

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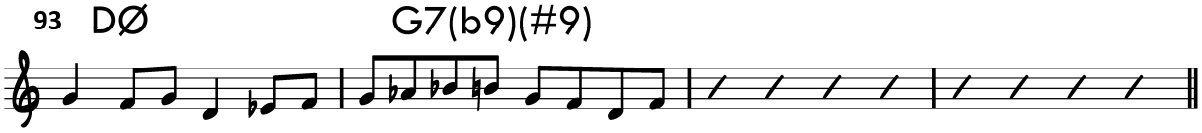

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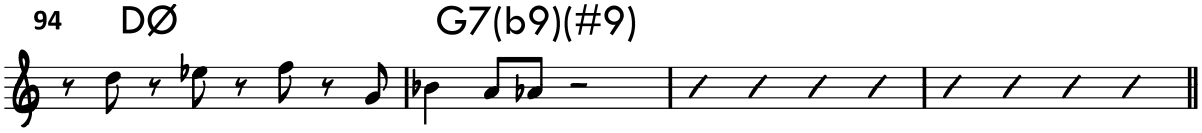

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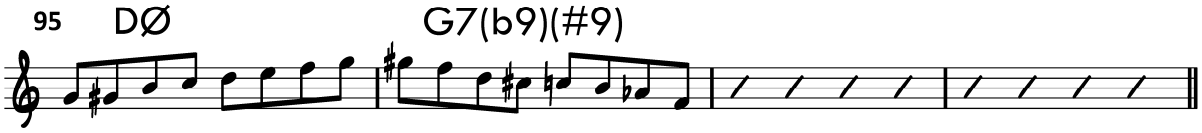

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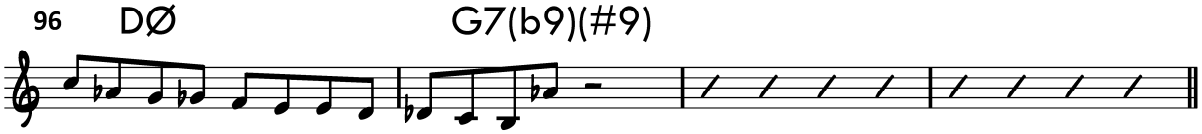

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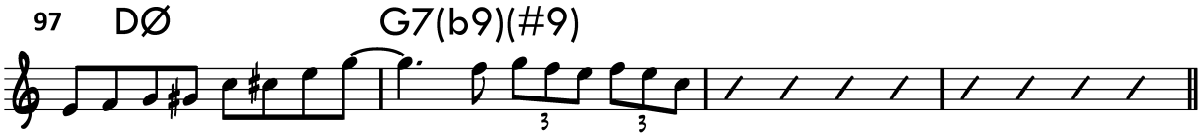

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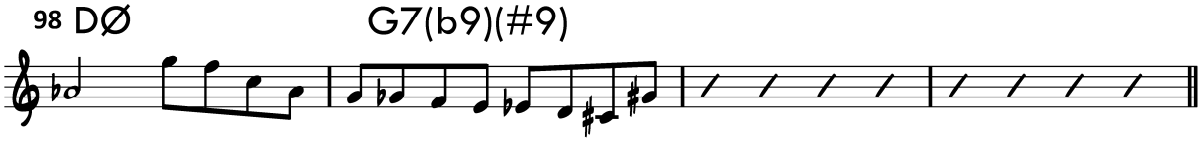

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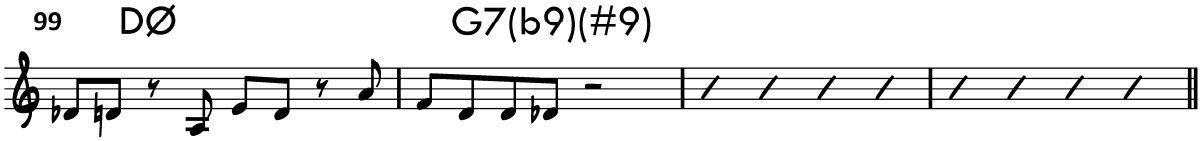

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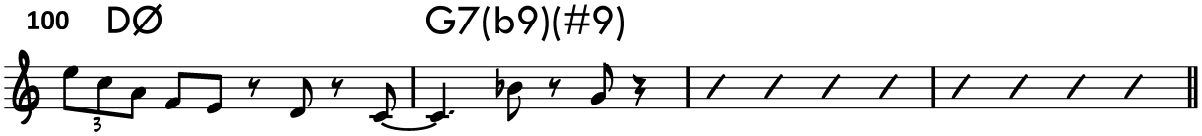

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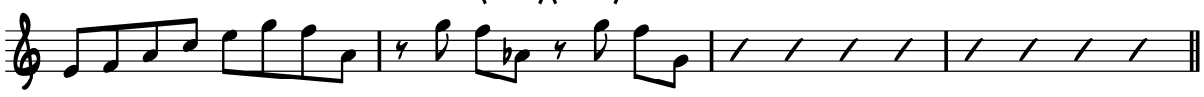

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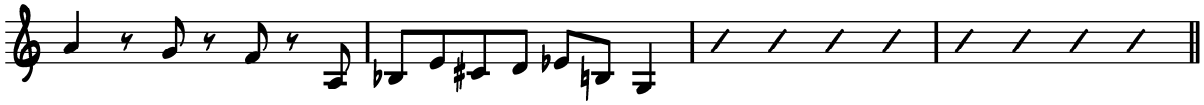

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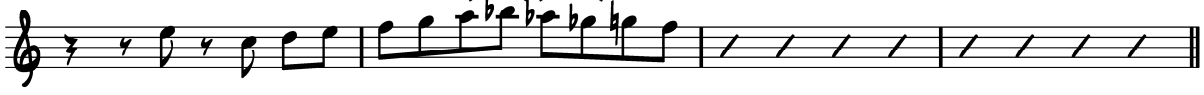

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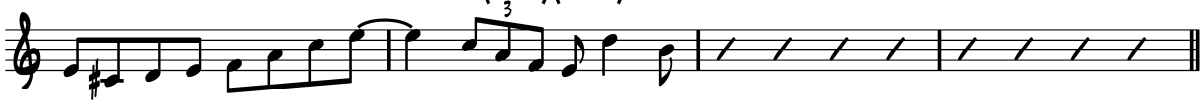

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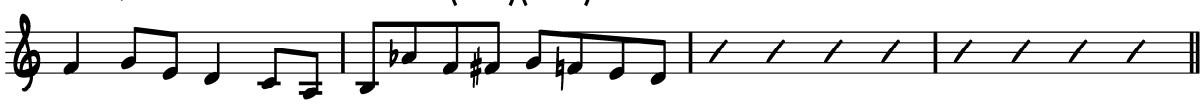

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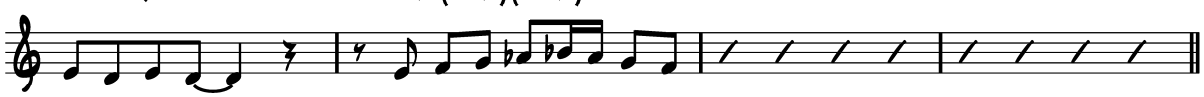

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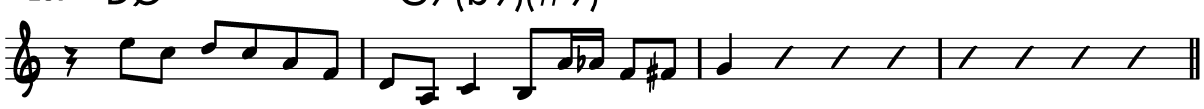

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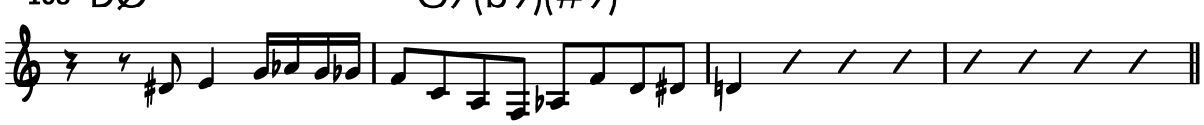

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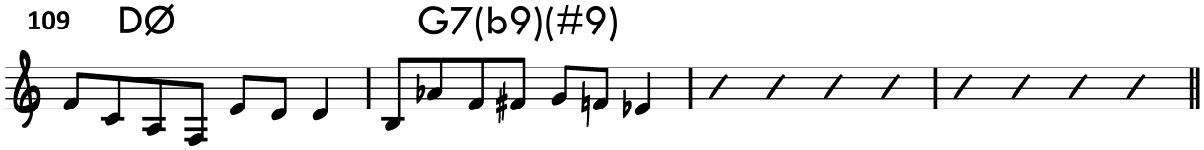

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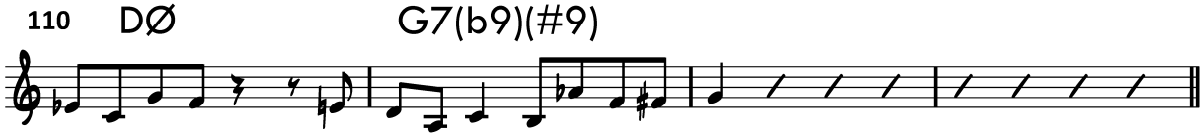

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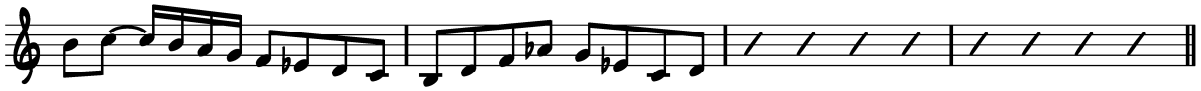

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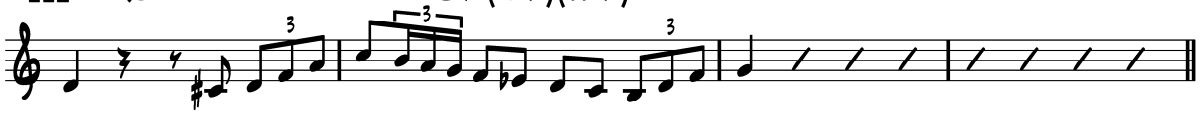

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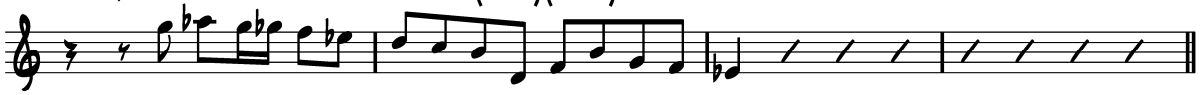

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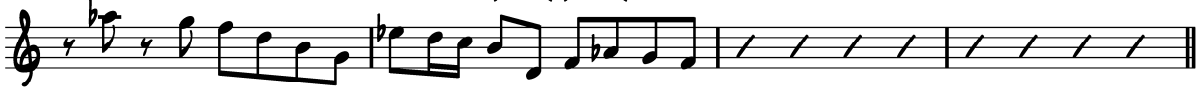

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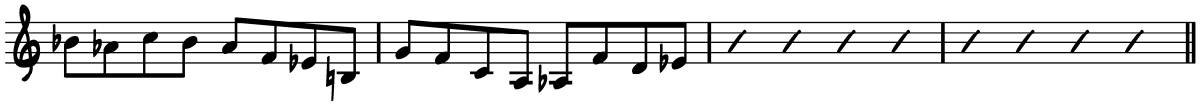

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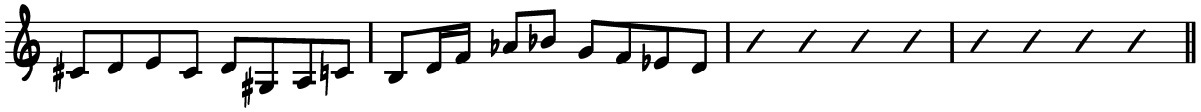

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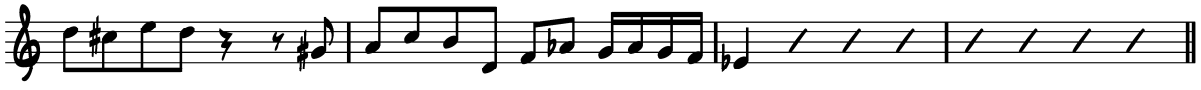

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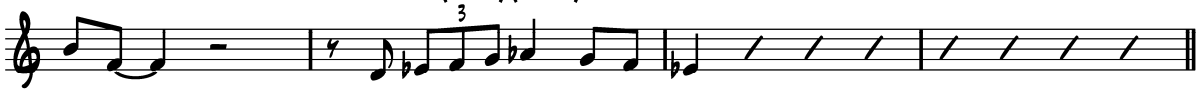

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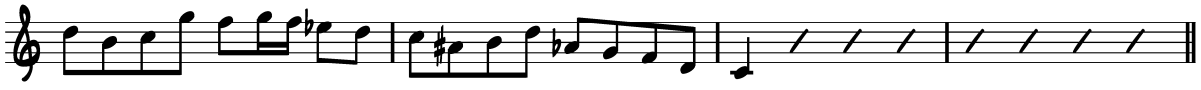

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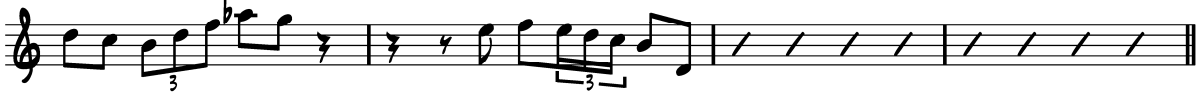

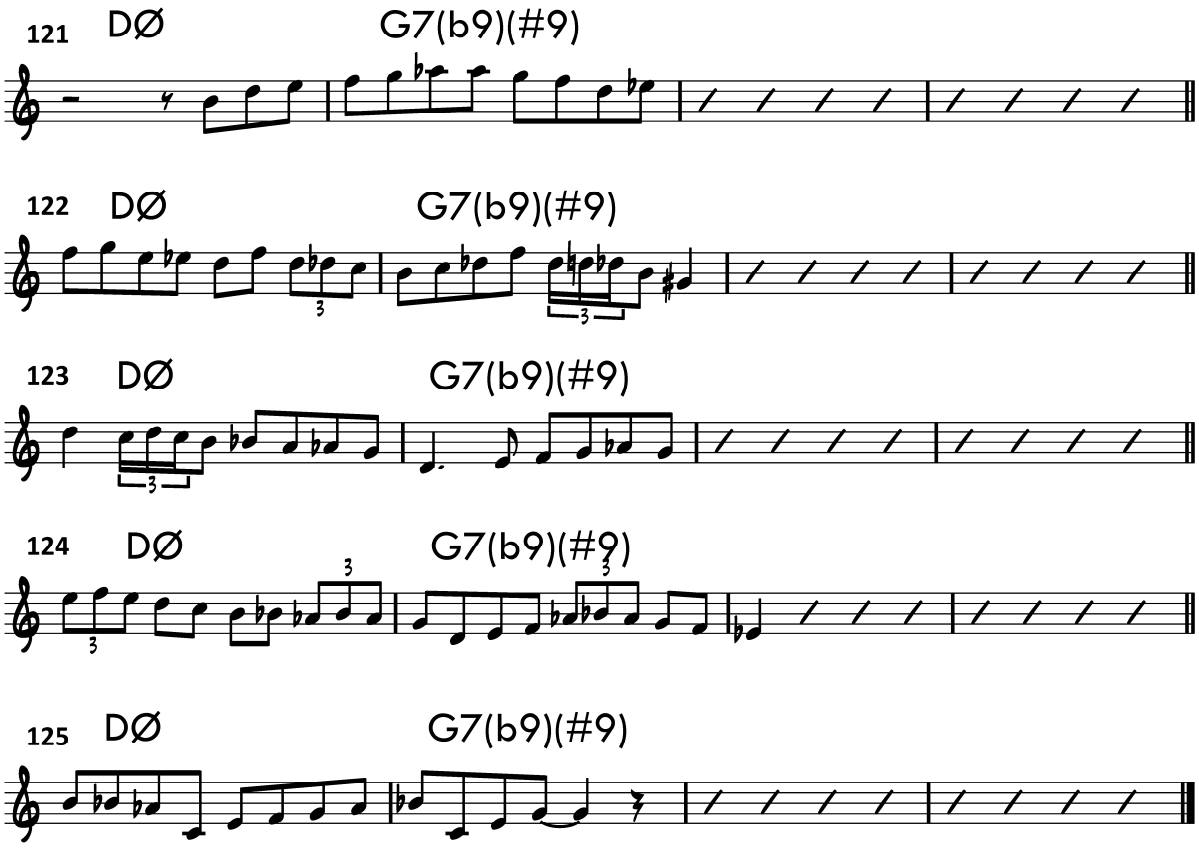
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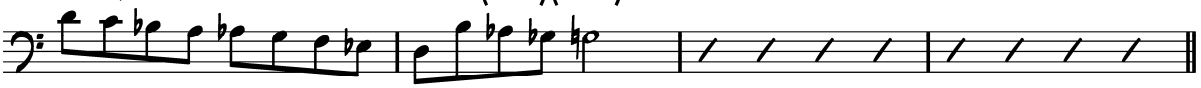

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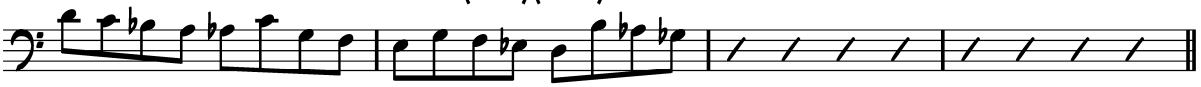

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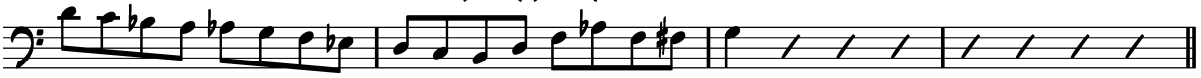

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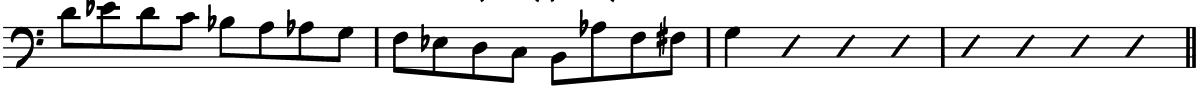

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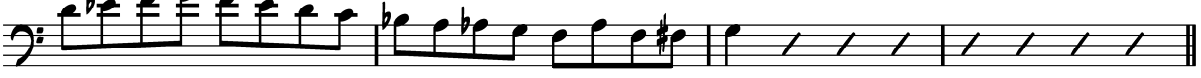

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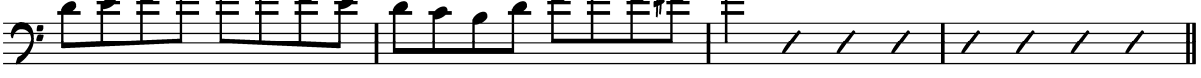

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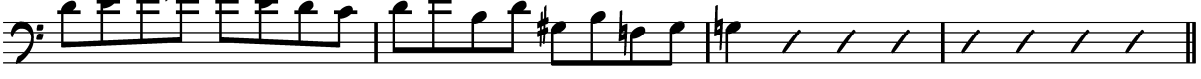

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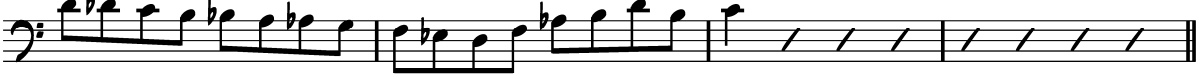

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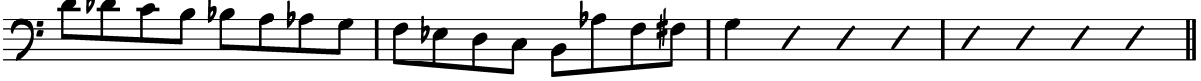

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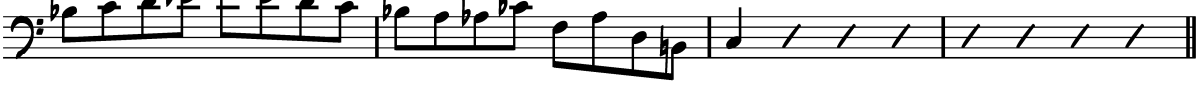

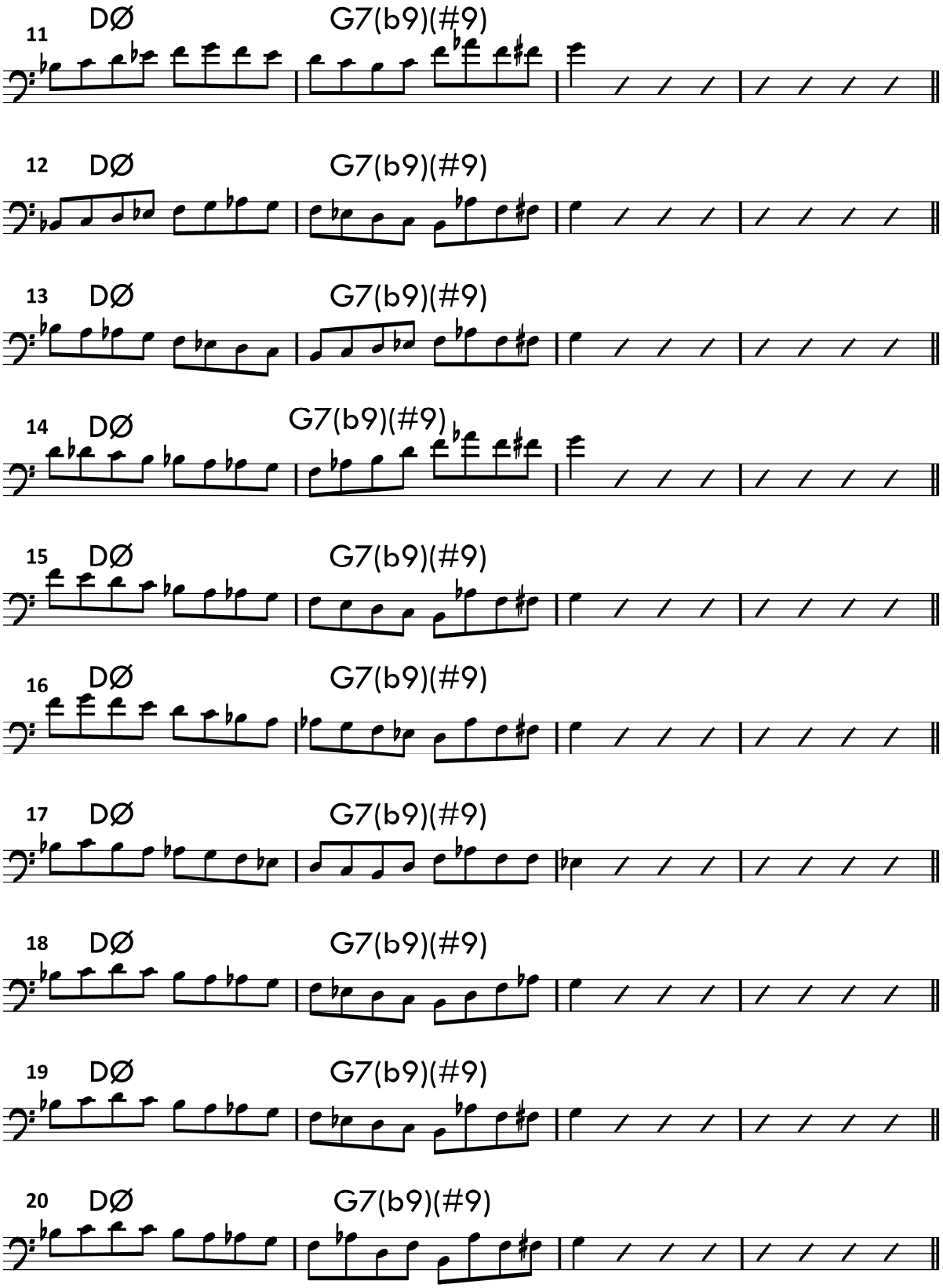
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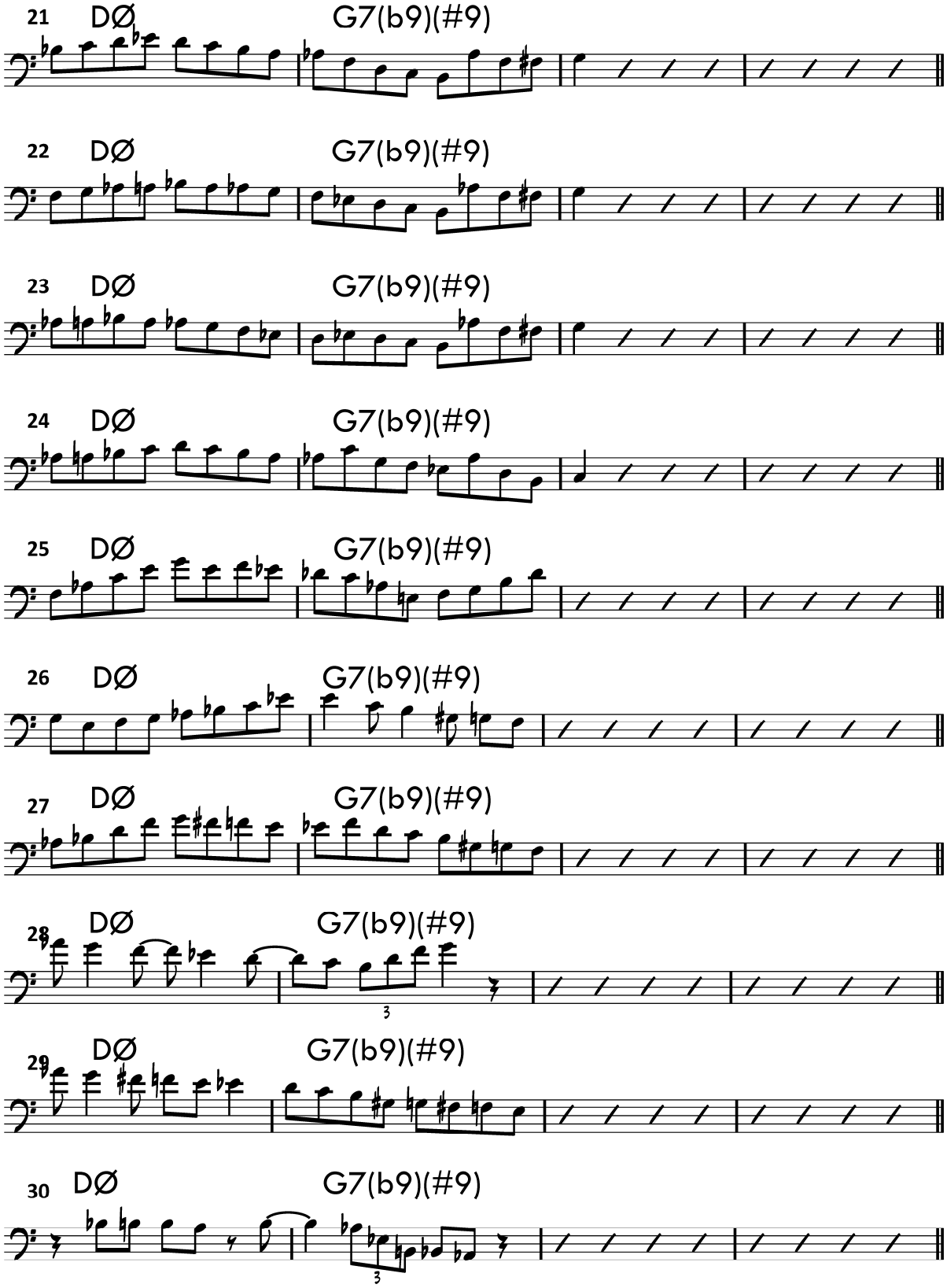
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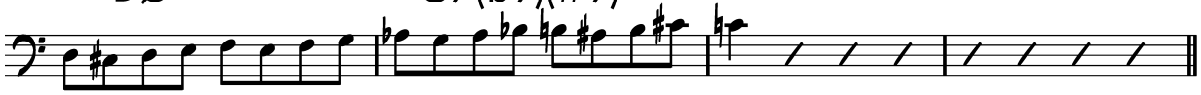

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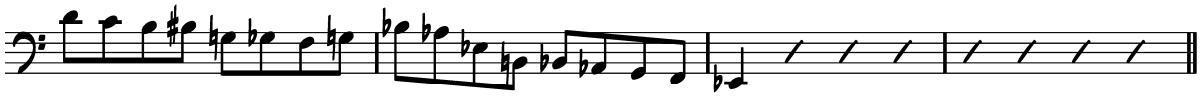

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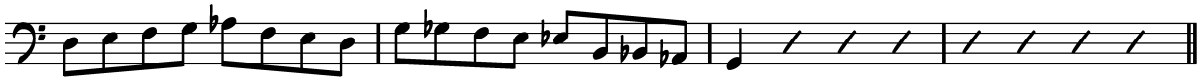

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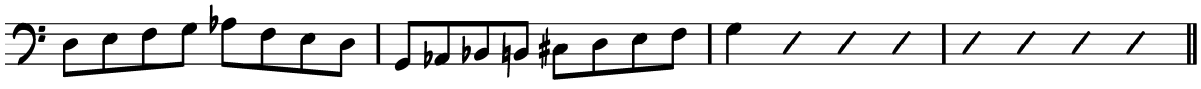

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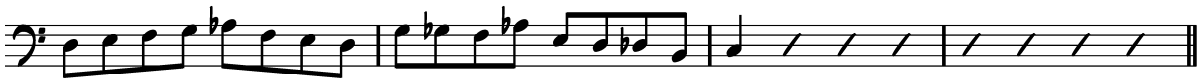

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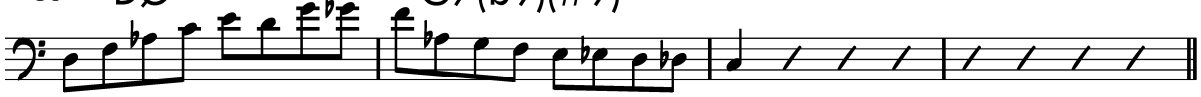

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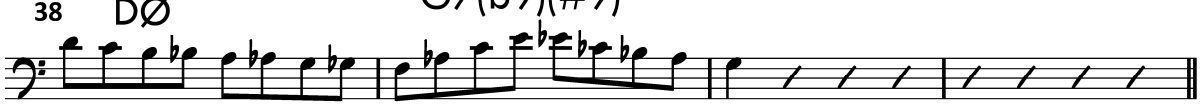

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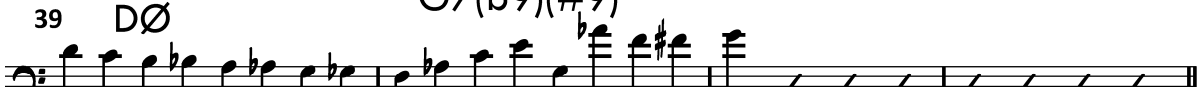

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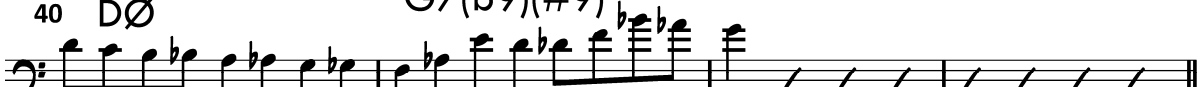

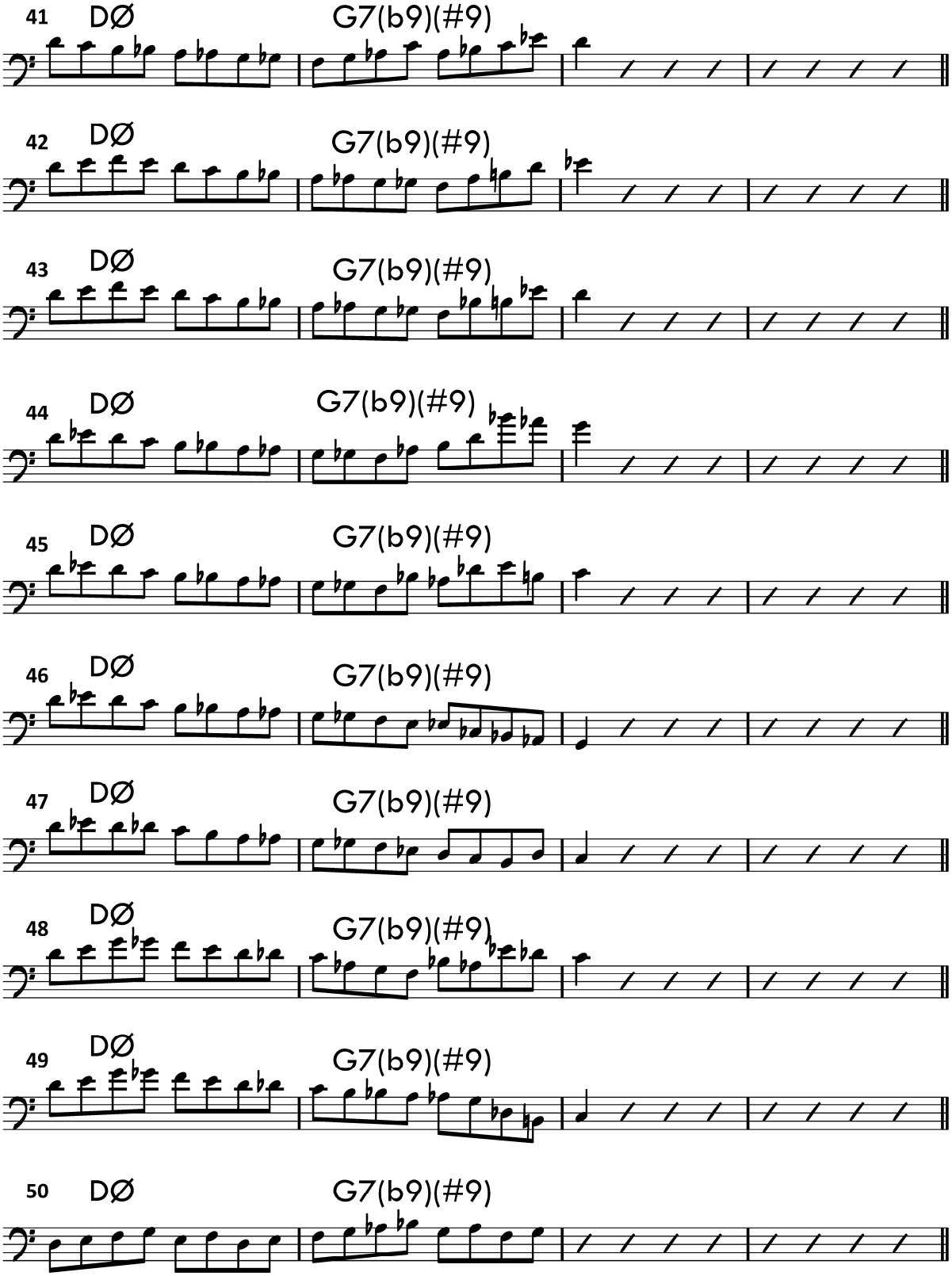
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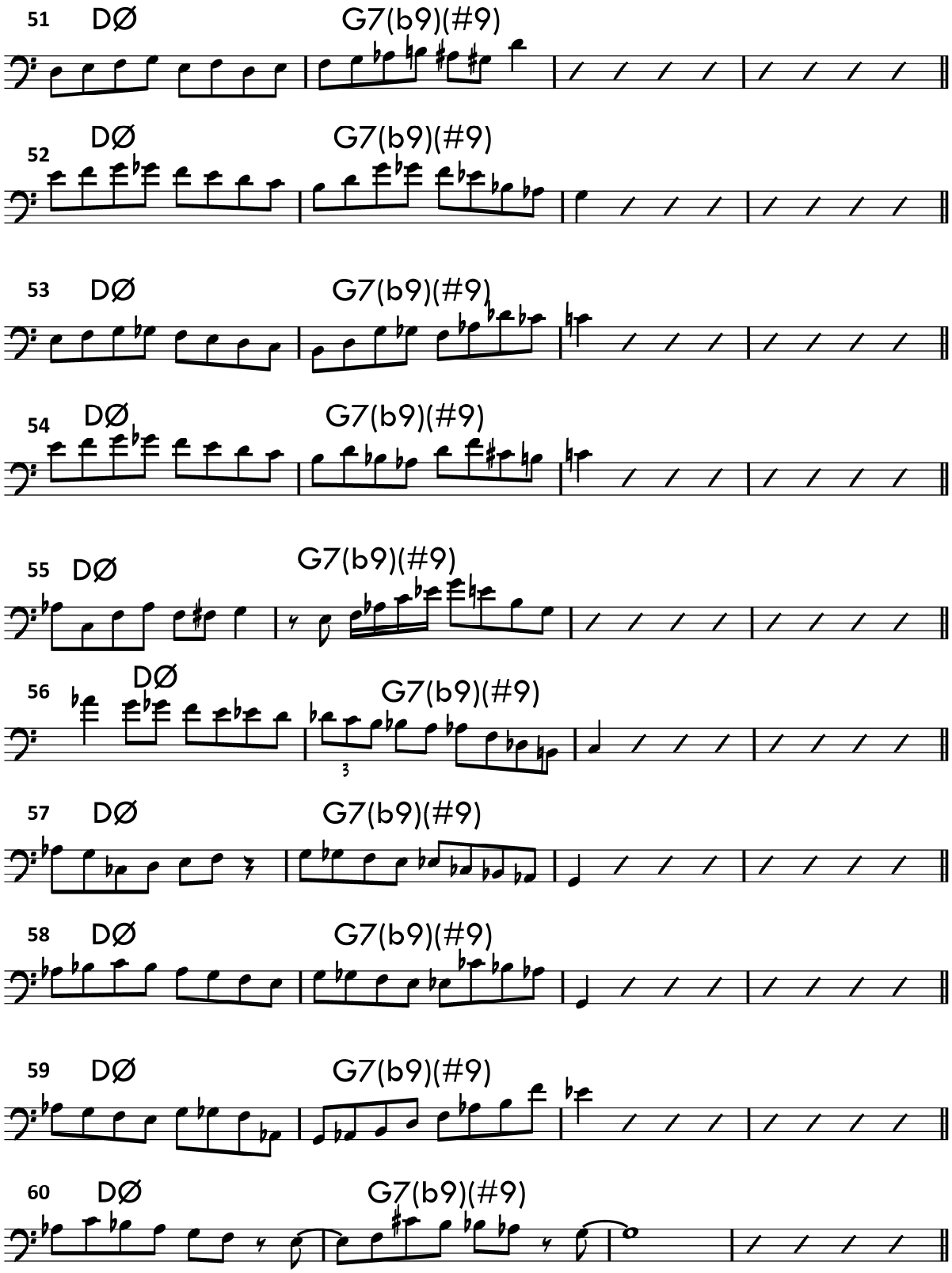
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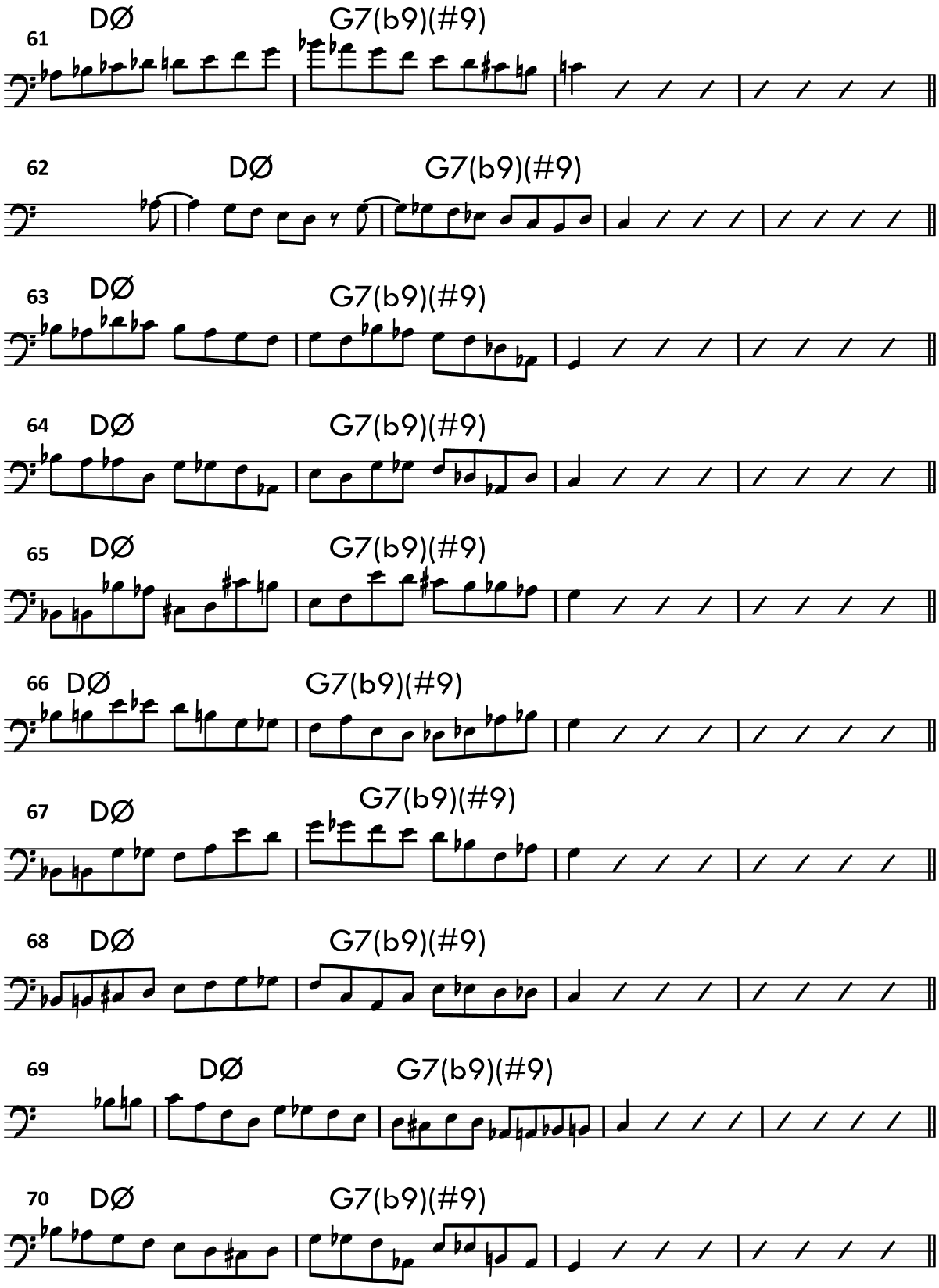
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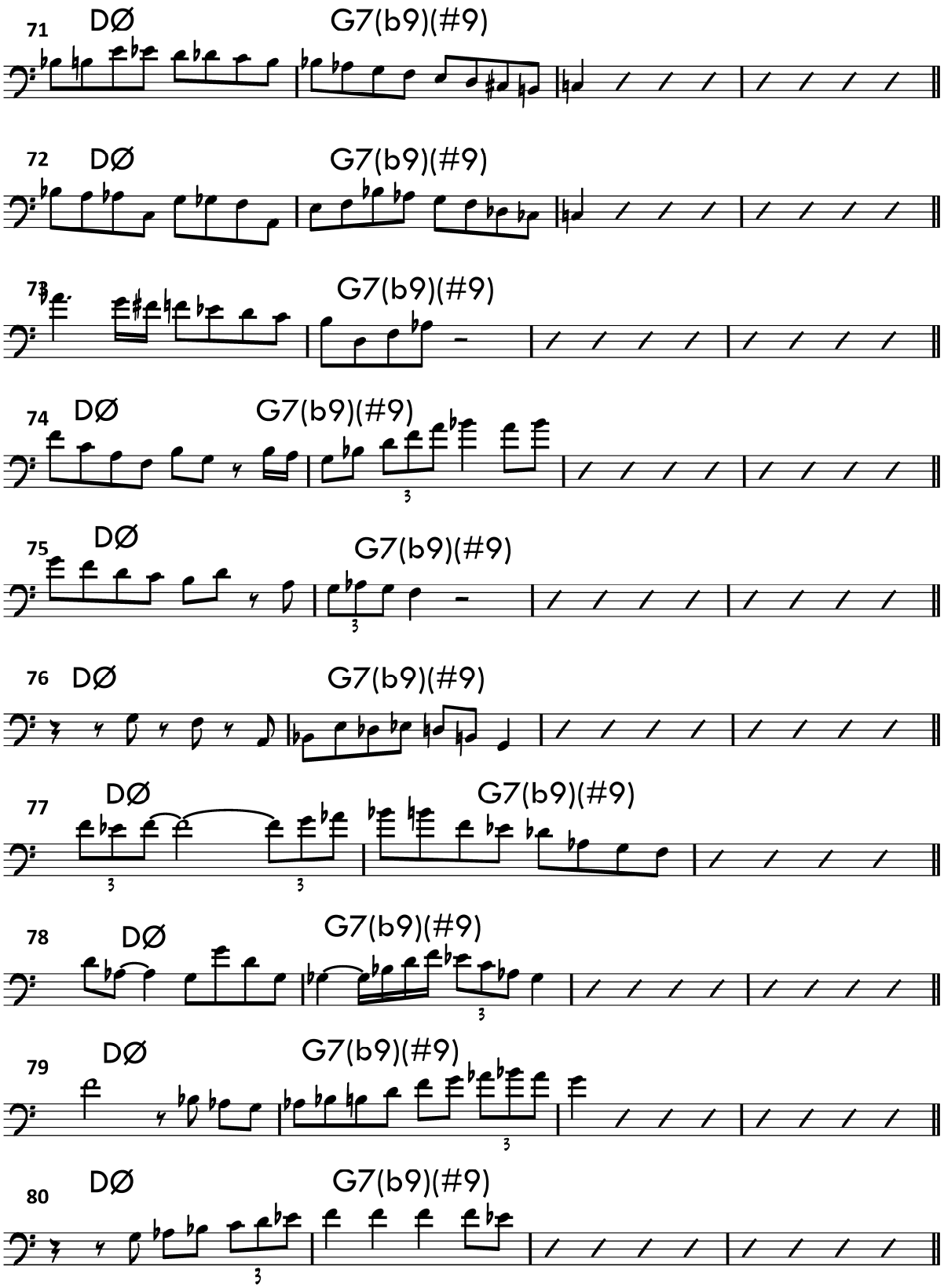
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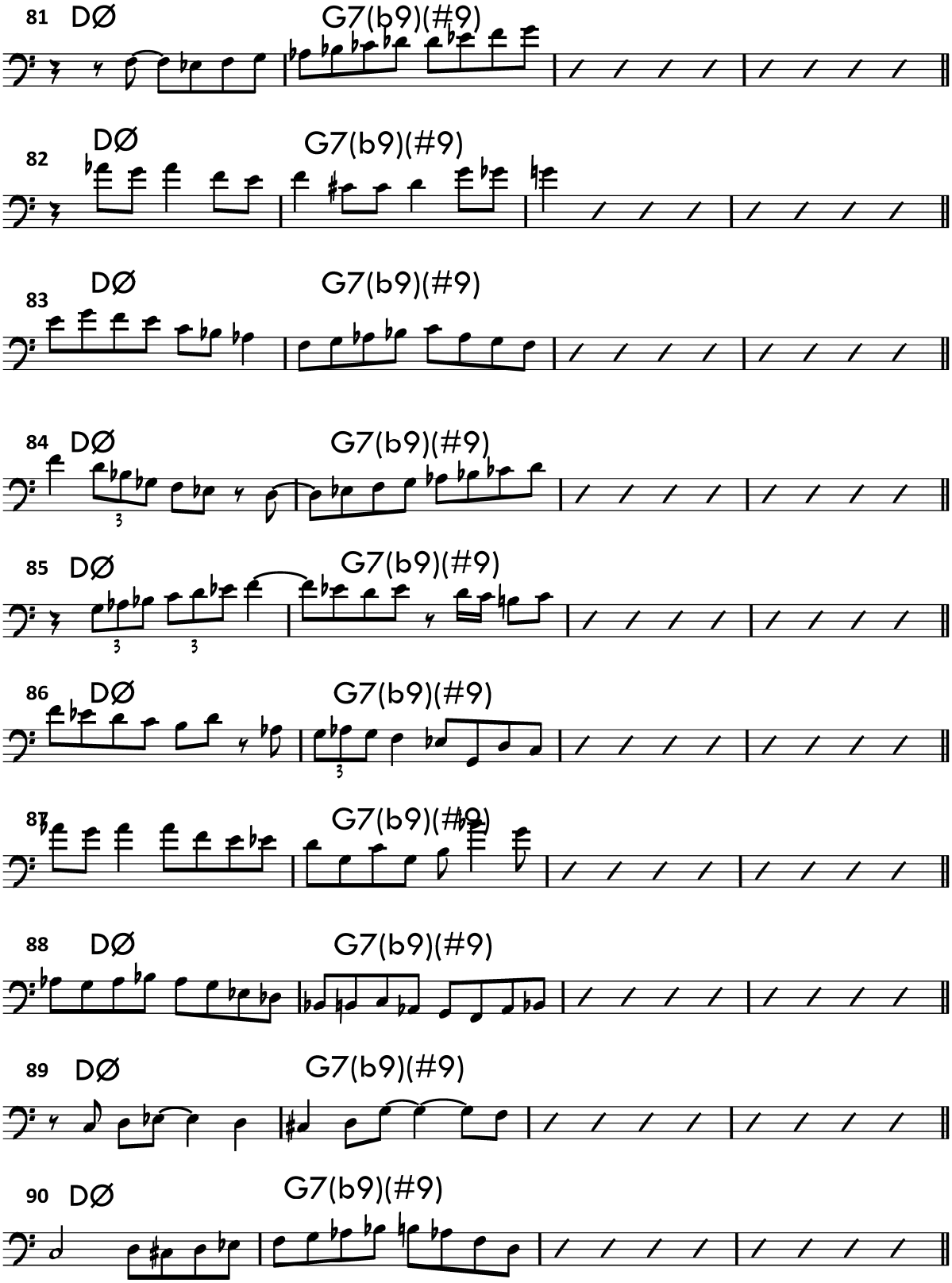
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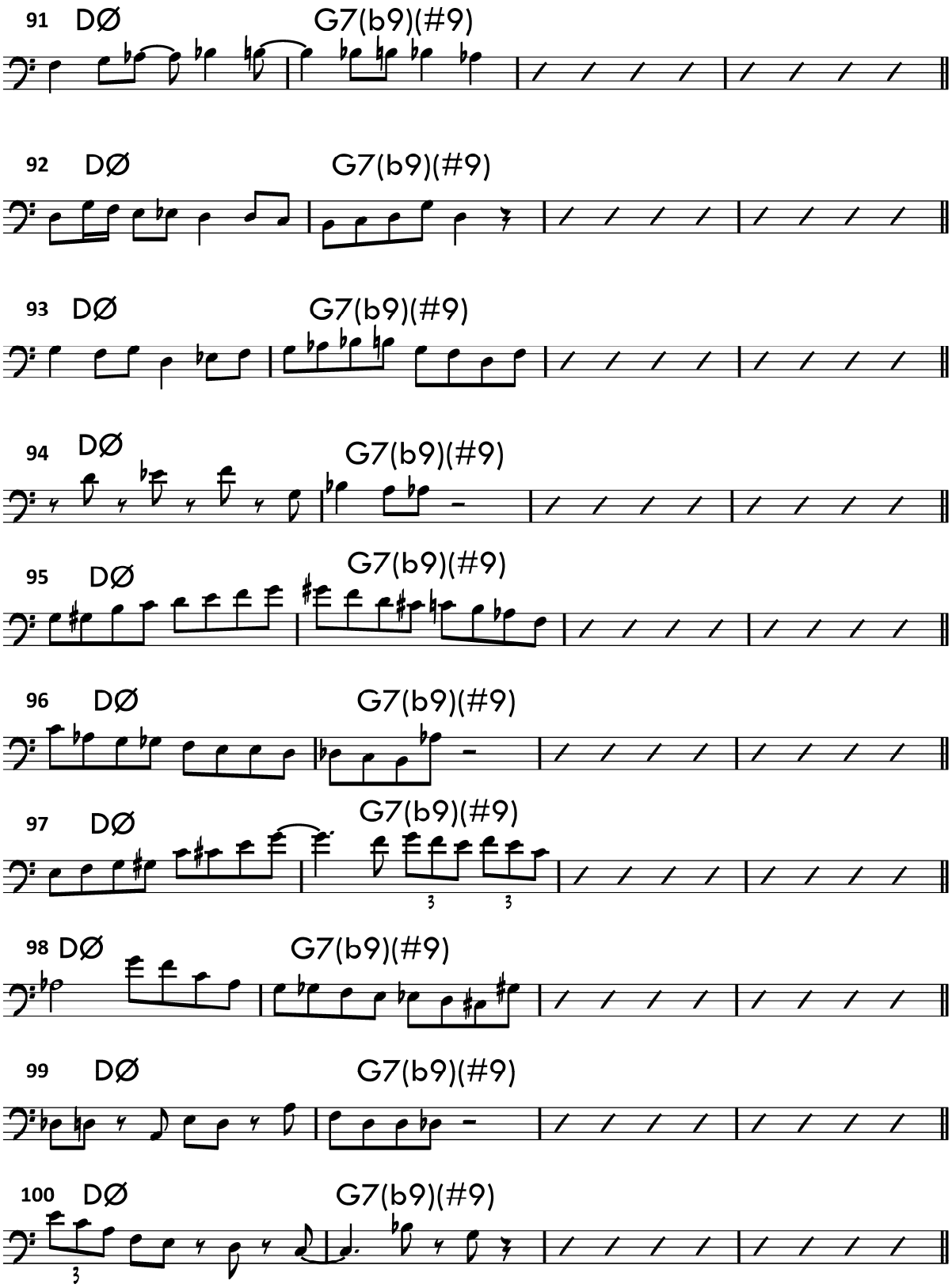
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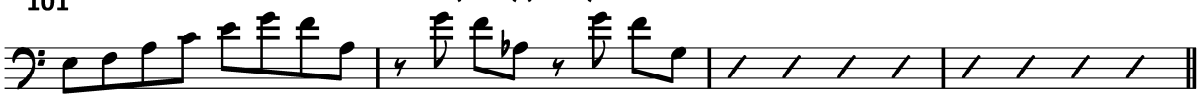

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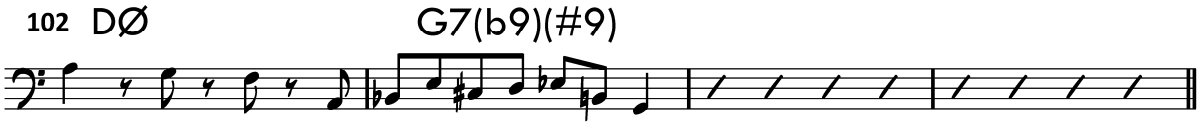

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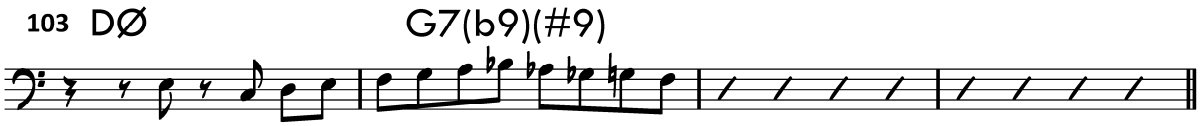

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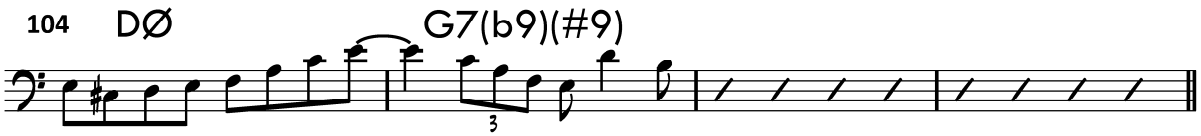

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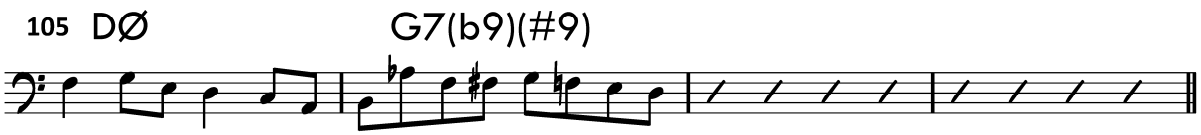

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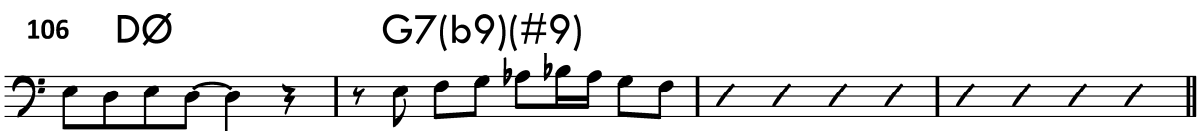

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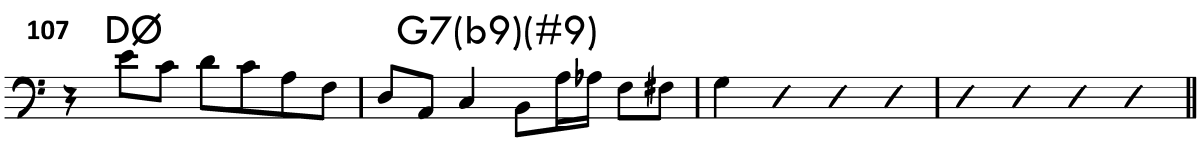

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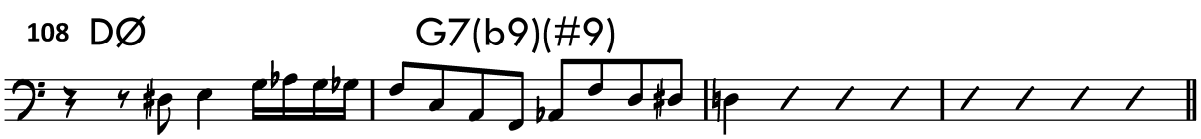

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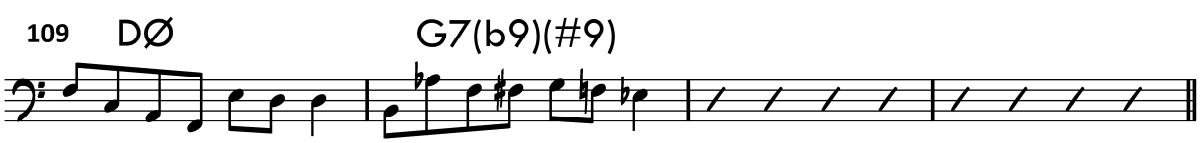

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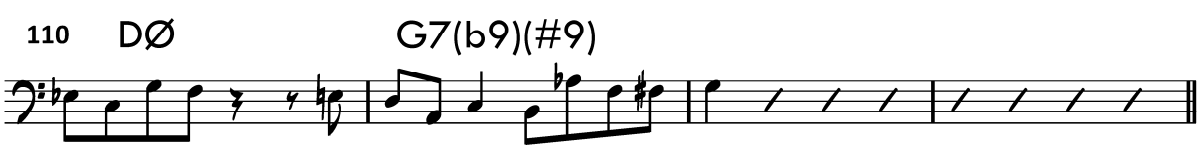

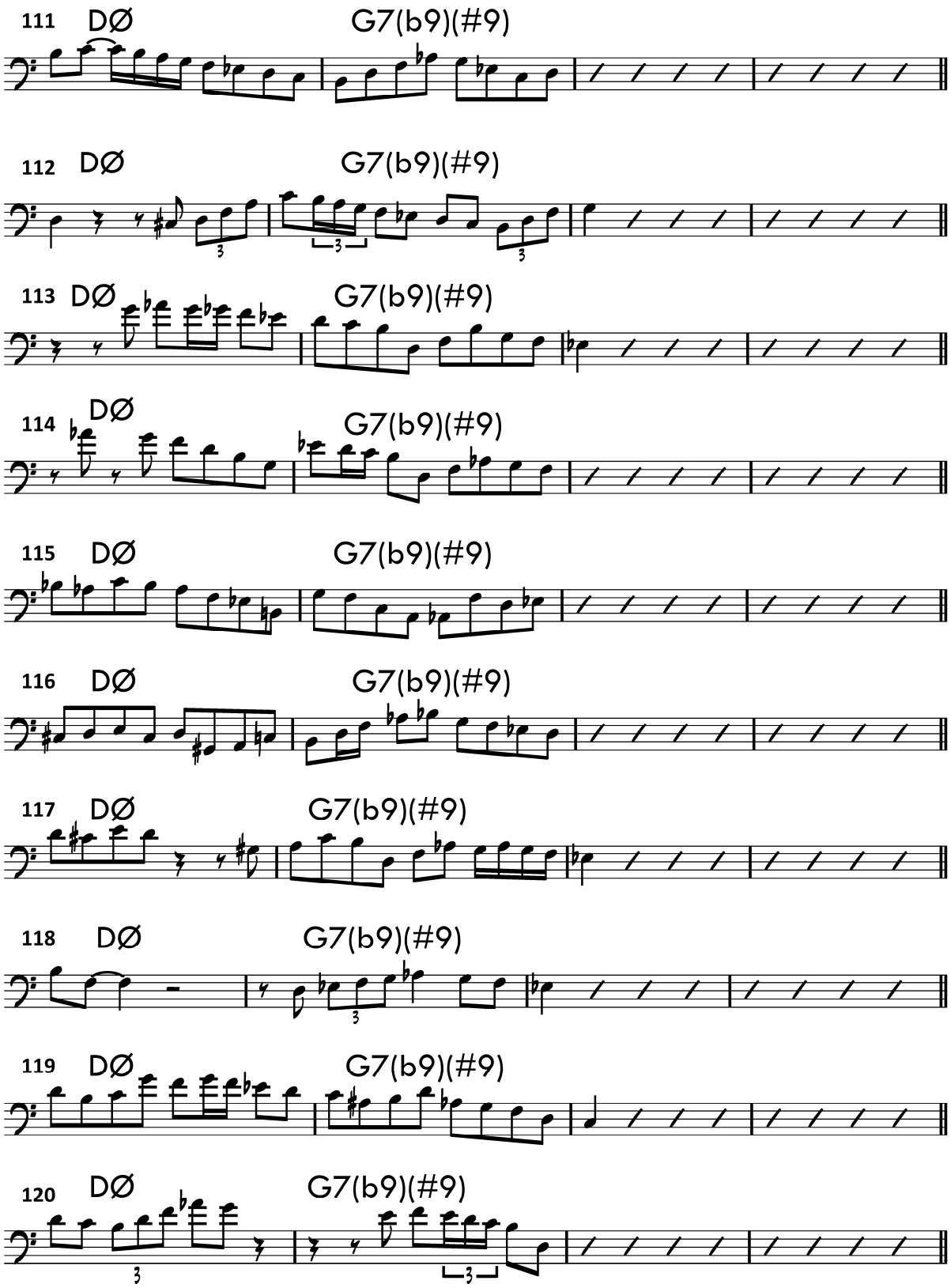
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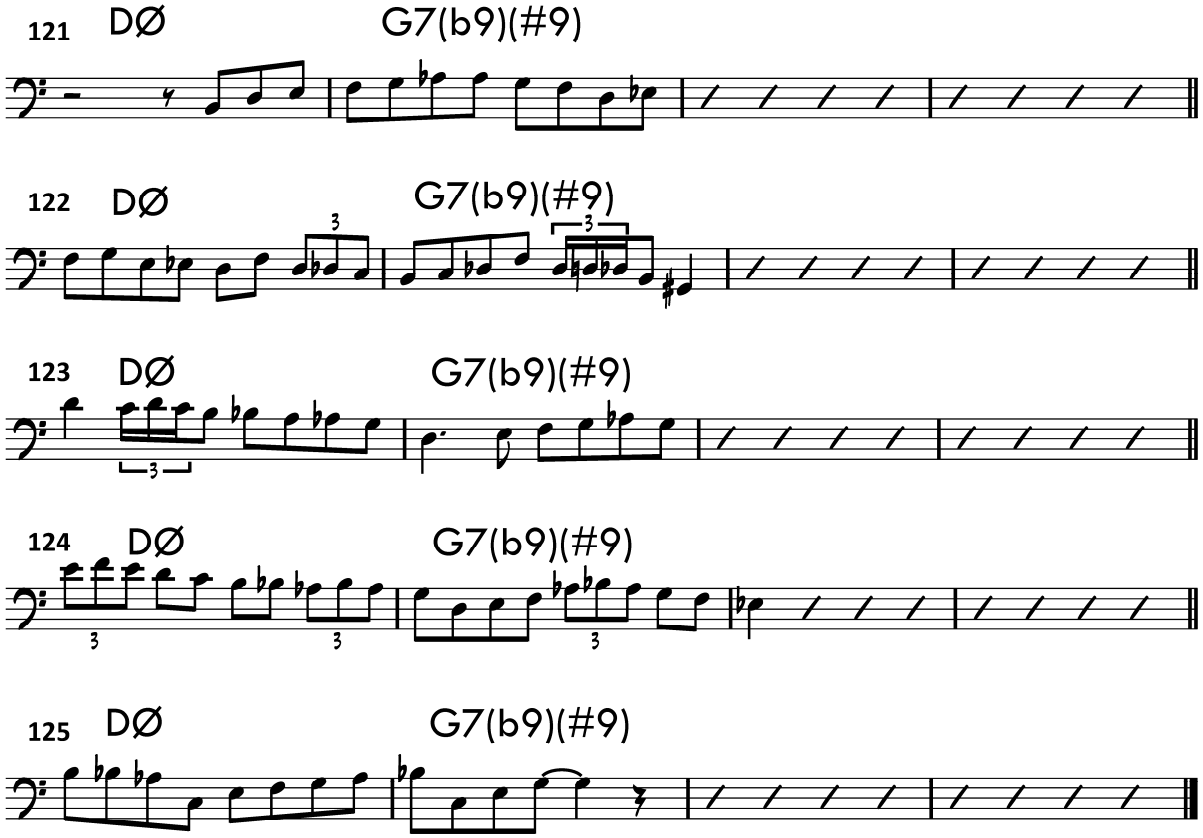
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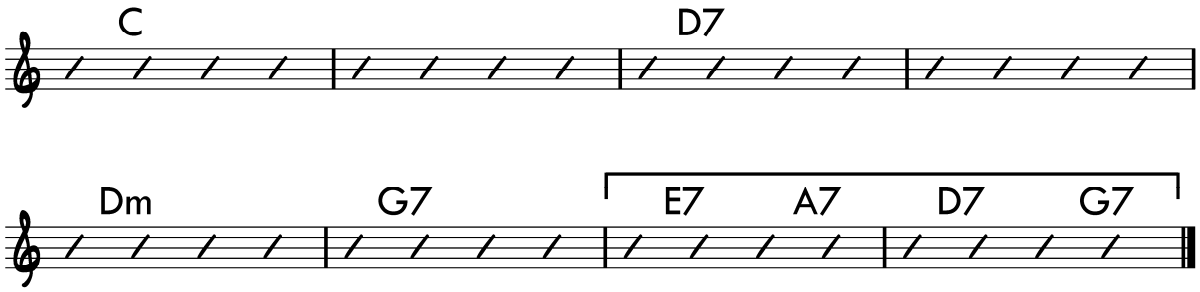
Глава 5

Секвенции (cycle) в бибопе

В бибопе секвенции чаще всего встречаются как последовательность из доминантсептаккордов разрешающихся один в другой вверх по квартам.

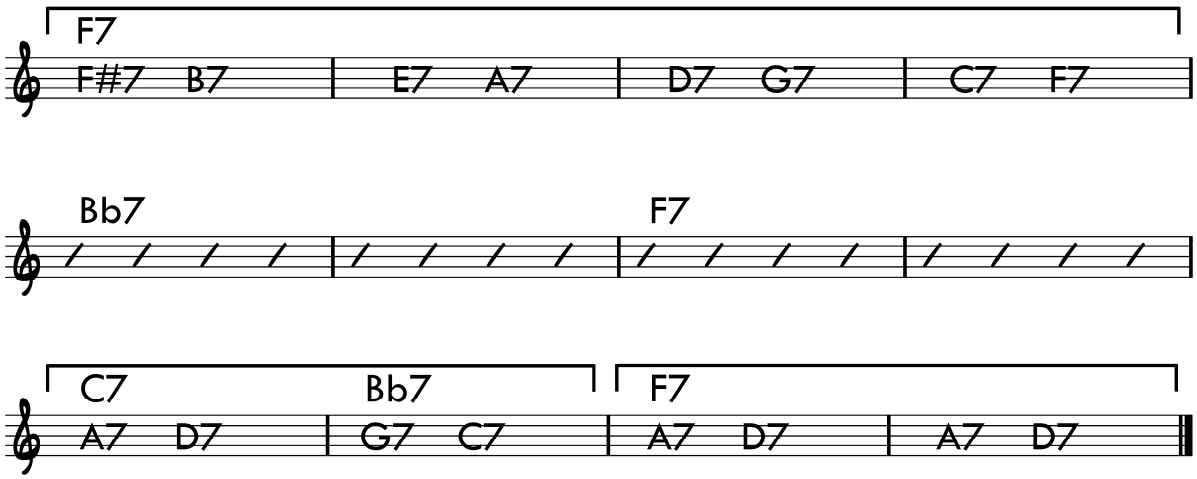
Такое движение применимо в следующих условиях:

1. Когда тема изначально написана на основе секвенции
   (например **Jordu** или **Pick Your Self Up**)
2. Когда гармония может быть намеренно усложнена исполнителем по ходу соло:
   a) В композициях с формой типа **A A B A,** в 7-м и 8-м тактах:

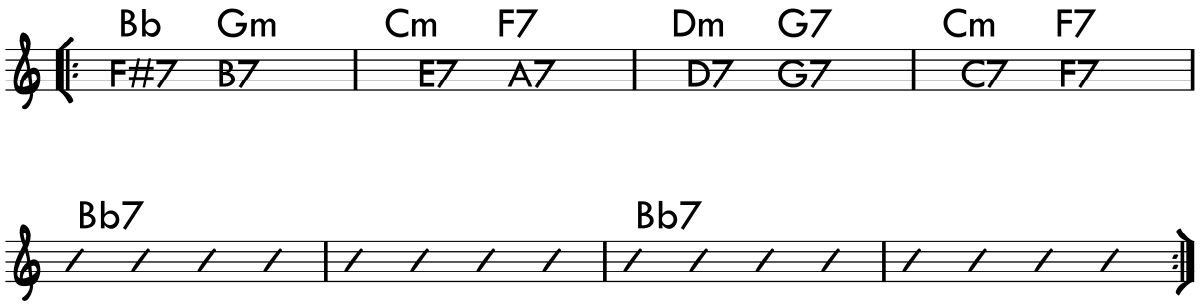


b) В **блюзе**:

С 1-го по 4-й такт начиная со 2-й пониженной ступени,
в 9-м и10-м такте начиная с 3-й ступени,
в 11-м и12-м такте начиная с 3-й ступени:



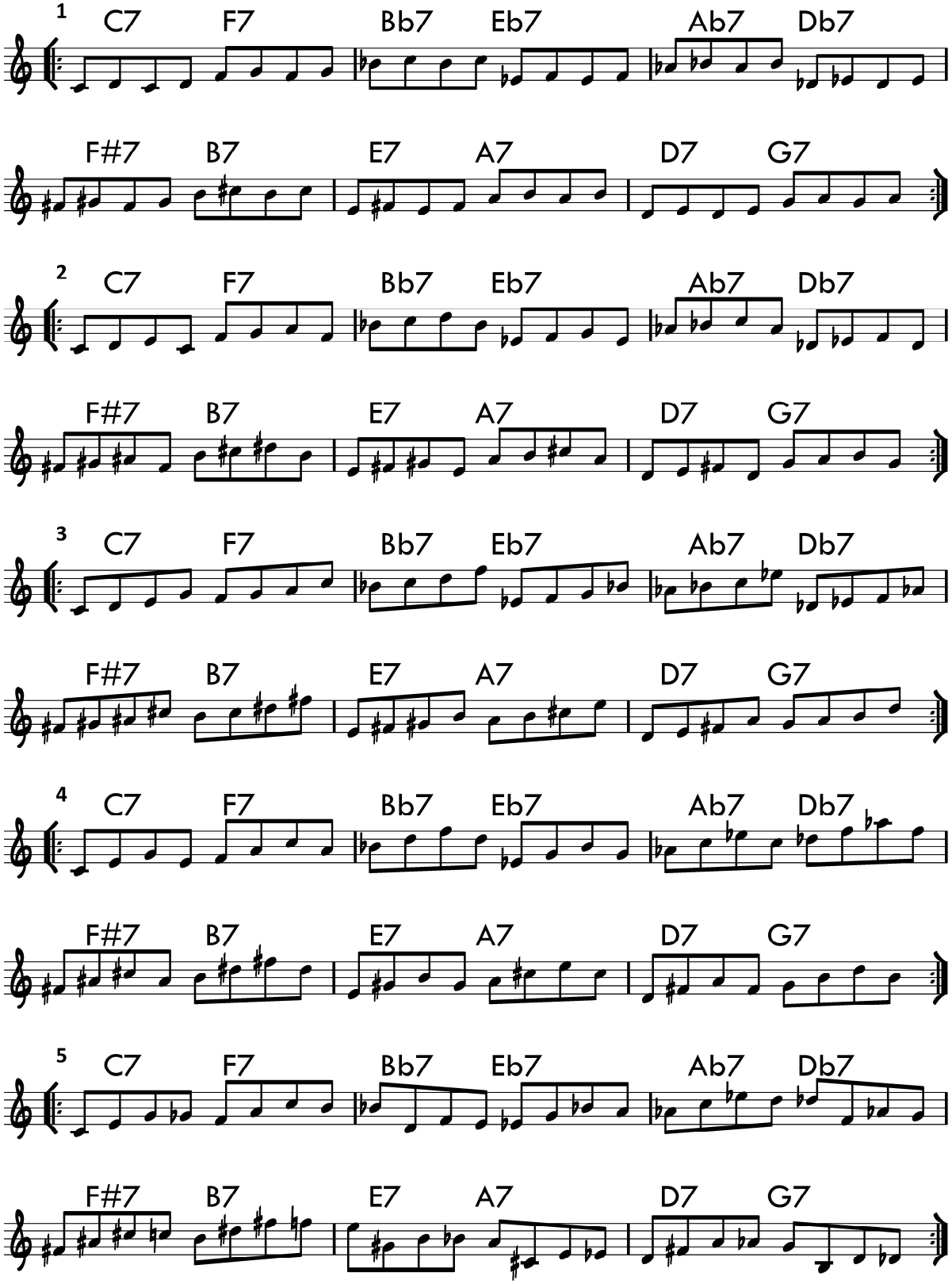
c) В стандартах типа **Rhythm Changes** по следующему примеру:

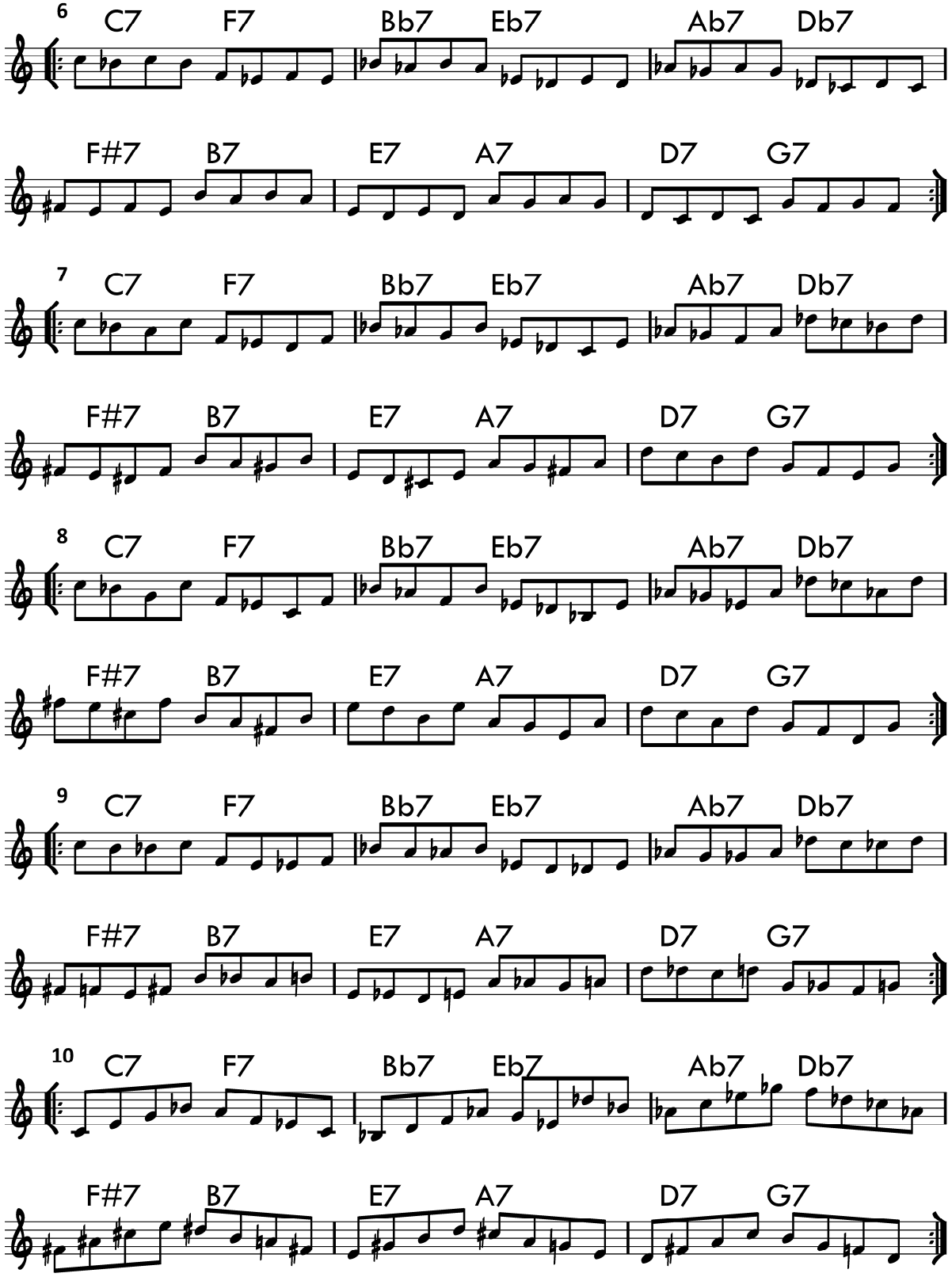


Далее приведён список записей с применением секвенций. Что характерно, такие примеры гораздо чаще встречаются на записях джем сейшнов и живых выступлений нежеле на студийных альбомах. Очевидно непринужденная обстановка давала импровизаторам больше возможностей раскрыть потенциал.

1. Miles Davis - Milestones (Columbia 9428) “Two Bass Hits”:
   Джон Колтрейн и Кэнонболл Эддерли в перекличке по четыре.
2. J.J.Johnson - Eminent (Blue Note BLP 1505, vol.1) “Turnpike”:
   В каждом 2-м квадрате каждого из солистов.
3. George Russel - Ezz-thetic (Riverside 375) “Honesty”:
   В соло Девида Бейкера.
4. Thelonius Monk - Mulligan Meets Monk (Riverside 247) “Rhytm A Ning”:
   Во 2-м квадрате соло Телониуса Монка, часть **A**.
5. Smthsonian Collection of Classic Jazz (Smthsonian P6 11891) “I Got Rhytm”:
   В 4-м квадрате соло Дона Байса, часть **A**.
6. The BeBop Boys (Savoy SJL 2225) “7 Up”:
   В соло Сонни Ститта.
7. Fats Navarro - Fat Girl: The Savoy Session (Savoy SJL 2216) “Goin’ to Minton’s”:
   В 1-м квадрате соло Лео Паркера и во 2-м квадрате соло Фэтса Наварро.
8. Piano Giants Vol.1 (Prestige P-24052) “Opus Caprice”:
   В соло Эла Хейга.
9. King Cole Trio - Trio Days (Capitol M-11033) “Bop Kick”:
   В соло Нета ‘Кинг’ Кола.
10. The BeBop Boys (Savoy SJL 2225) “7 Up”: “Smokey Hollow Jump”:
    В соло всех солистов.
11. The Greatest of Dizzy Gillespie (RCA Victor LPM-2398) “52-nd Streep Theme”
    В соло Дона Байса.
12. Clifford Brown and Max Roach - Jordu (Trip Jazz TLP 5540) “Jordu”:
    В соло всех солистов.
13. Thelonius Monk - Two Hours With Thelonius (Riverside RS-3020) “Rhytm A Ning”:
    В 3-м квадрате соло Телониуса Монка и в 6-м квадрате соло Чарли Роуза.

Некоторые примеры секвенций

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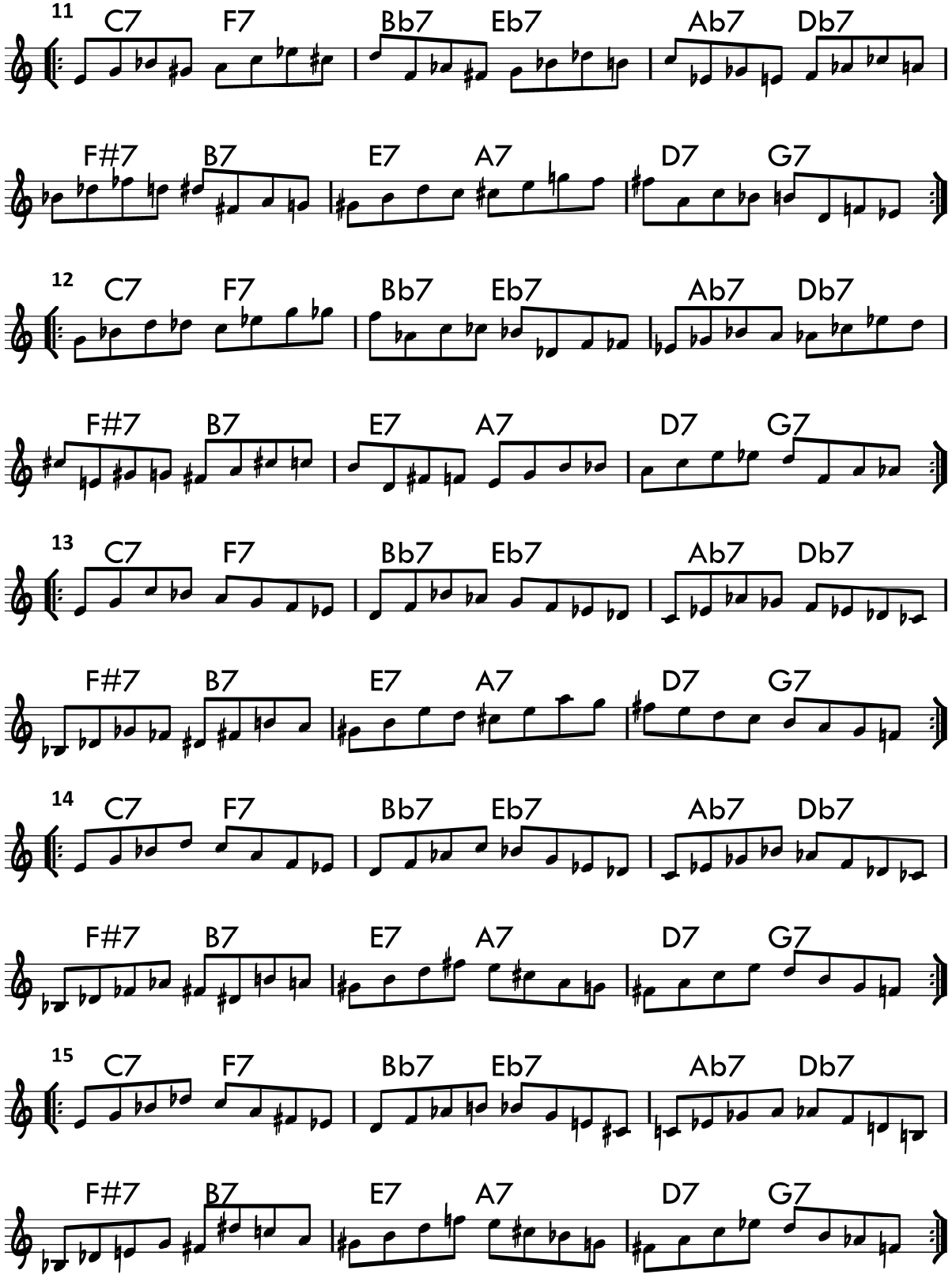
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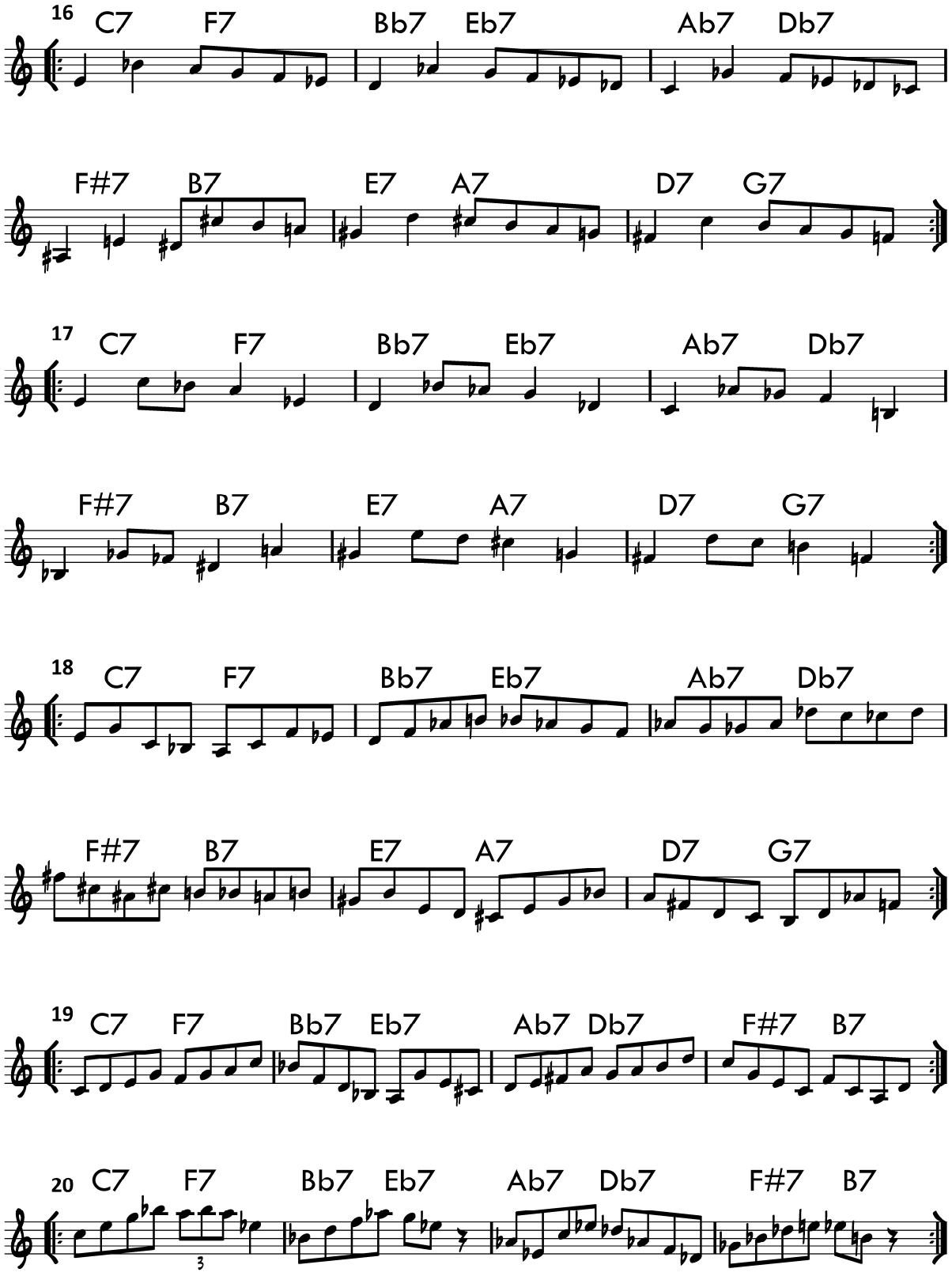
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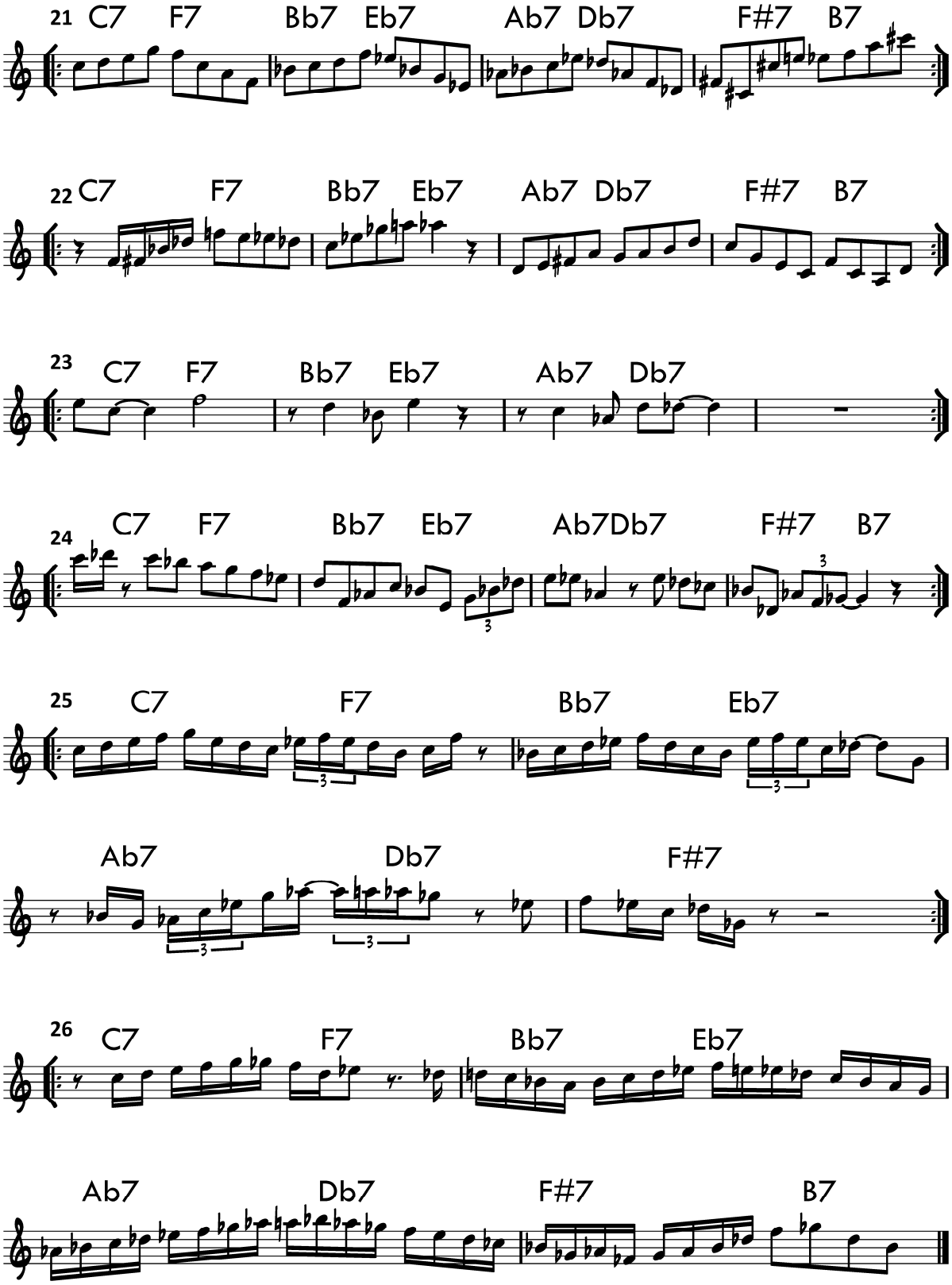
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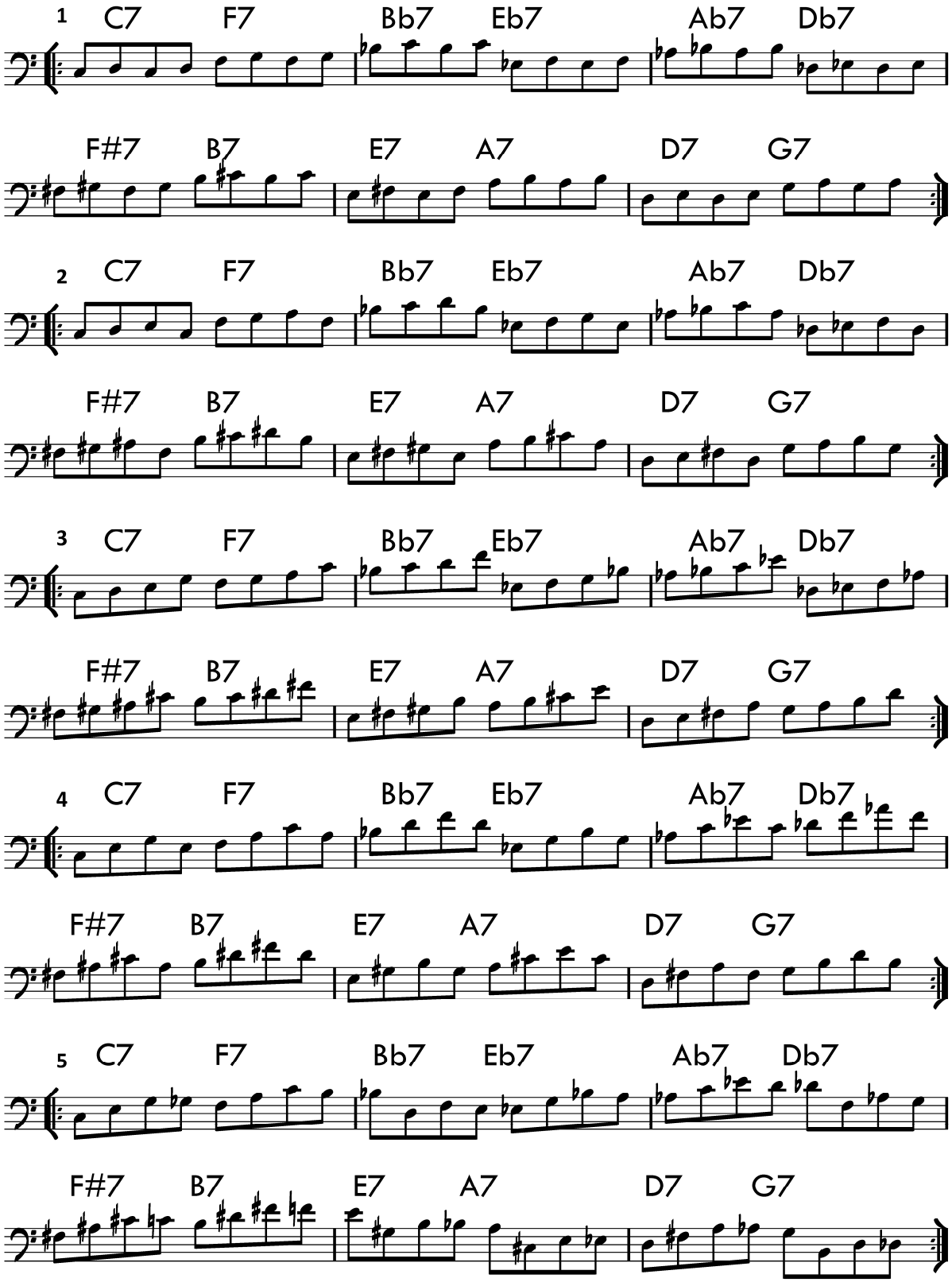
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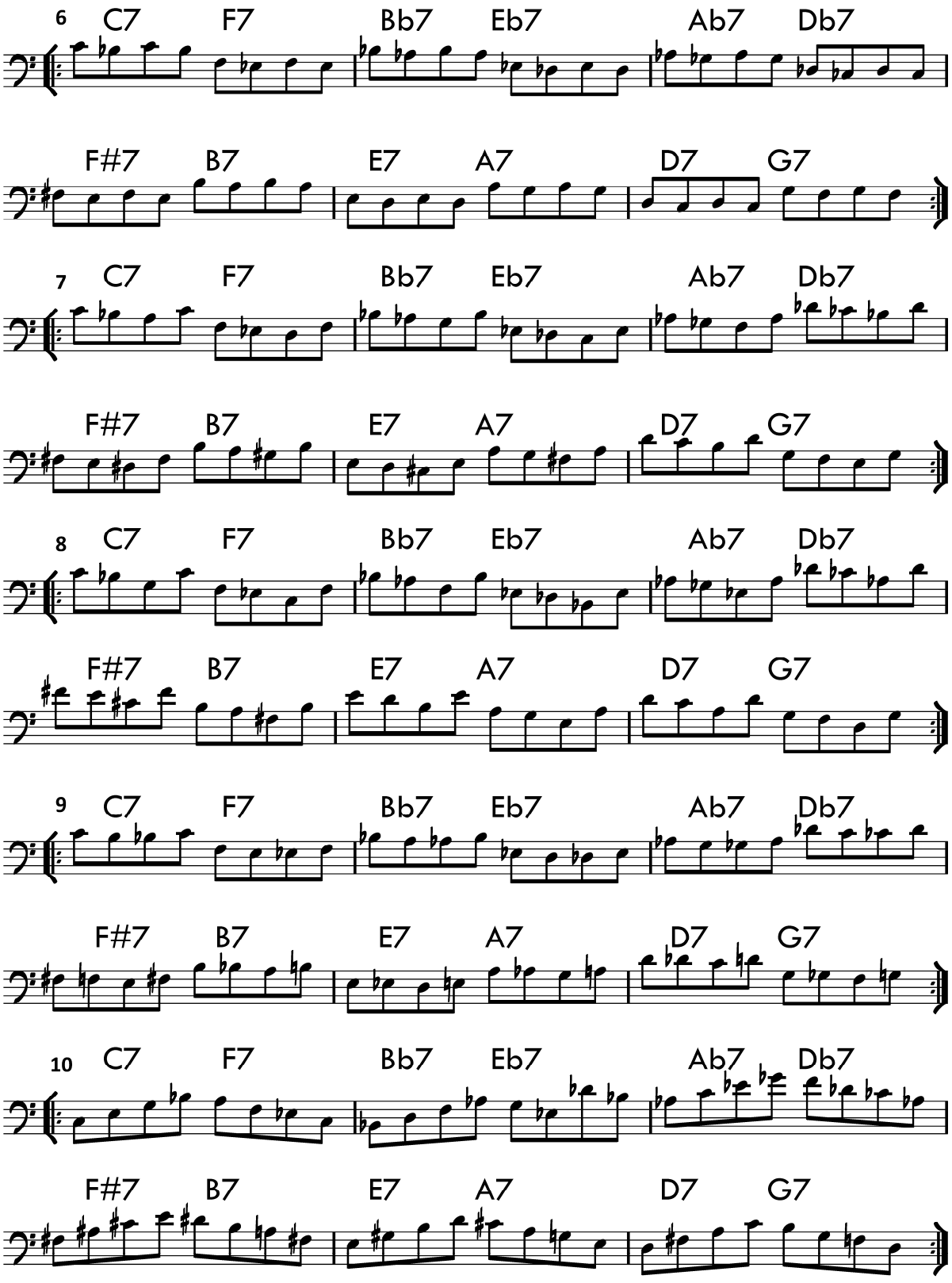
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F#7 B7 E7 A7 D7 G7
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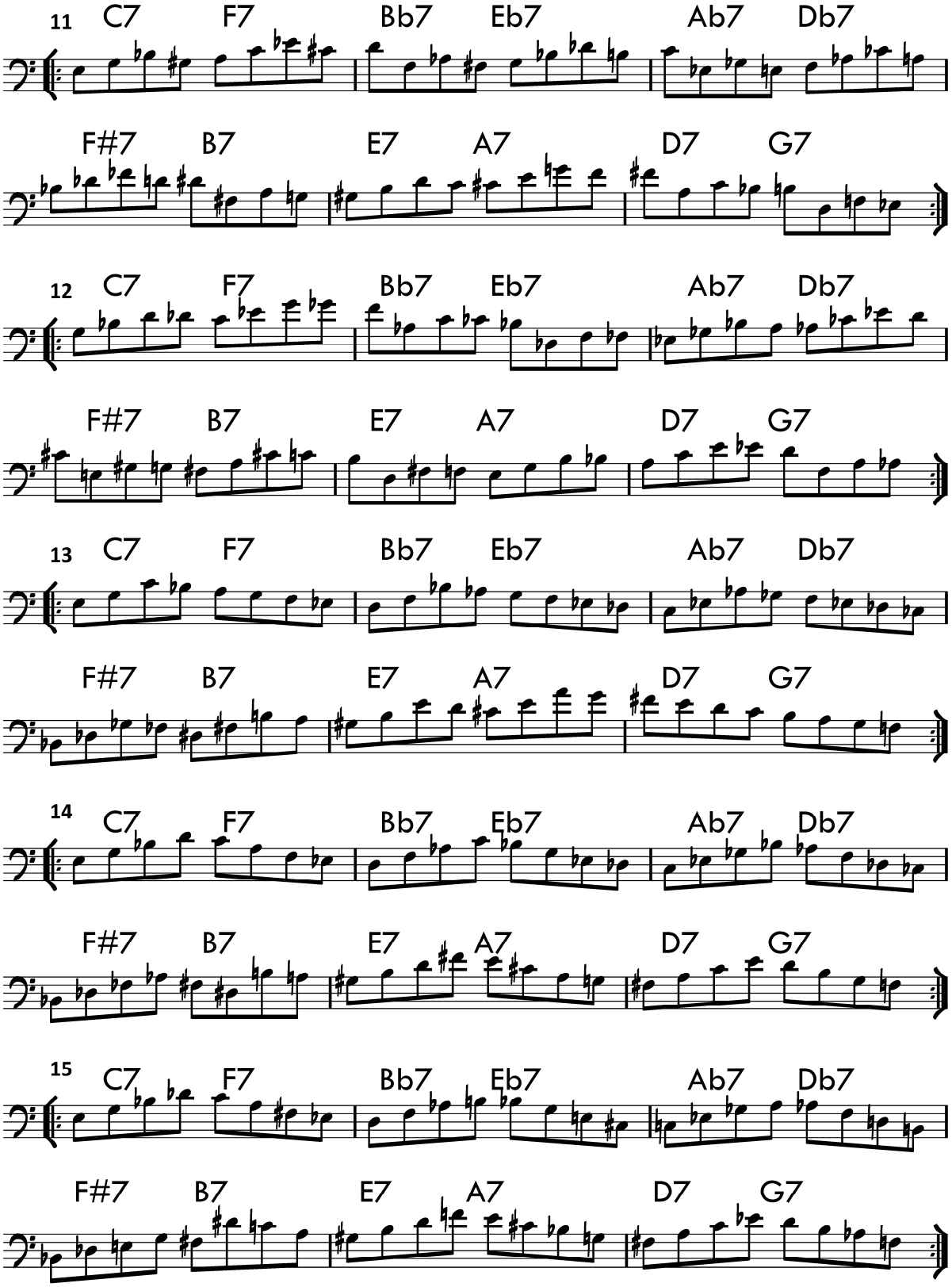
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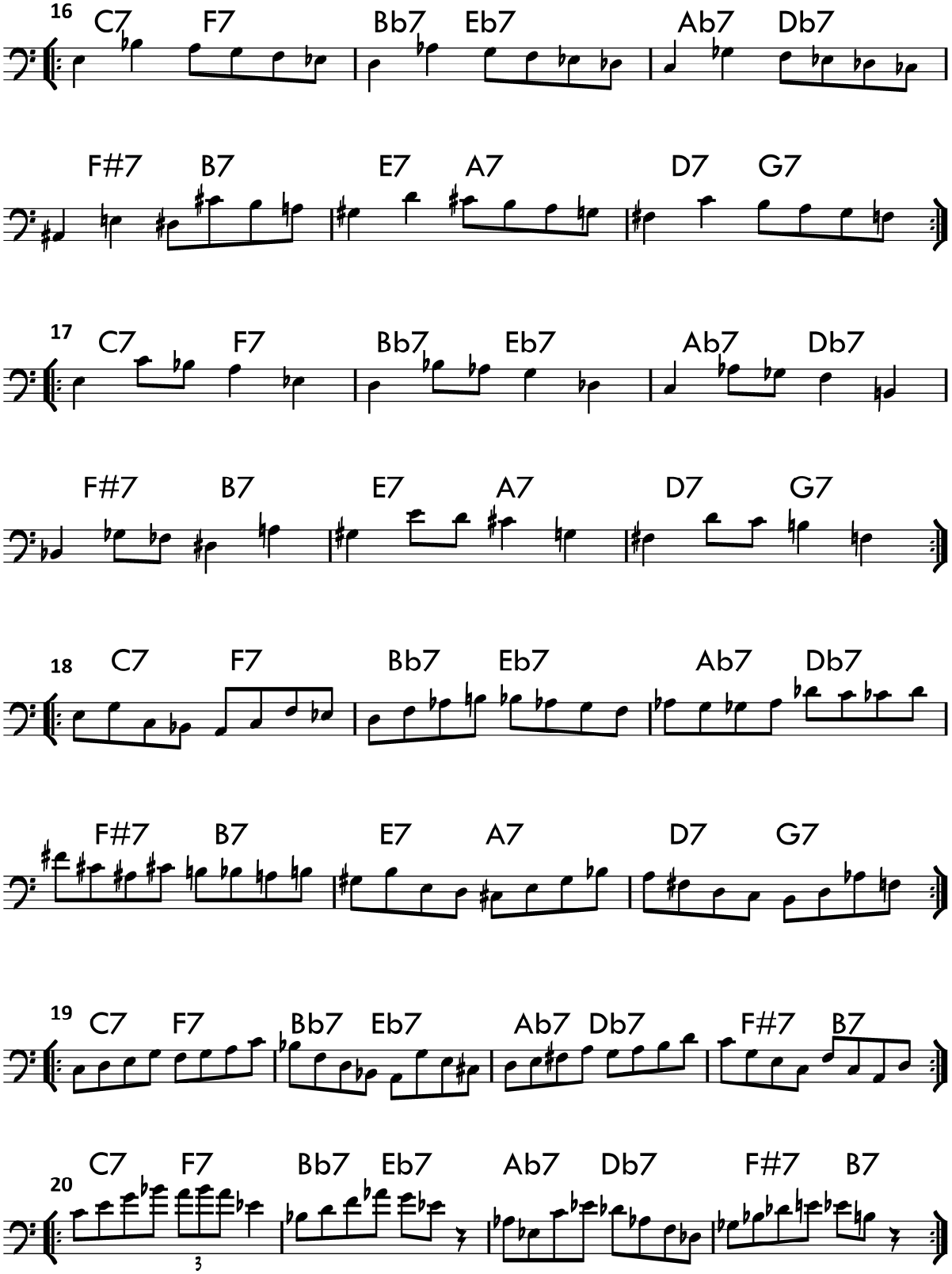
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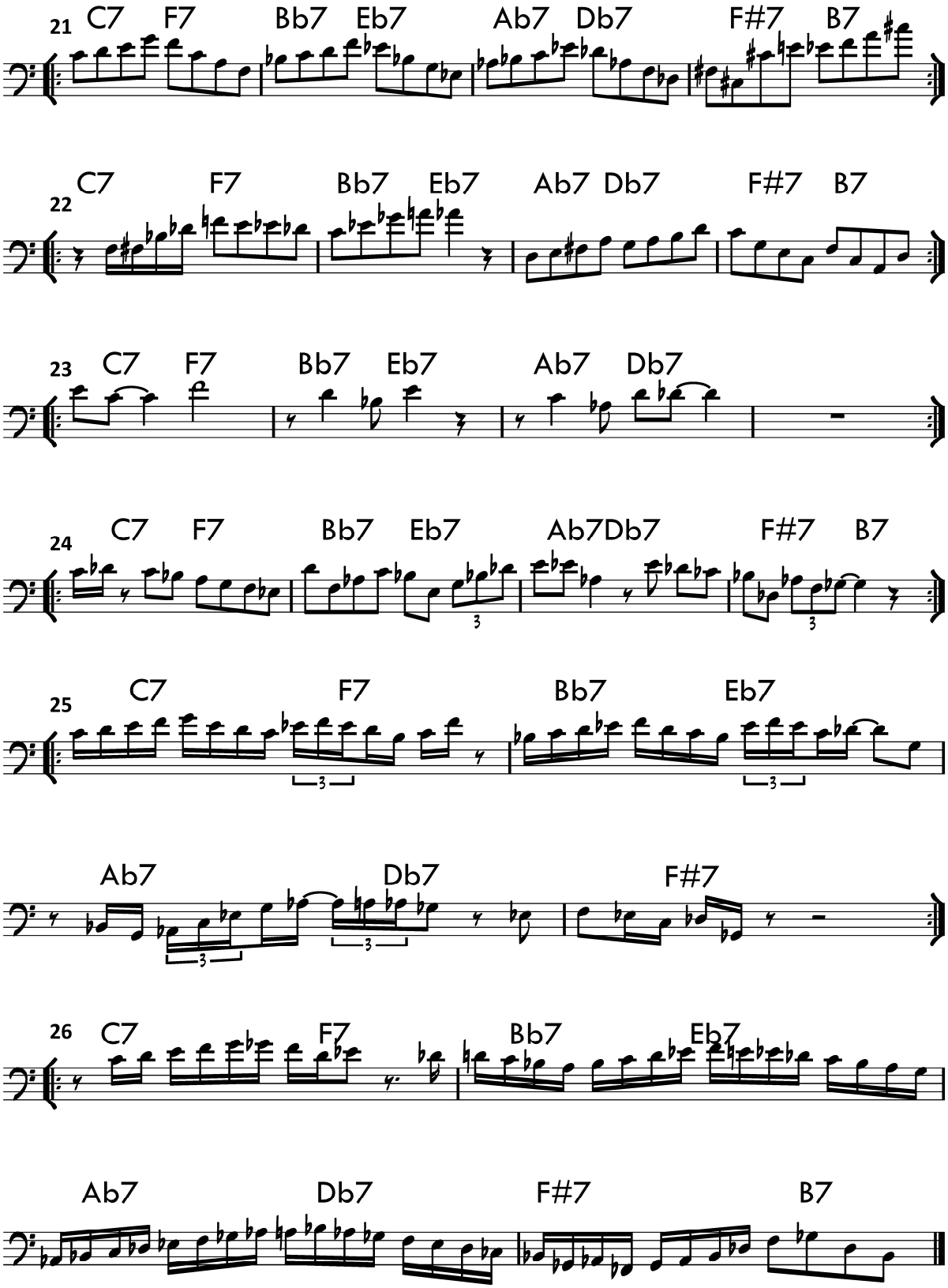
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25
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Ab7 Db7 F#7
26
C7 F7 Bb7 Eb7
Ab7 Db7 F#7 B7

Глава 6

Торнэраунд/торнбэк (turnaround/turnback) в бибопее

Термин **торнэраунд** или **торнбэк** (англ. *turnaround/turnback*) относится к двухтактовой последовательности из четырех аккордов. В самом базовом виде это:

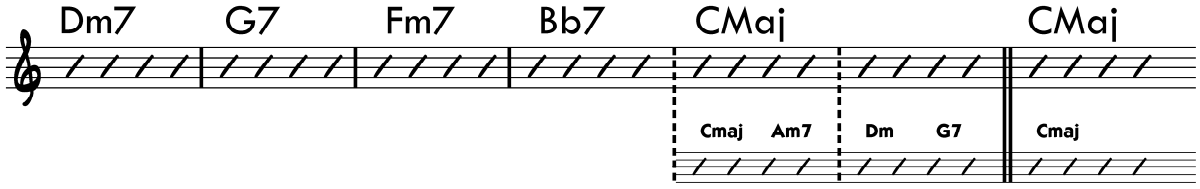
$$I_{Maj}\text{-}VI_{m}\text{-}II_{m}\text{-}V^{7}$$

Данный оборот служит нескольким задачам.

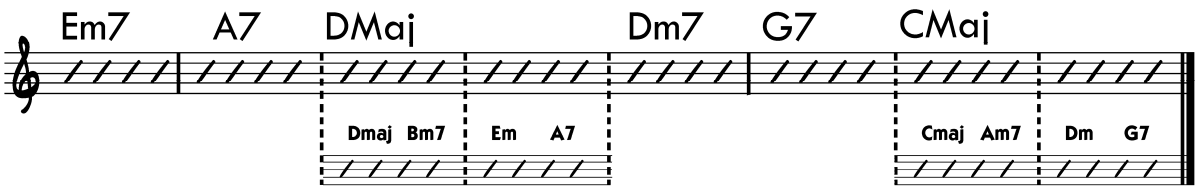
Во первых он помогает очертить форму композиции. Например в последних двух и в первых четырех тактах любого блюза звучит аккорд 1-й ступени I^{7}. Если не отделять конец периода при помощи торнэраунда, мы получим аккорд первой ступени звучащий шесть тактов подряд ,что не корректно стилистически и чревато неверным трактованием формы.

Во вторых торнэраунд помогает разнообразить гармонию в эпизодах где гармонического движения нет.

Следовательно торнэраунд применим в случаях когда в конце периода на протяжение 2-х тактов звучит тоническая гамония и следующий период начинается с неё же:

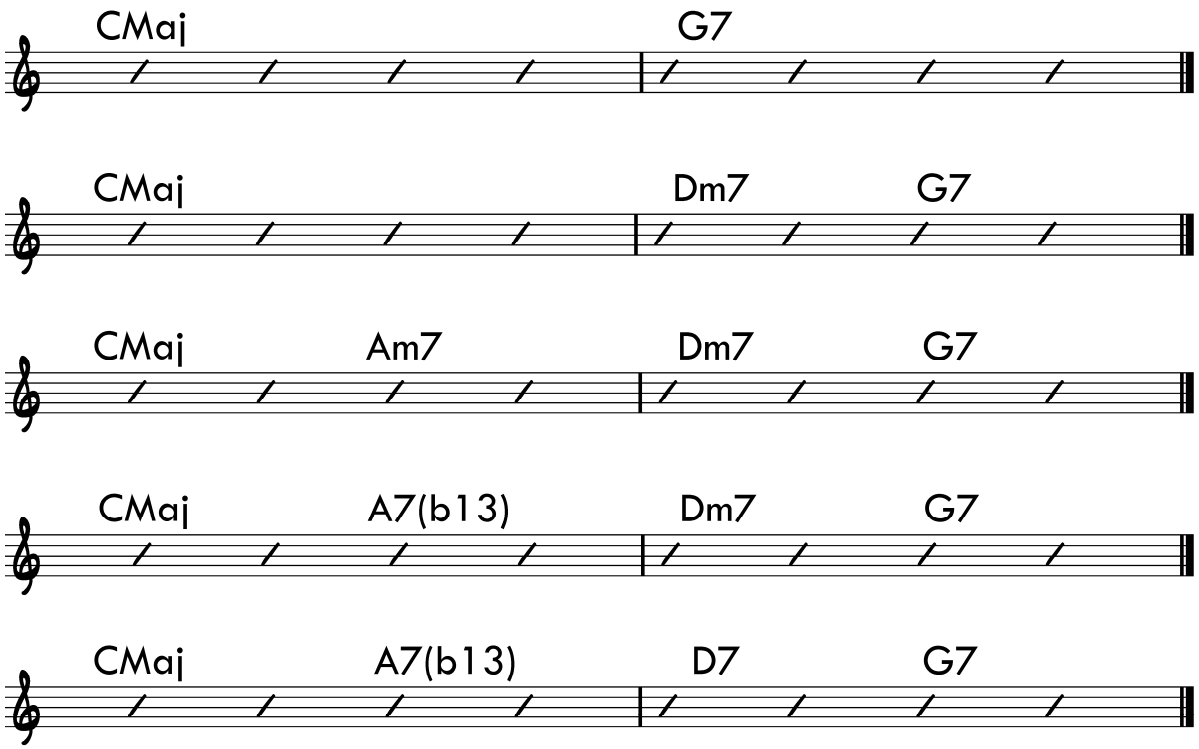


И в случаях когда необходимо избежать гармонического застоя:

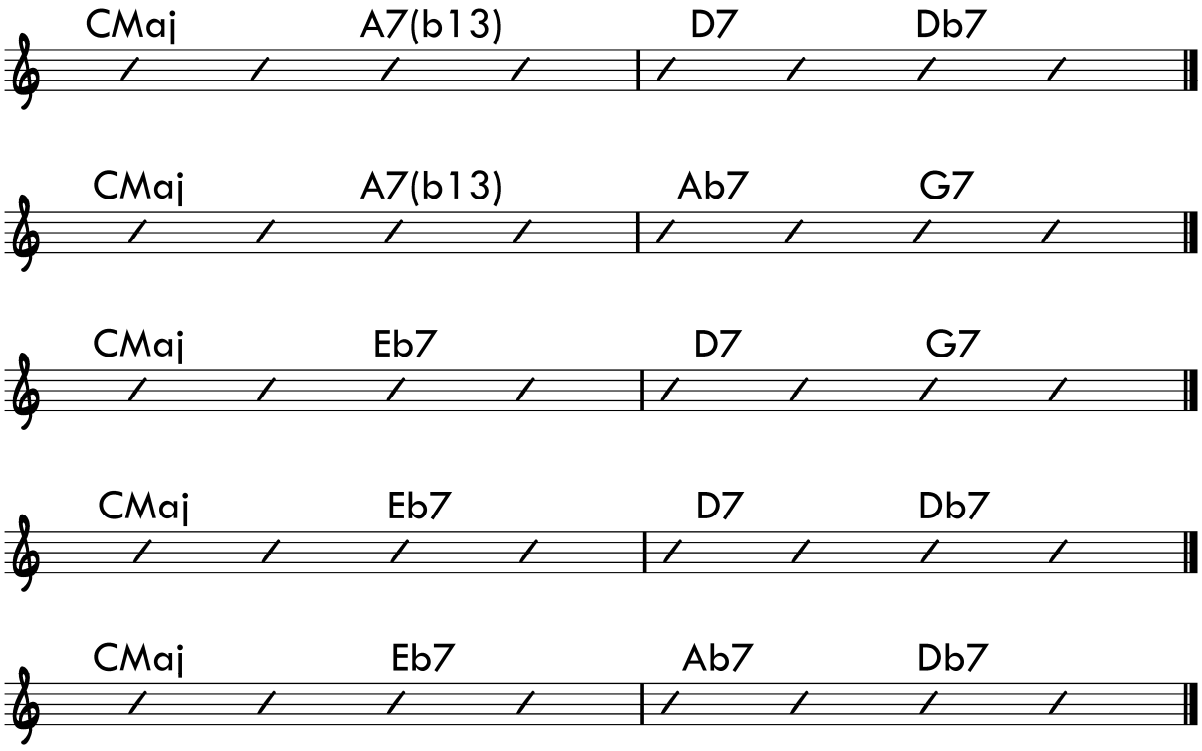


Умелое использование торнэраундов как и последовательности **II-V^{7}** делает труд импровизатора бесконечно легче. Вот самые распространённые из них:

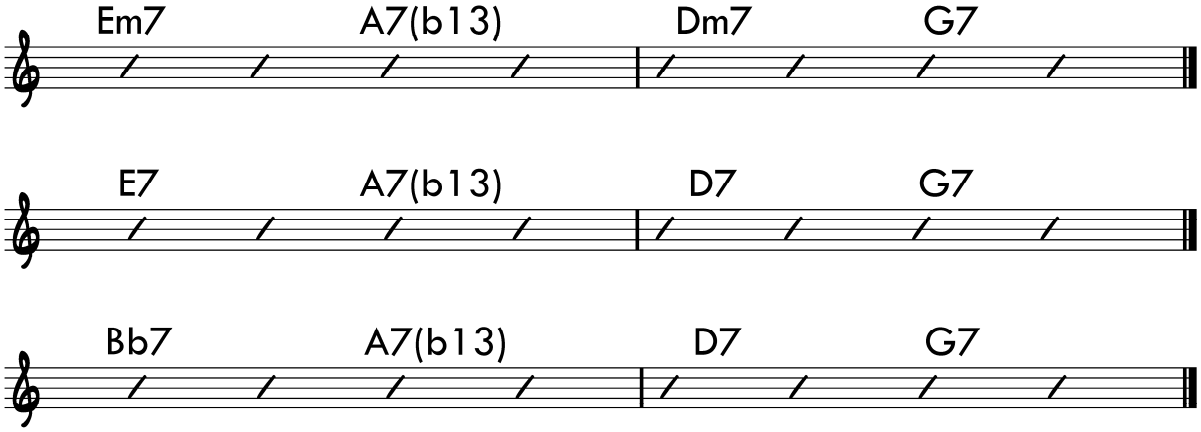
1. Простые:



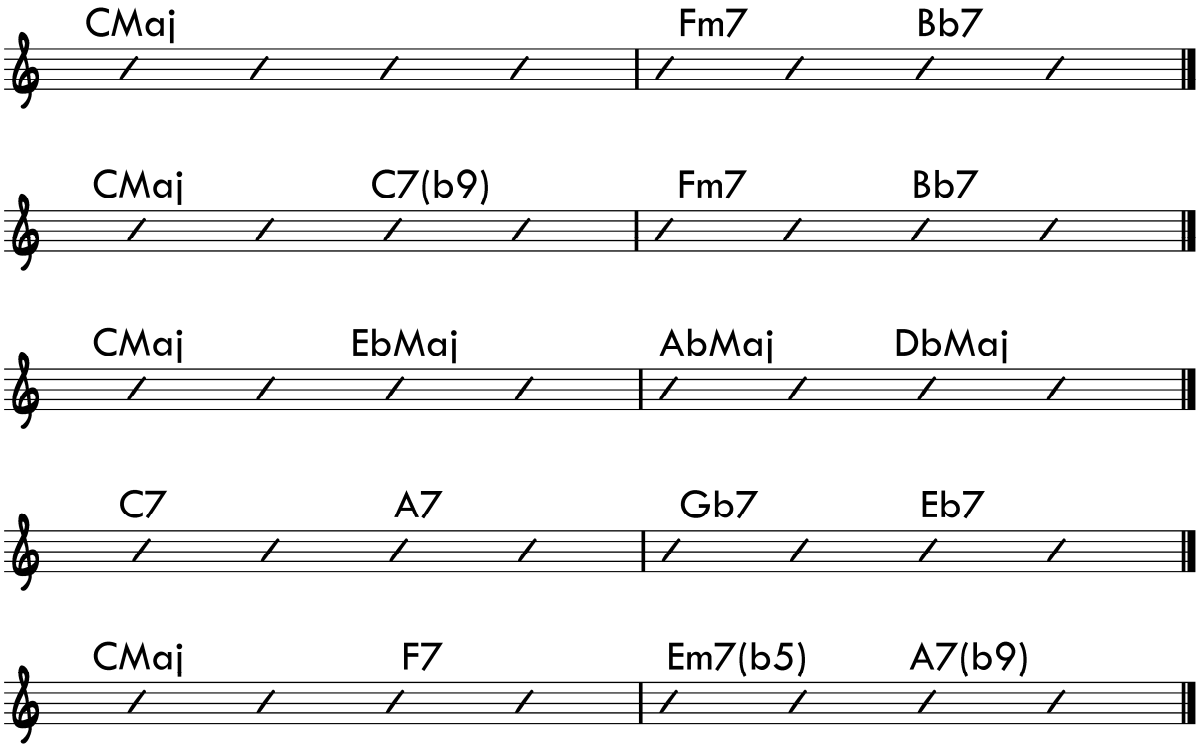
2. С тритоновыми заменами:



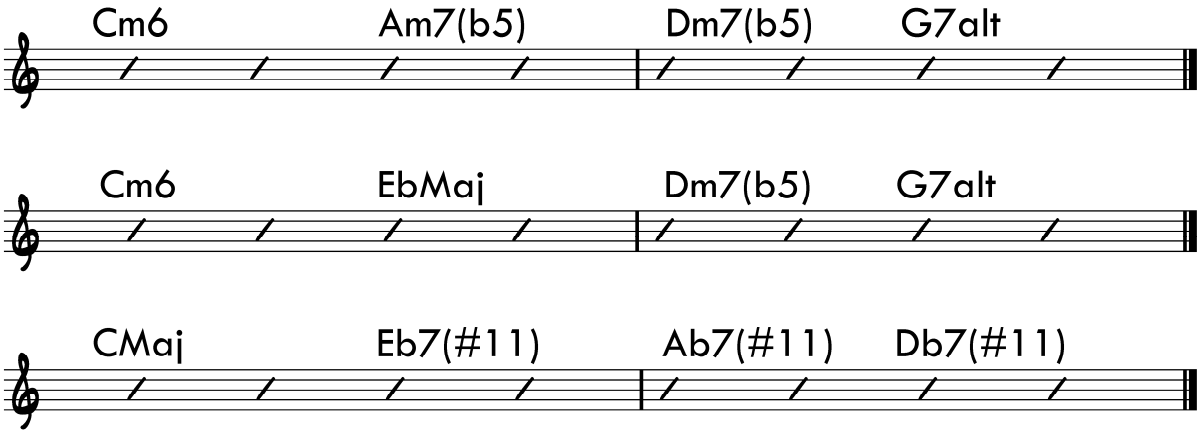
3. С заменой аккорда 1-й ступени:



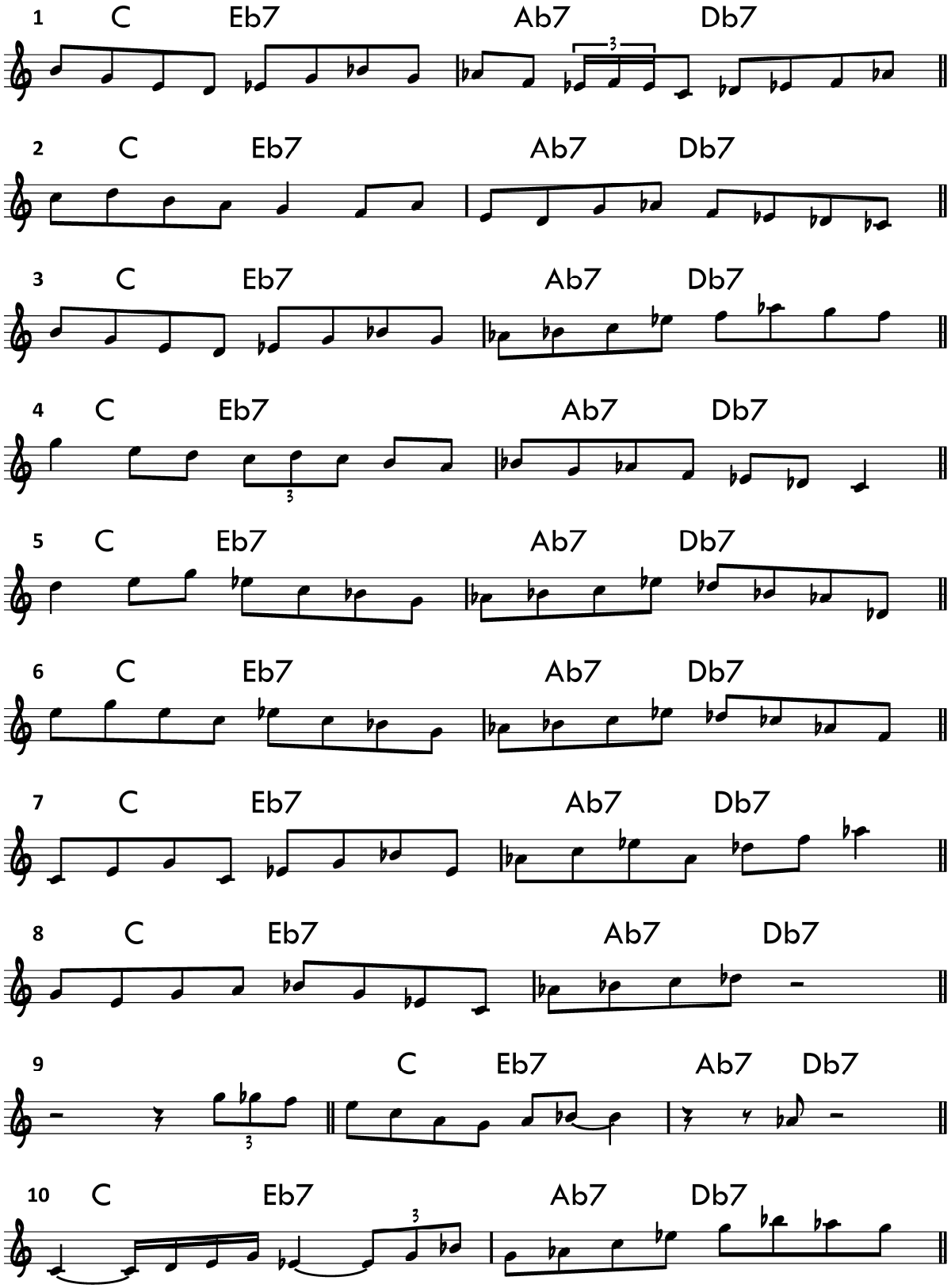
4. **Другие торнэраунды:**

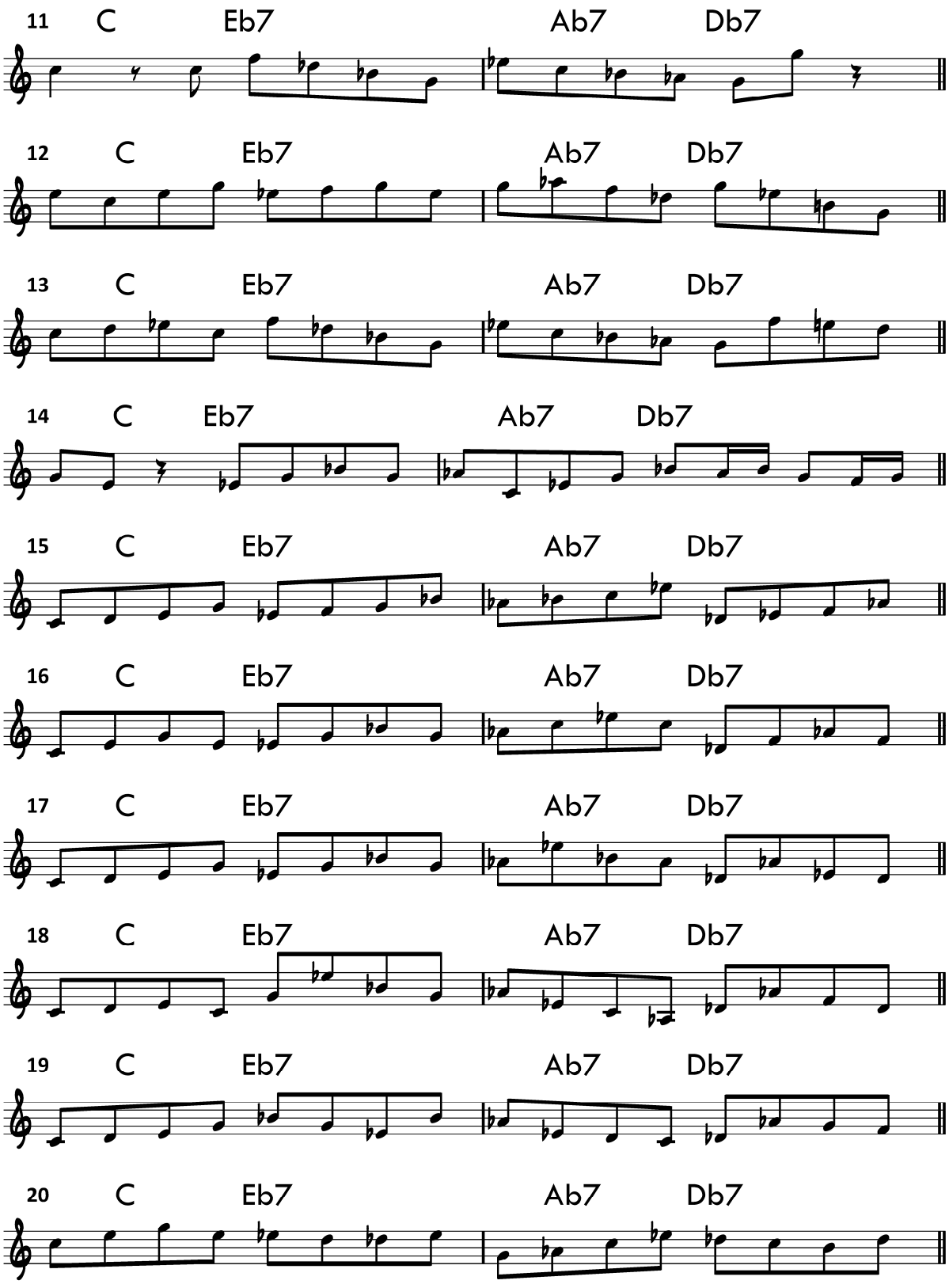


5. **Торнэраунды в миноре:**



45 паттернов на торнераунд C-Eb7-Ab7-Eb7

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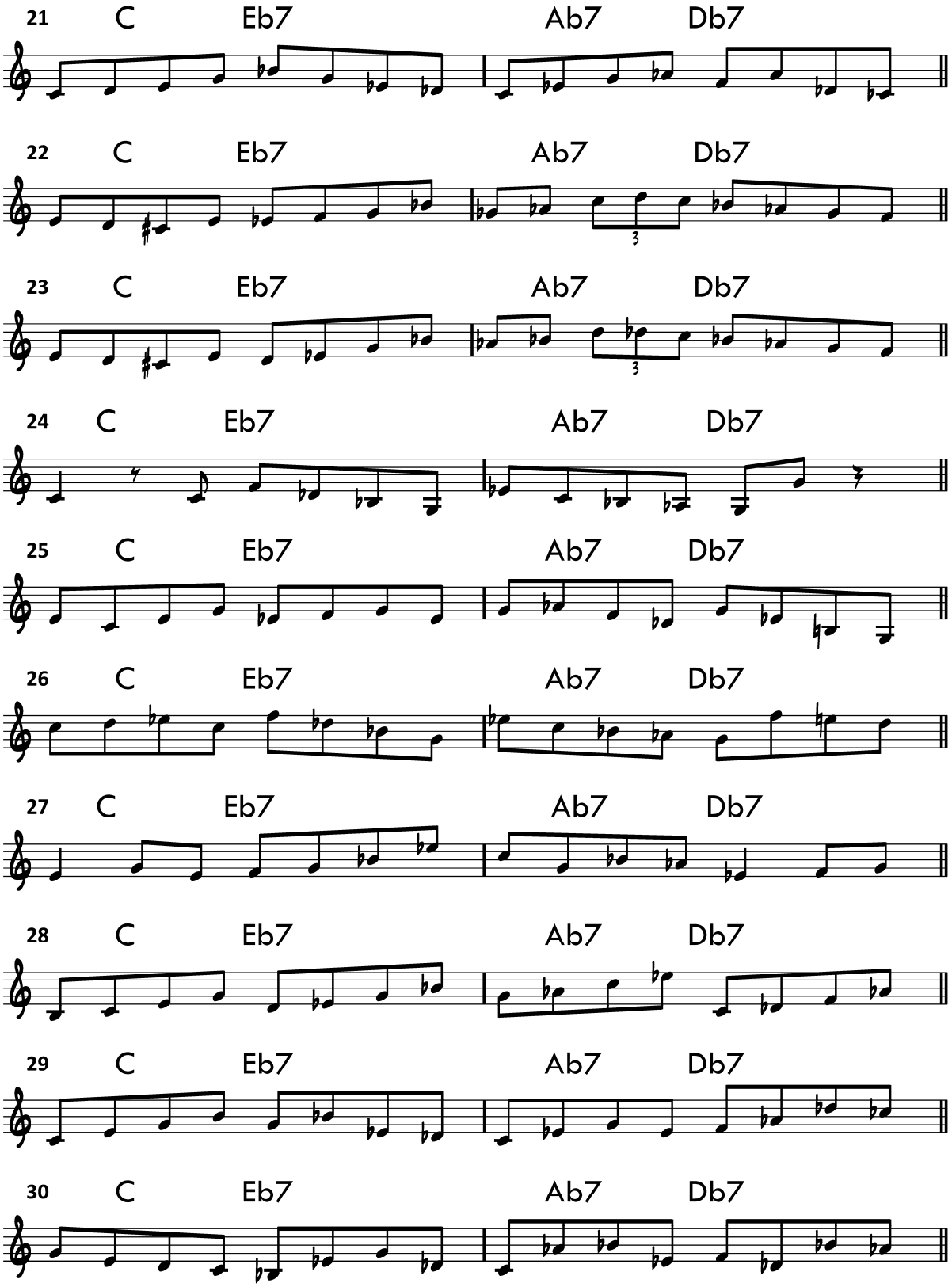
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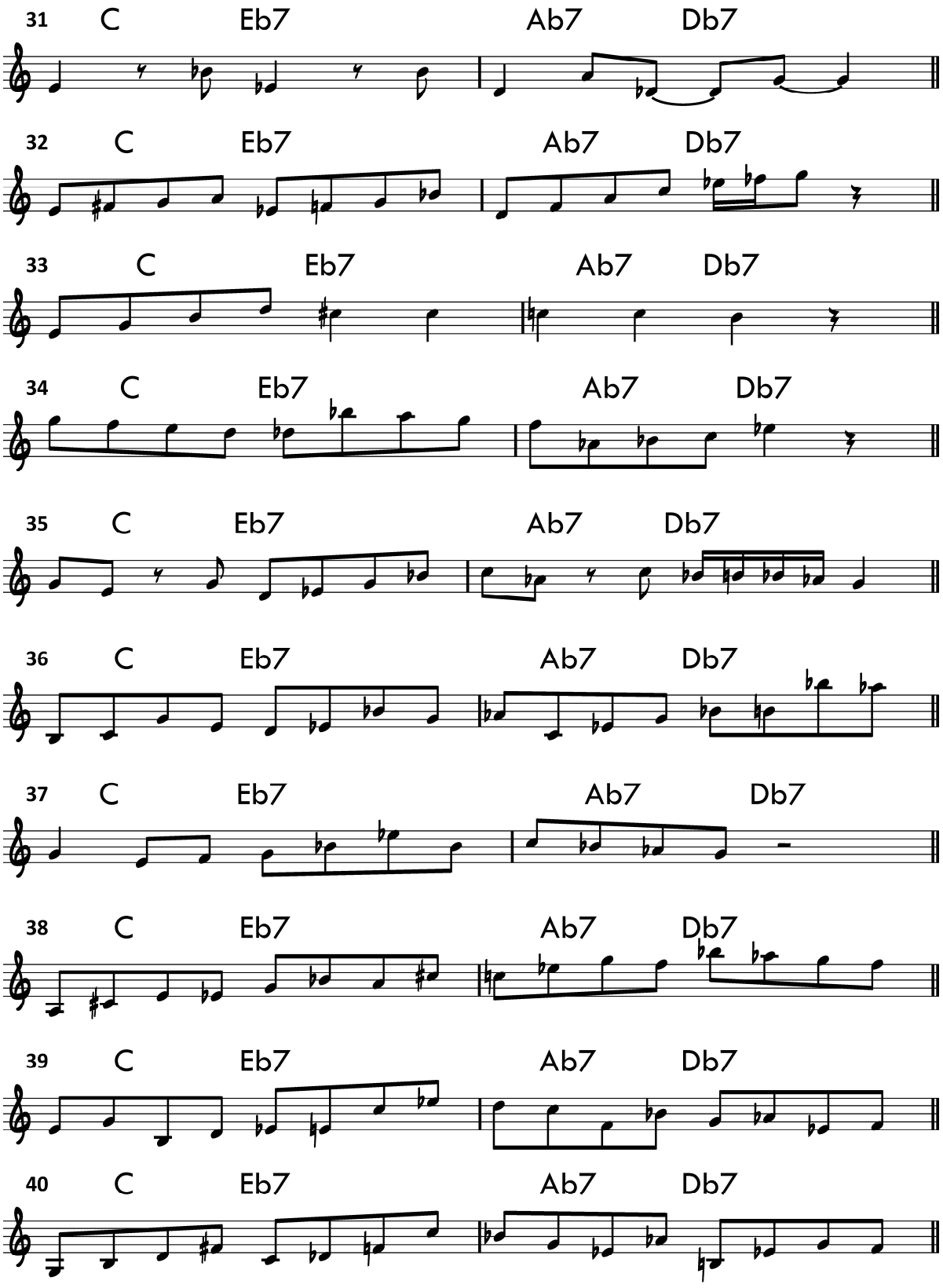
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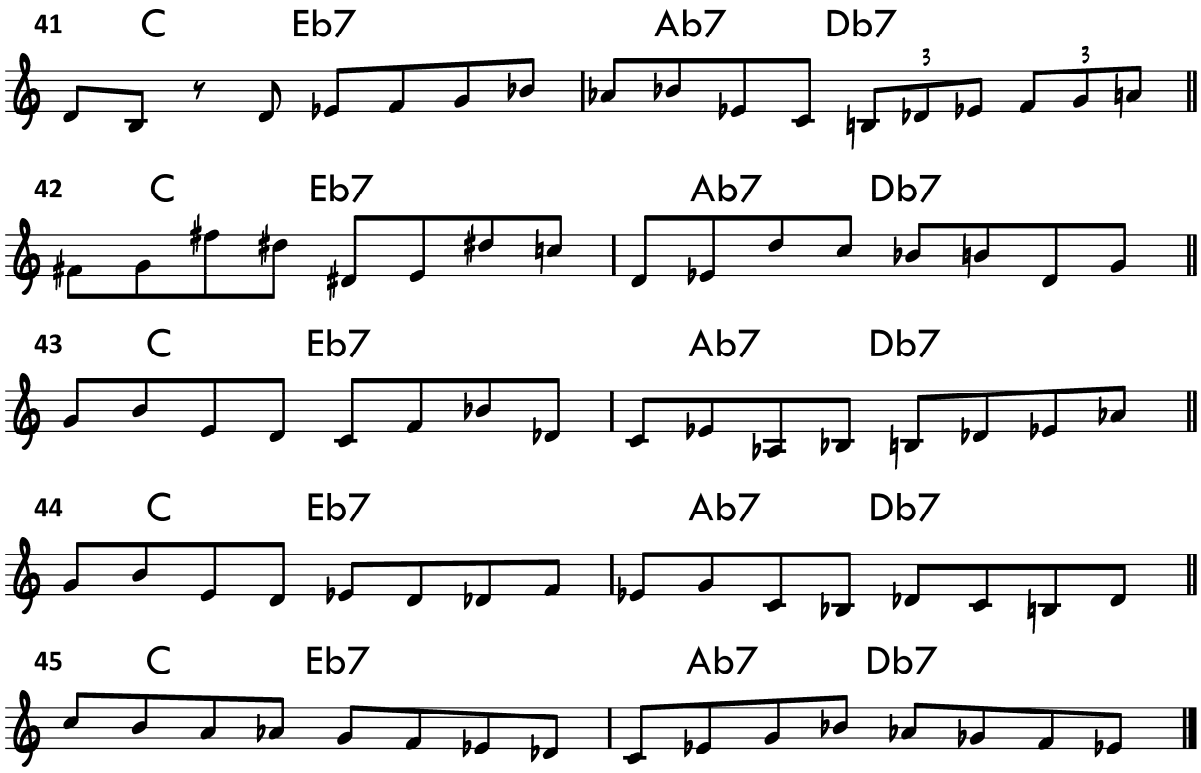
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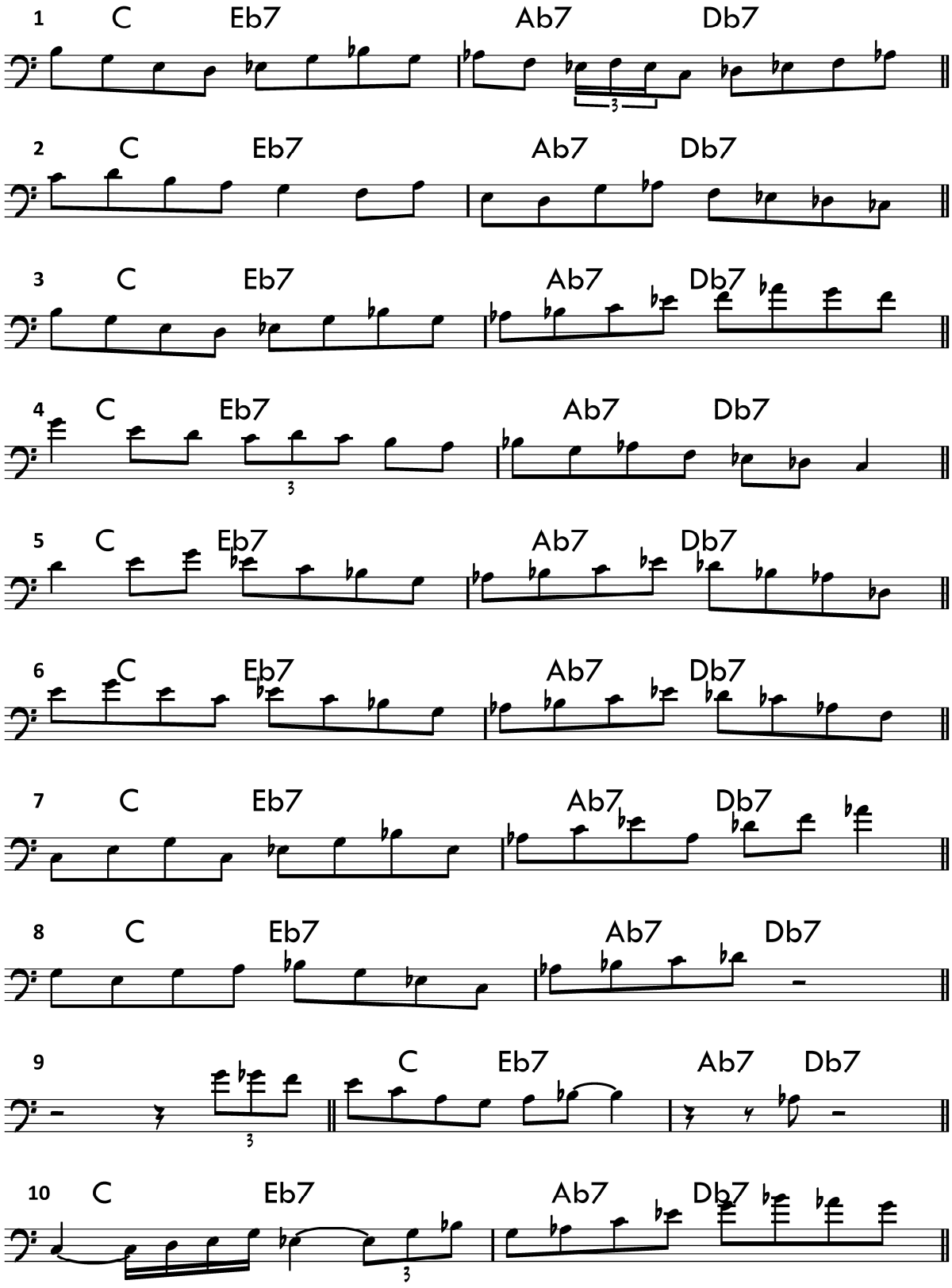
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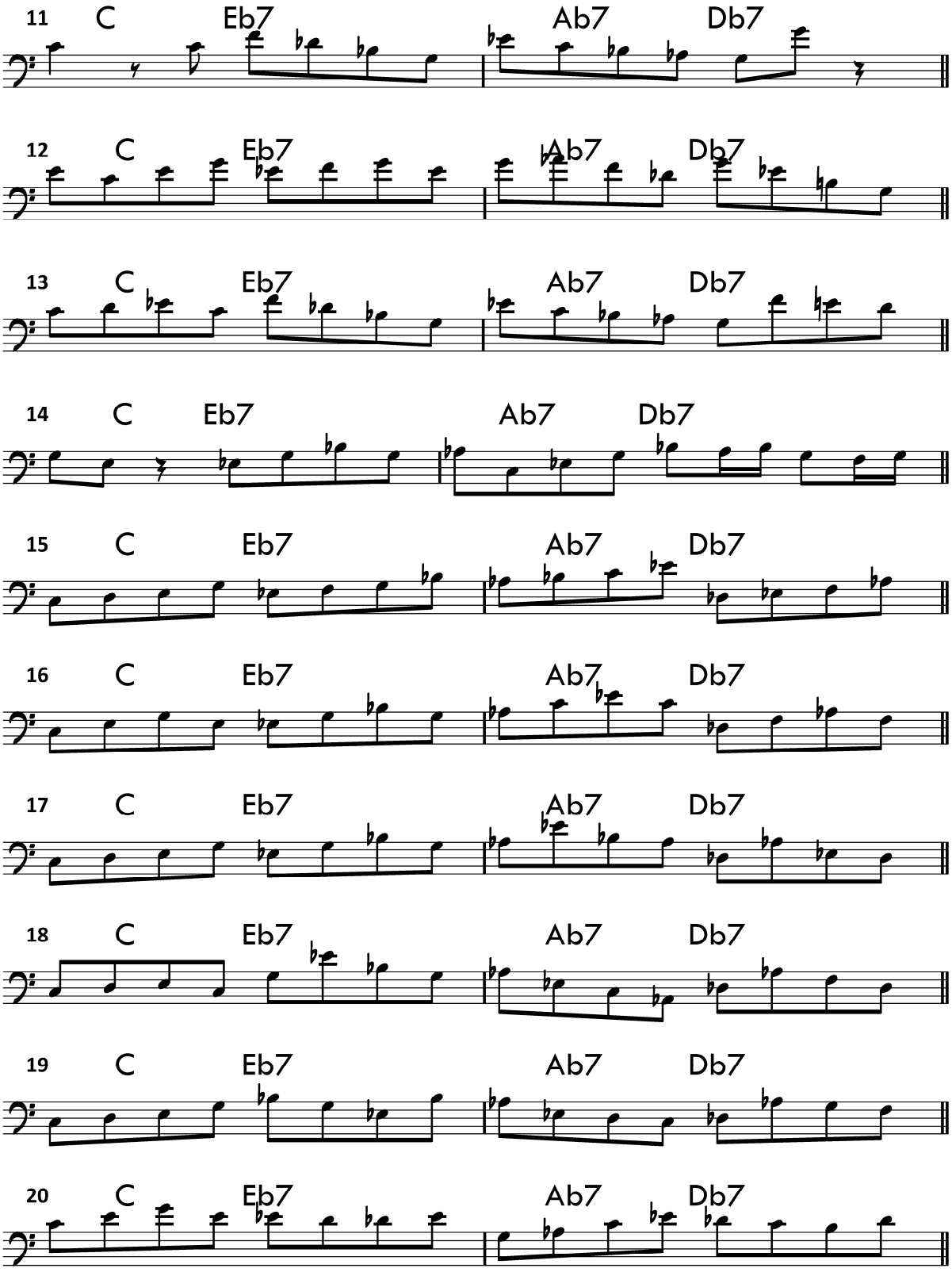
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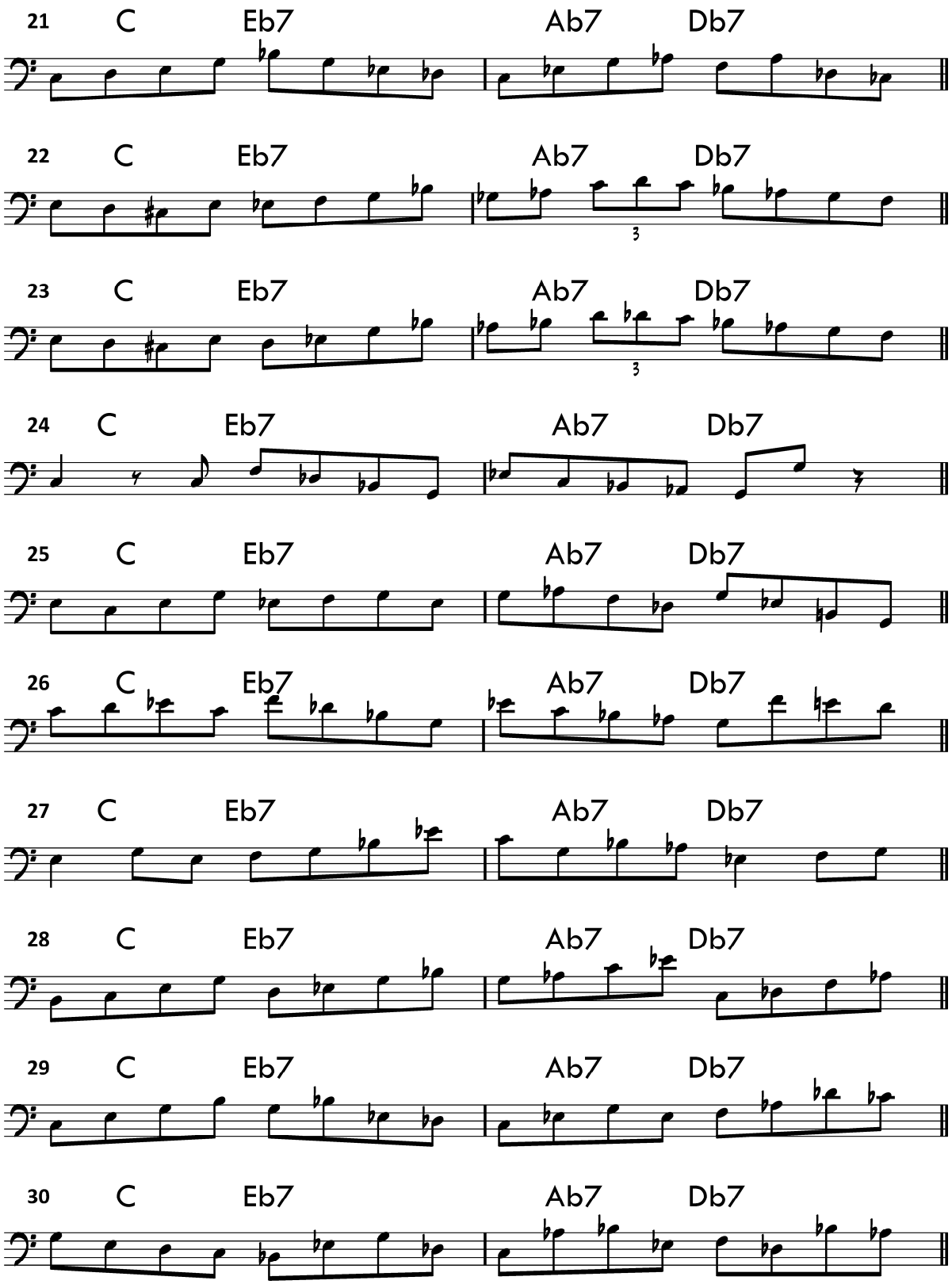
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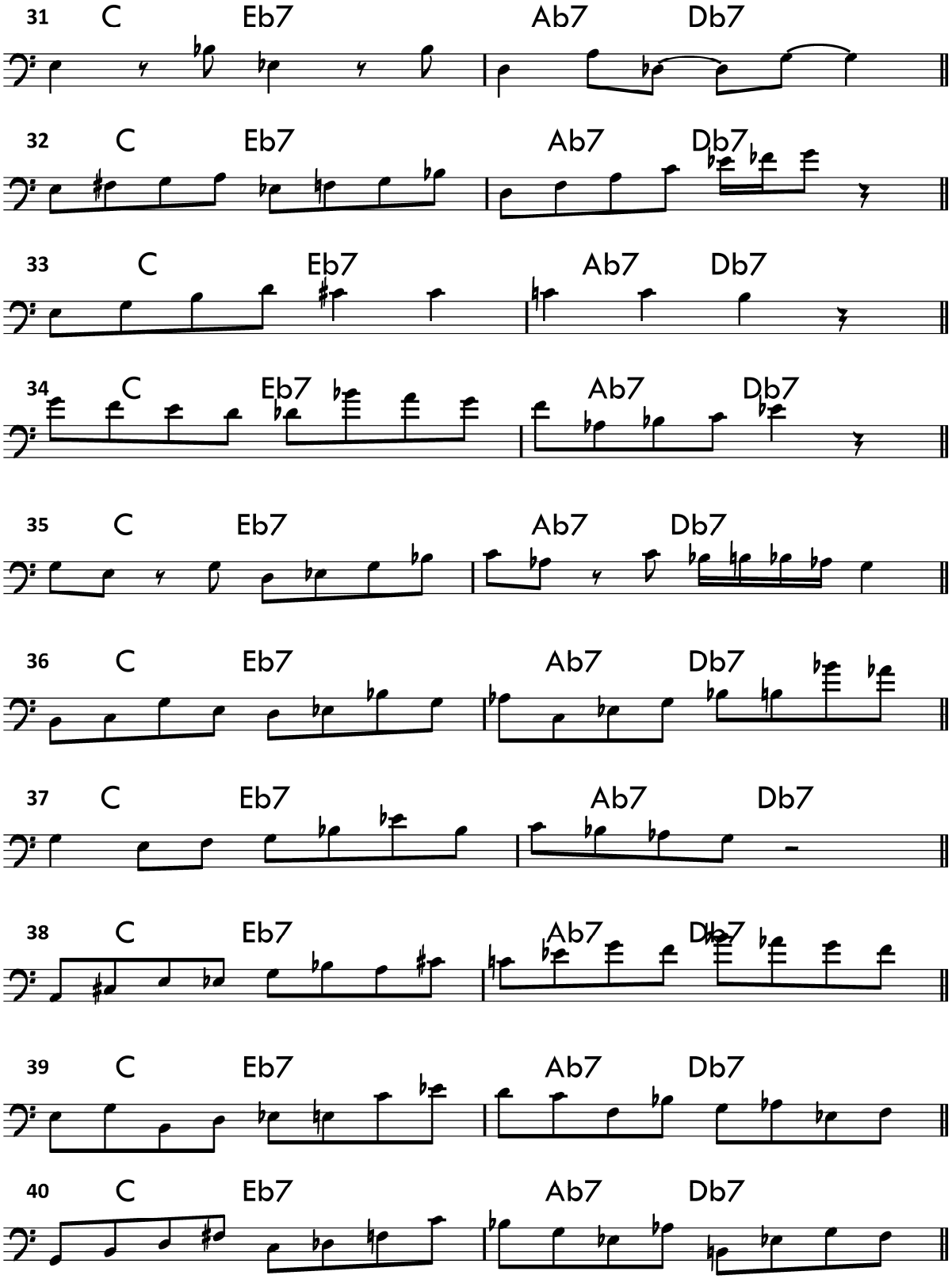
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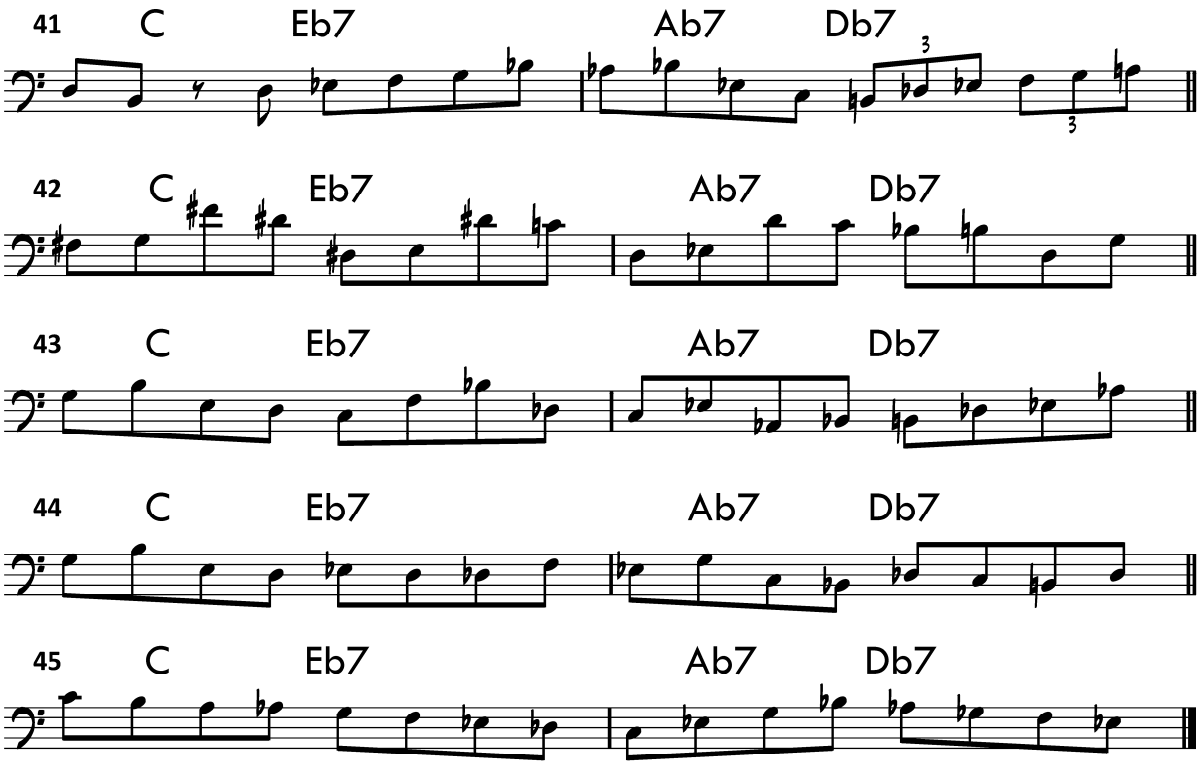


Далее приведён список записей с применением торнераундов:

1. Bird - The Savoy Recordings/Master Takes (Savoy SJL 220) “Half Nelson”
   Соло Майлза Девиса
2. Miles davis - Workin’ and Steamin’ (Prestige P-24034) “Half Nelson”
   Соло всех солоистов
3. Miles davis - Here’s the Miles Davis At His Rare of All Rarest Performances
   (Kings Of Jazz KLJ-20025) “Half Nelson” Соло всех солоистов
4. Wardell Gray (Prestige PR-7343) “Farmer’s market”
   Соло Арта Фармера
5. Fats Navarro/Tadd Dameron (Milestone M 47041) “Lady Be Good”
   Соло Фэтса Наварро
6. Fats Navarro - Prime Source (Blue Note BN-LA-507-H2) “Lady Bird”
   Соло Фэтса Наварро
7. Clifoed Brown Memorial Album (Blue Note BST-81526) “Brownie Speaks”
   Соло всех солоистов
8. George Russel Sextet at The Five Spot (Decca DL 79220)
   “Sippin’At The Bells”, “Beast Blues” соло Девида Бейкера.
9. George Russel Sextet in Kansas City (Decca DL 4183) “Sandu”
   Соло Девида Бейкера.

Глава 7

Другие важные последовательности в бибопе

Как уже было сказано, существует бесчисленное множество вариантов комбинаций аккордов и их последовательностей, однако широкое применение получили лишь некоторые. Наиболее компактные и часто применимые мы рассмотрели выше.
Если говорить о более длинных, укрепившихся как саомостоятельная форма, то это конечно **12-ти тактовый Блюз** и аккордовая последовательность из темы **I Got Rhythm** (так же известная как **Rhythm Changes**). Они встречаются чаще всего не только в бибопе, но и в джазовой музыке как таковой, и по этой причине им посвящена отдельная глава в третьей книге из сери **“Как играть бибоп”** .

Далее приведен список* композиций форма и гармония которых так же часто заимствовалась другими авторами:

1. **Sweet Georgia Brown**
2. **What Is This Thing Called Love**
3. **Back Home Again In Indiana**
4. **Love Me ore Leave Me**
5. **All the Things You Are**
6. **Fine and Dandy**
7. **Lady Be Good**
8. **Cherokee**
9. **How High The Moon**
10. **Honeysuckle Rose**
11. **Out Of Nowhere**
12. **Pennies From Heaven**
13. **There Will Never Be Another You**
14. **All God’s Children Got Rhythm**
15. **I’ll Remember April**
16. **Idaho**
17. **Lulaby in Rhythm**
18. **Perdido**

Довольно часто авторы заимствовали друг у друга гармонию отдельных частей композиций. Навык играть их во всех тональнотях сильно облегчает исполнителю построение репертуара.

Последовательность:

| C | C | D7 | D7 | Dm| G | C | C |

Темы:

1. **Take The A train**
2. **The Girl From Ipanema**
3. **Mood Indigo**
4. **Solitude**
5. **Berni's Tune**
6. **I Got It Bad**
7. **Desafinado**
8. **Those Lazy, Hazy, Crazy Days of Summer**
9. **Darktown Strutter's Ball**
10. **I Cried For You**
11. **Jersey Bounce**
12. **Crazy Rhithm**
13. **Exactly Like You**
14. **Watch What Happens**
15. **September in the Rain**
16. **I Ain't Got no Body**
17. **These Are The Things I Love**
18. **On The Alamo**
19. **Sunny (J. Kern)**

Последовательность в части **B** (Бридж):

| Gm | C7 | F | F | Am| D7 | Dm | G7 |

Темы:

1. **Honeysuckle Rose**
2. **On the Sunny Side Of the Street**
3. **Satin Doll**
4. **Squize Me**
5. **More**
6. **You Vall It Madness**
7. **You Can Depend On Me**
8. **Coquette**
9. **When It's Darkness On the Delta**
10. **Music, Maestro, Please** (с незначительлными изменениями)
11. **September in The Rain**
12. **Moonglow** (с незначительлными изменениями)
13. **Surrey With The Fringe on Top**

Последовательность:

| C | C | Cm | F | Bb | Bb | Bbm| Eb |

Темы:

1. **How Hih The Moon**
2. **Invitation** (в миноре)
3. **Aftrnoon In Paris** (с незначительлными изменениями)
4. **Joy Spring** (с незначительлными изменениями)
5. **Star Eyes** (бридж)
6. **Watch What Happens** (бридж)
7. **Solar**

Последовательность:

| Cm | F | Bb | Bb | Bbm| Eb | Ab | Ab |

Темы:

1. **Tune Up**
2. **Laura**
3. **Cherokee** (бридж)
4. **End of A Love Affair** (с незначительными изменениями)
5. **Wave** (бридж)
6. **Daahoud** (бридж)
7. **Allmost Like Being In Love** (бридж)
8. **(Once I Had A) Secret Love** (бридж)
9. **BeBop** (бридж)
10. **One Note Samba** (бридж)

Последовательность (торнэраунд):

| CMaj | Am7 | Dm7 | G7 |

Темы:

1. **Любая тема типа Rhythm Changes**
2. **Again**
3. **At Last**
4. **Don’t Be That Way**
5. **Get Happy**
6. **Gypsy In My Soul**
7. **Hallelujah**
8. **I Won’t Dance**
9. **Sometimes I’m Happy**
10. **Let’s Fall In Love**
11. **Can’t Help Lovin’ That Man of Mine**
12. **Cheek To Cheek**
13. **The Way You Look Tonight**
14. **Zing Went Tthe String of My Heart**

15. **Heart and Soul**
16. **Blue Moon**
17. **Am I Blue**
18. **I Could Write A Book**
19. **I’ve Got the World On the String**
20. **Ja Da**
21. **Mean To Me**
22. **Shoe Shine Boy**
23. **A Sunday Kind Of Love**
24. **Taking A Chance on Love**
25. **Love Me or Leave Me**
26. **St. Thomas**
27. **Ease Away Walk**
28. **I can’t Get Started**
29. **I’m In The Mood For Love**
30. **Is’t It Romantic?**
31. **It’s The Talk of The Town**
32. **My Future Just Passed**
33. **My Song**
34. **Once in a While**
35. **South of the Border**
36. **Symphony**
37. **Two Sleepy People**
38. **Try A Little Tenderness**
39. **The Gold Giggers Song**
40. **Love Walked In**
41. **Mountain Greenery**
42. **Perfidia**
43. **Where Are You Now**
44. **There i Go**
45. **Till Then**

Последовательность (торнэраунд):

| CMaj C#o| Dm Ebo | (Em A7)**...**

Темы:

1. **Любая тема типа Rhythm Changes**
2. **Liza**
3. **Bewitched, Bothdered and Bewildered**
4. **Easy Living**
5. **Making Whoopee**
6. **Once I Loved**
7. **Have You Met Miss Jones**
8. **I Remember Clifford**

9. You Took Advantage of Me
10. It Could Happen To You
11. Fried Bananas
12. Call Me Irresponsible
13. Moonlight Becomes You
14. But Beautiful
15. A Sunday Kind Of Love
16. Birth Of The Blues
17. Locomotion
18. Spring Will Be a Little Late This Year
19. Ain't Misbehavin
20. My Shining Hour
21. I've Got The World On The String
22. Moonlight In Vermont
23. Imagination (с незначительными изменениями)
25. 'S Wonderfull (с незначительными изменениями)
26. Deep Purple (с незначительными изменениями)
27. What Am I Here For (с незначительными изменениями)
28. Pensativo (с незначительными изменениями)
29. Sposin'
30. Especialy For You
31. I Saw Stars
32. Stormt Wether
33. Got A Date With An Angel
34. My Buddy
35. The Sheik
36. Sleep
37. Will You Still Be Mine
38. The Way You Look Tonight (бридж)
39. If I Loved You
40. Slow Boat To China
40. The Song Is You
40. Tiptoe Through The Tulips

Последовательность:

| CMaj | Bm E7 | Am D7 |

Темы:

1. Confirmation
2. There Will Never Be Another You
3. Days Of Wine And Roses
4. Bird Blues
5. I Should Care

Последовательность:

| CMaj | Gm C7 | FMaj |...

Темы:

1. **В любом Блюзе**
2. **Satin Doll** (бридж)
3. **The Nearness Of You**
4. **Misty**
5. **Cherokee**
6. **Confirmation** (бридж)
7. **Have You Met Miss Jones** (бридж)
8. **I Remember You**
9. **Lady Be Good** (бридж)
10. **Please Be Kind**
11. **There Will Never Be Another You**
12. **Who Can I Turn To**
13. **Pennies From Heaven**
14. **I May Be Wrong**
15. **If I Had You**
16. **Lonesome Road**
17. **'Deed I Do**
18. **Red Sails In The Sunset**
19. **September In Tthe Rain**
20. **Stairway To The Stars**
21. **I'll Always Be In Love With You**
22. **Santa Claus Is Coming To Town**
23. **Show Me the Way To Go Home**
24. **Margie**
25. **I'm Through With Love**
26. **And The Angels Sing**
27. **Girl Of My Dream**
28. **I Got Rhythm**
29. **Between Tthe Dewil and the Deep Blue Sea**
30. **Soon**
31. **Guilty**
32. **Old Rockin' Chair**

Последовательность:

| CMaj | Bm7 | ...

Темы:

1. **Whispering**
2. **Groovin’ High**
3. **I Remember You**
4. **Night And Day**
5. **Spring is Here**
6. **An Evening Thought**
7. **You v’e Changed**
8. **Days of Wine and Roses**
9. **Stella By Starlight** (бридж)
10. **Aulil**
11. **I’m Getting Sentimental Over You**

Последовательность (секвенция):

Темы:

1. **Jordu**
2. **Pick Your Self Up**
3. **Hear and Soul** (бридж)
4. **Stompin at Savoy** (бридж)
5. **Candy** (бридж)
6. **Nice Work If You Can Get It**
7. **Sweet Georgia Brown**
8. **Five Foot Two Eyes of Blue**
9. **Up a Lazy River**
10. **Basin Street Blues**
11. **There’ll Be Some Changes**
12. **Rose Of The Rio Grande**
13. **I Got Rhythm** (бридж)
14. **Jazz Me Blues**
15. **I Wished on the Moon**
16. **Sweet Lorraine**
17. **Shine On Harvest Moon**
18. **Who’s Sorry Now**
19. **I Know that You Know**
20. **Ballin’ The jack**
21. **A Good Man is Hard To Find**
22. **Alice Blue Gown**

Последовательность:

| Ebm Ab7 | Dm G7 | C | C |

Темы:

1. **Half Nelson** (такты 7, 8)
2. **You Stepped Out Of a Dream** (такты 15, 16)
3. **Lover Man** (такт 7)
4. **All The Things You Are** (такты 27, 28)
5. **Along Came Betty** (такты 2, 3)
6. **Darn That Dream** (такт 24)
7. **Dewey Square** (такты 2, 3, 4)
8. **The End of a Love Affair** (такты 7, 8)
9. **I'll Let The Song Go out Of My Heart** (такты 23, 24)
10. **Laura** (такты 29, 30)
11. **Strollin'** (такты 3, 4)
12. **My Old Flame** (такты 7, 8)
13. **Nica's Dream** (такты 40, 41, 42)
14. **Killer Joe** (бридж)
15. **Are You Real** (такты 9, 10, 33, 34)
16. **Stablemates** (такты 1, 2)
17. **You Are Weaver of Dreams** (такты 29, 30)
18. **Lover Come Back to Me** (такты 5-8, бридж)
19. **Afternoon in Paris** (такты 23, 24)
20. **Moment's Notice** (такты 23, 24)
21. **Sweet And Lovely** (такты 1, 2, 5, 6)

*Внимание! Данный список не претендует на то что бы быть окончательным, а лишь призван систематизировать и облегчить изучение нового материала.

Глава 8

Построение басовых линий на основе бибоповых ладов

Прежде чем приступать к изучению этой главы, рекомендуется ознакомиться с материалом из первой книги Д. Бейкера **“Как играть Бибоп”**. В данном случае работают те же принципы что и в построении мелодической линии, за исключением того, что основной ритмической единицей становятся четвертные, а не восьмые длительности.

Общие правила:

1. Аккордовые ноты должны приходиться на первую и третью доли.
2. Доминантсептакорды обыгрываются одноименным доминантовым бибоповым ладом т.е.:

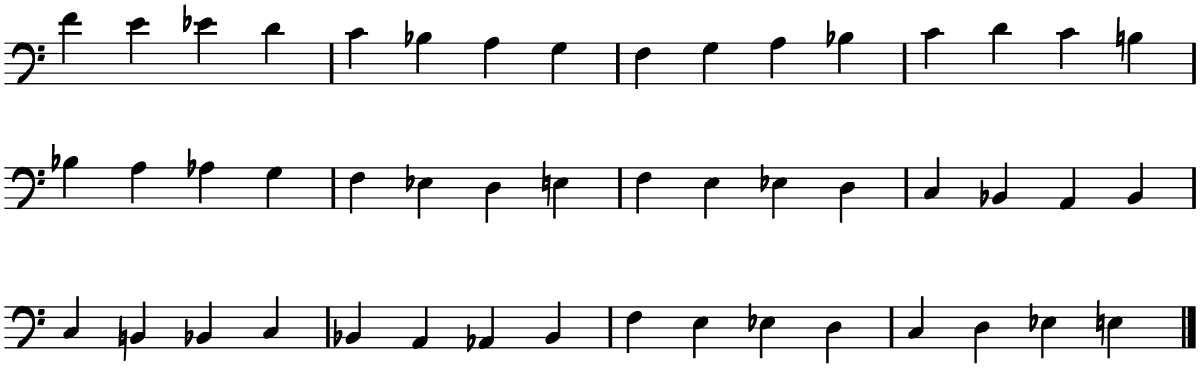
C7 = C dominant bebop

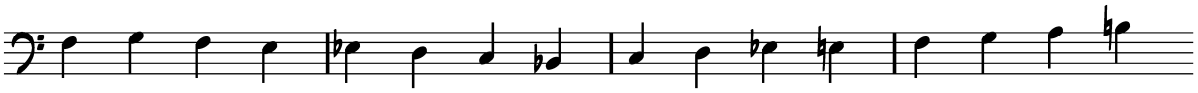
Gm = C dominant bebop

3. Линия играется четвертными длительностями.

Далее приведены примеры на основе блюзовой гармонии с применением средств выразительности описанных в первой книге **“Как играть Бибоп”**, таких как отклонения, опевания, и т. д.

Blues in F:





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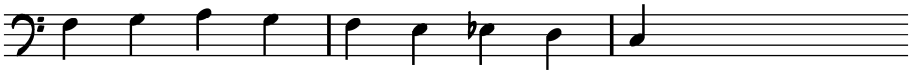

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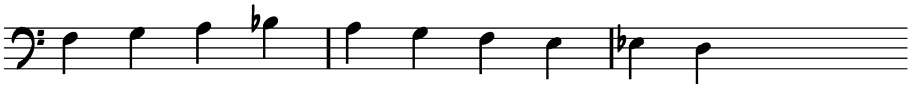

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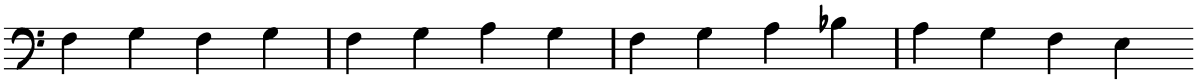

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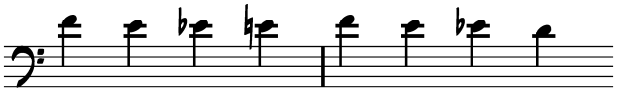

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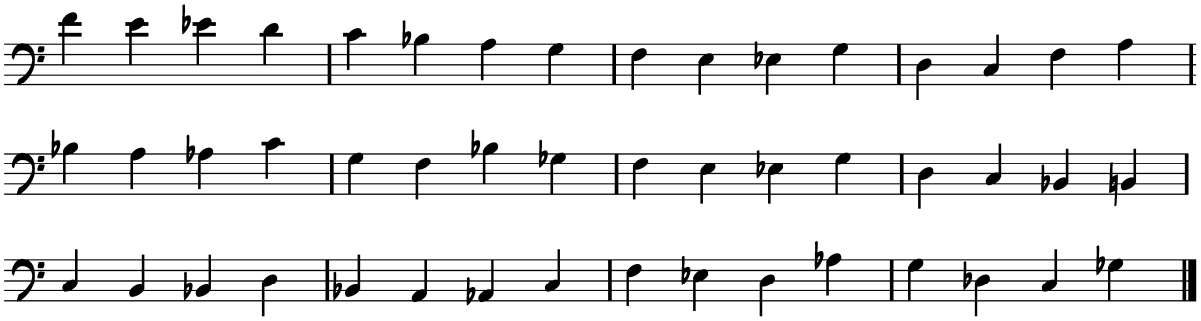
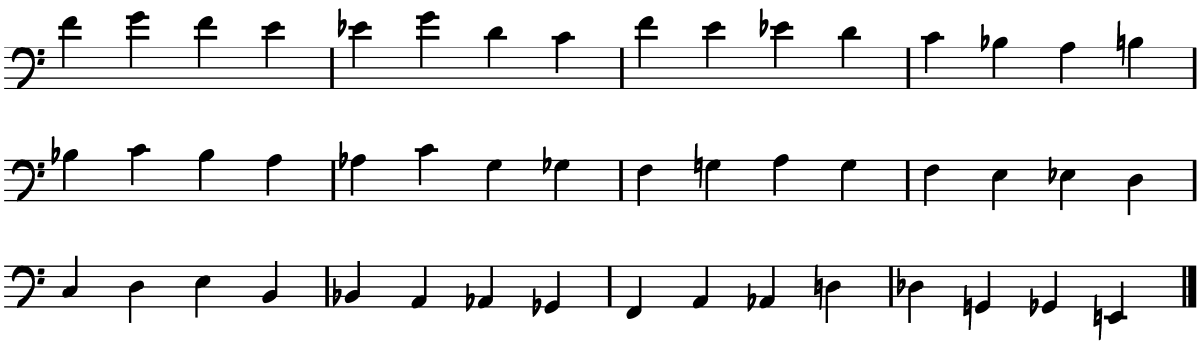
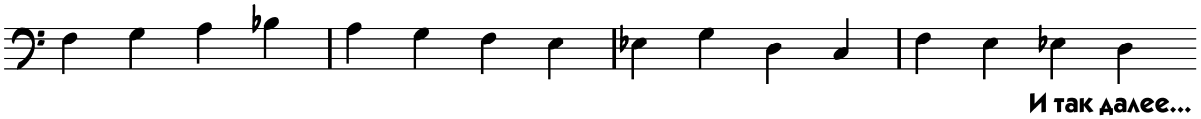
Концовки:







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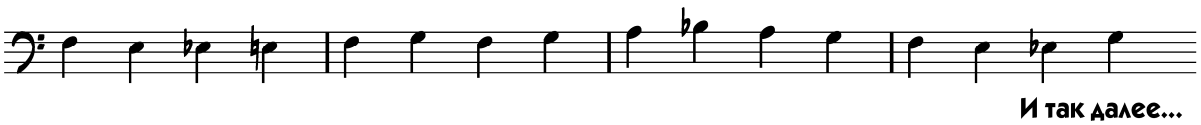
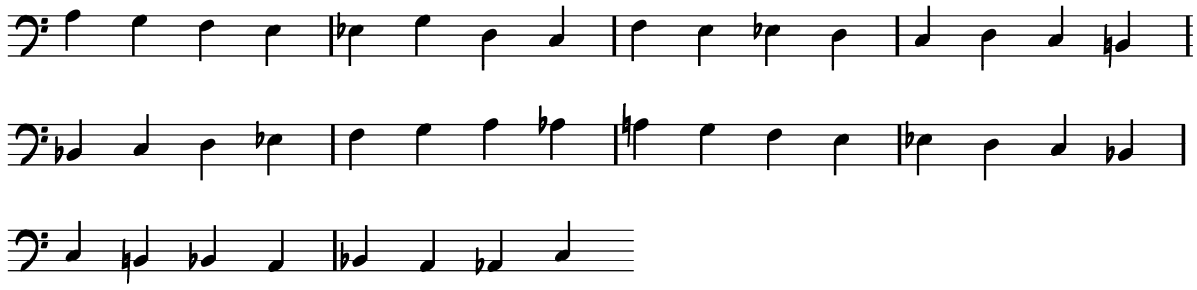


И так далее...

Линии начинающиеся с 3-й ступени:



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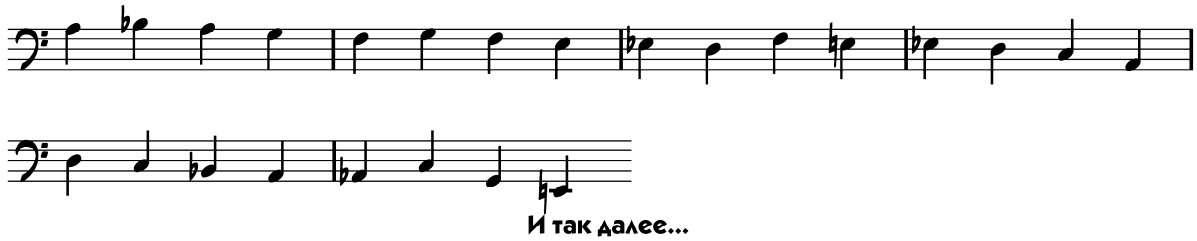

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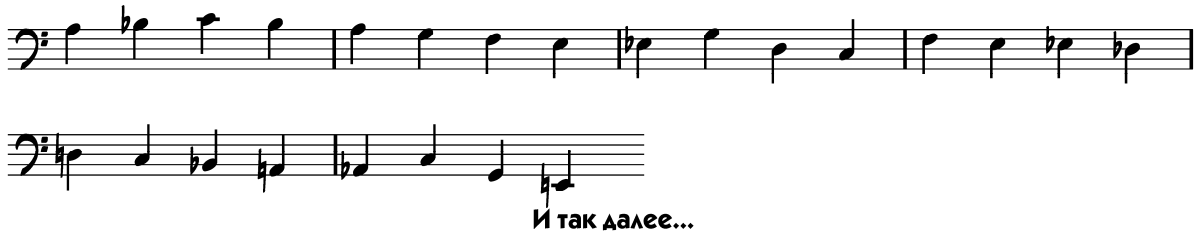

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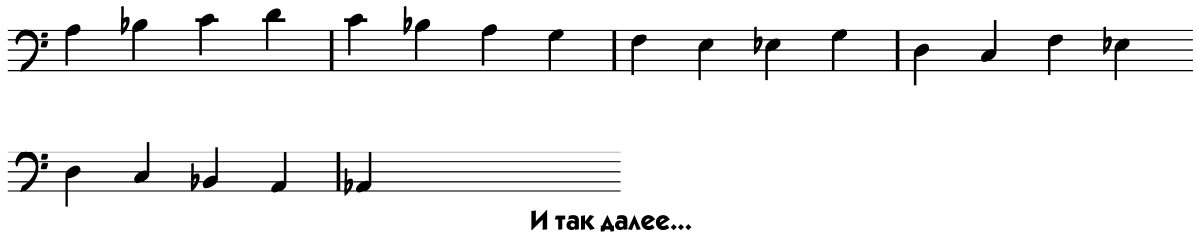

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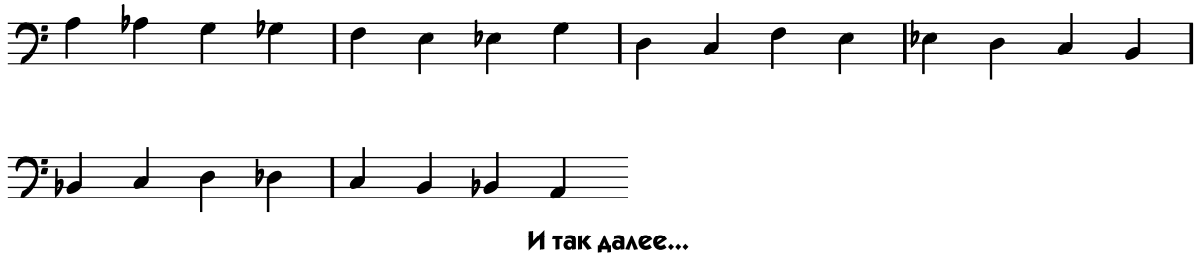

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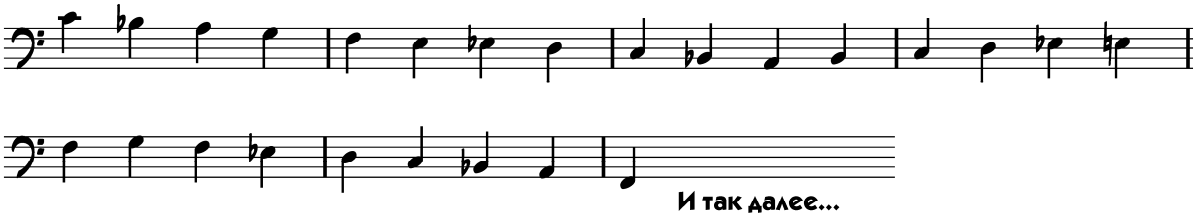

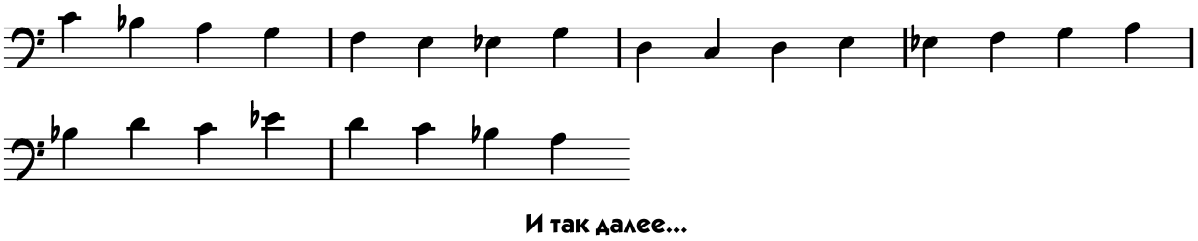

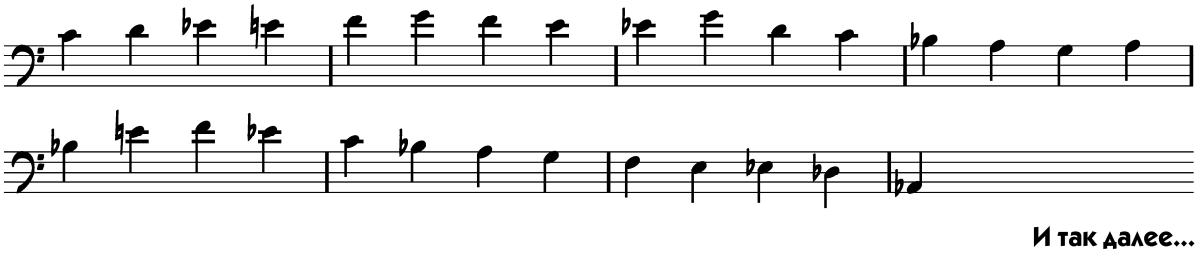

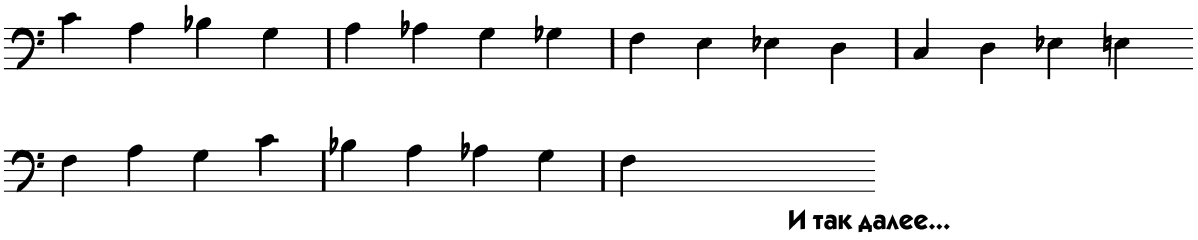

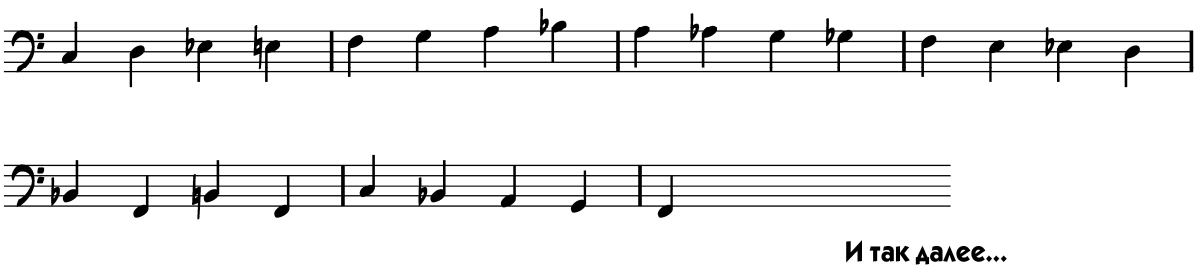

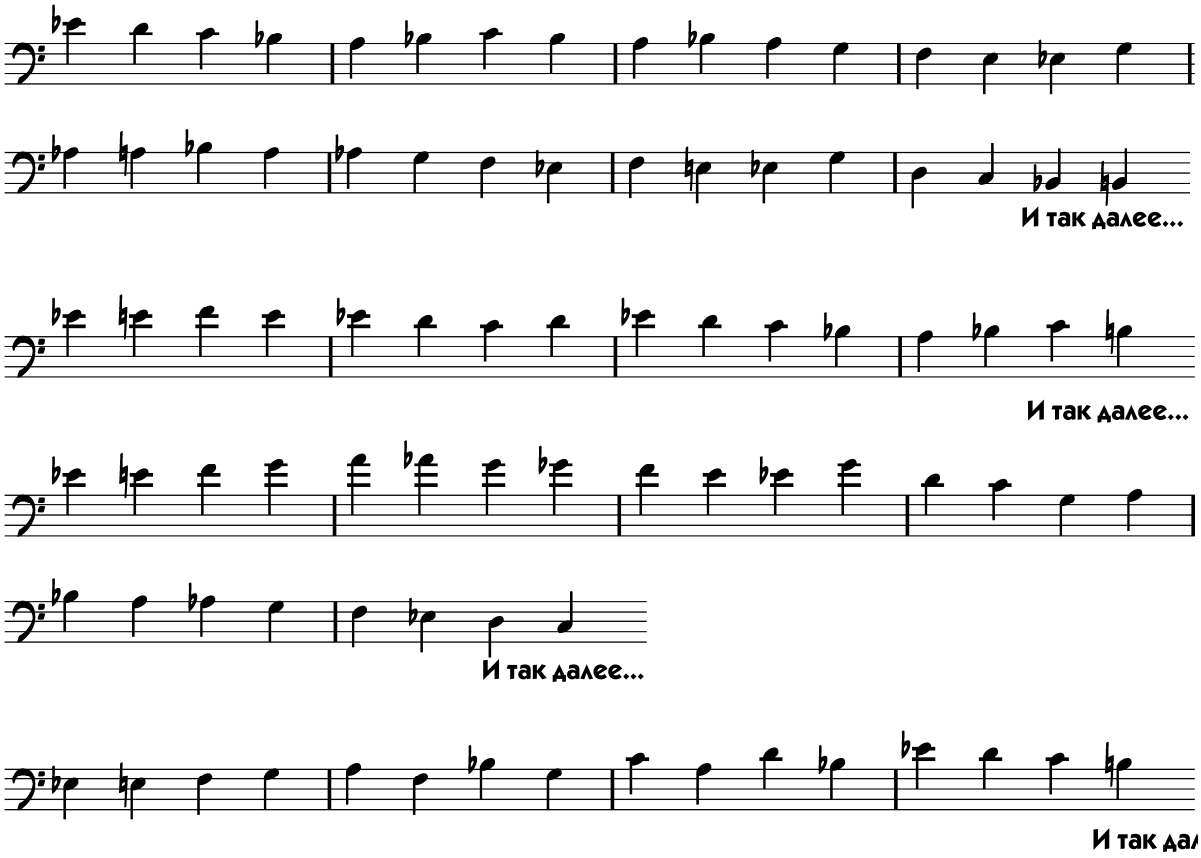
И так далее...
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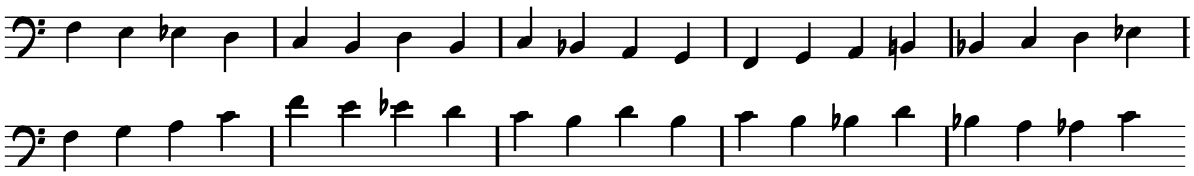
Линии с отклонениями (где 5-я ступень движется на полтона вниз , а затем в 6-ю):



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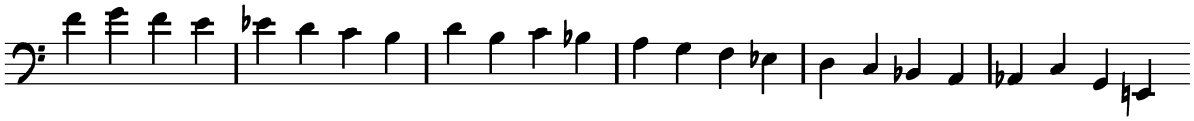

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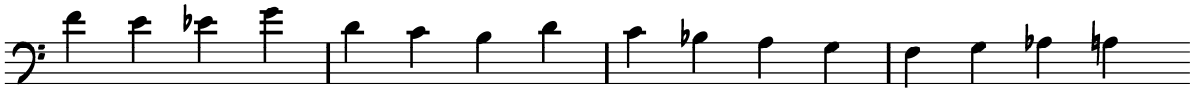

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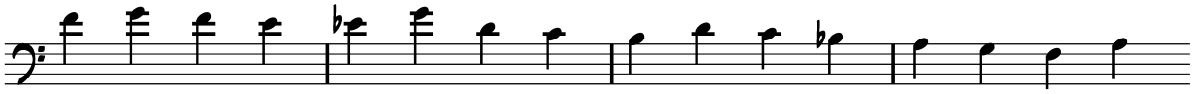

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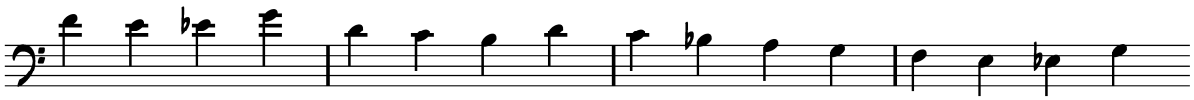

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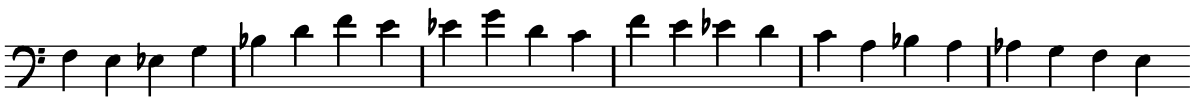

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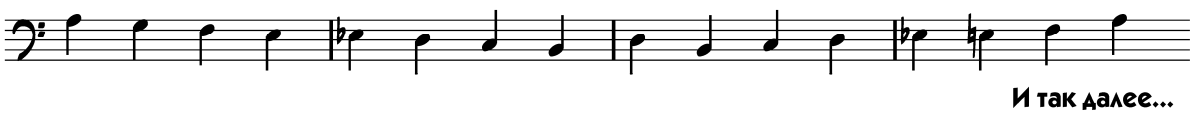
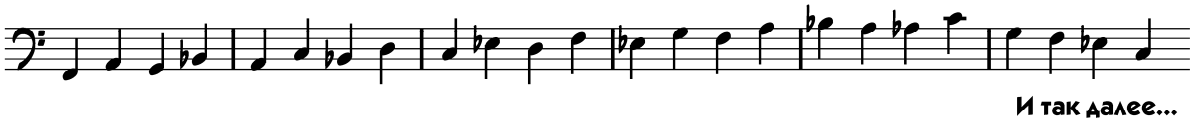


И так далее...



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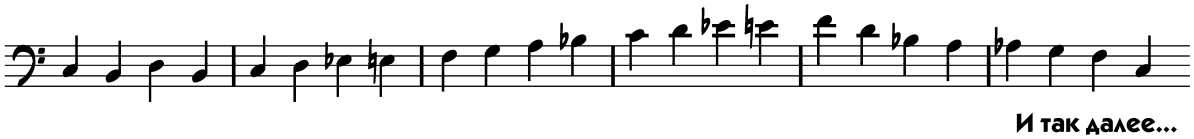
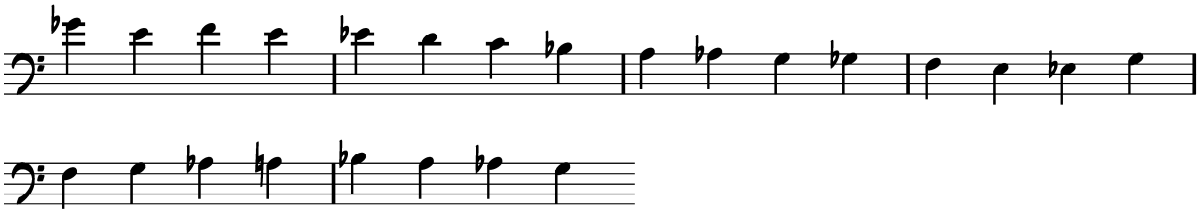


И так далее...

Линии с опеваниями:



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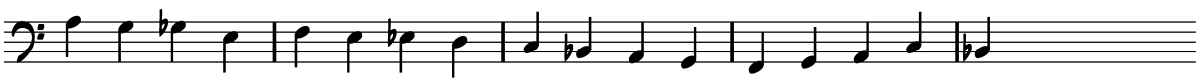

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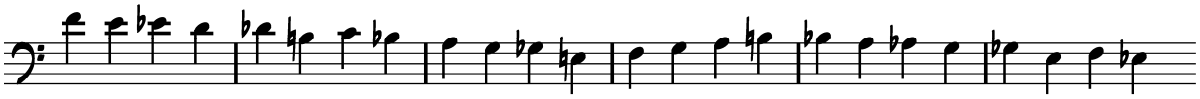

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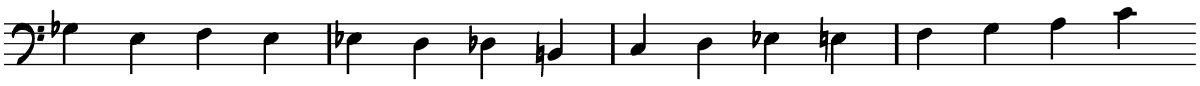

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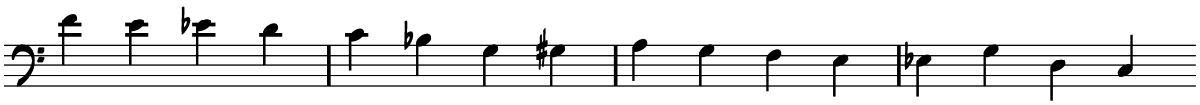
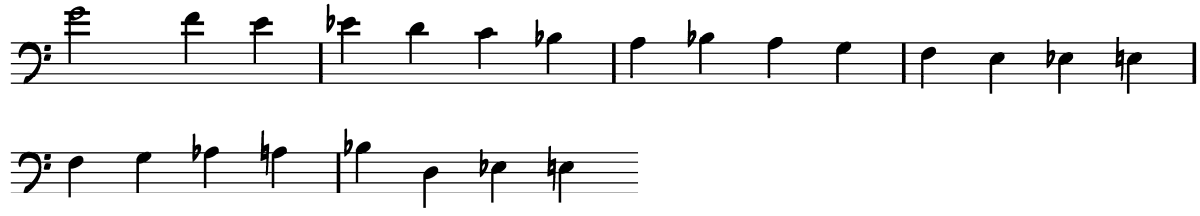


И так далее...

Линии начинающиеся с неаккордовых тонов:



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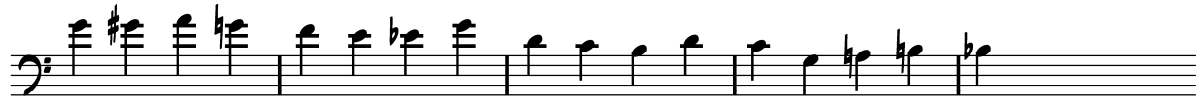

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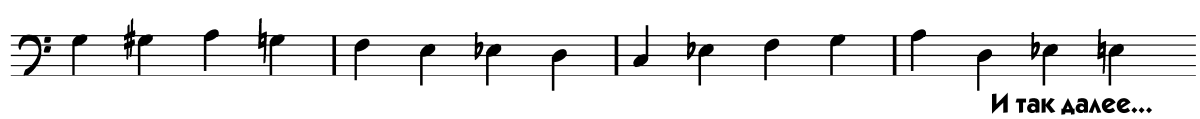

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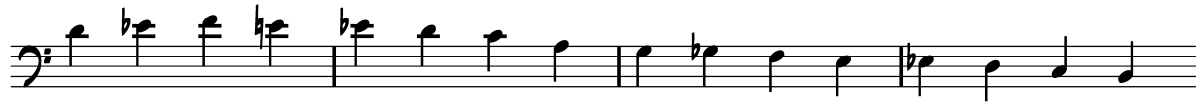

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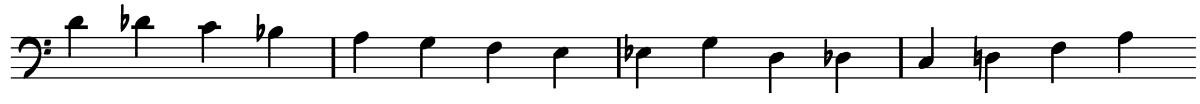
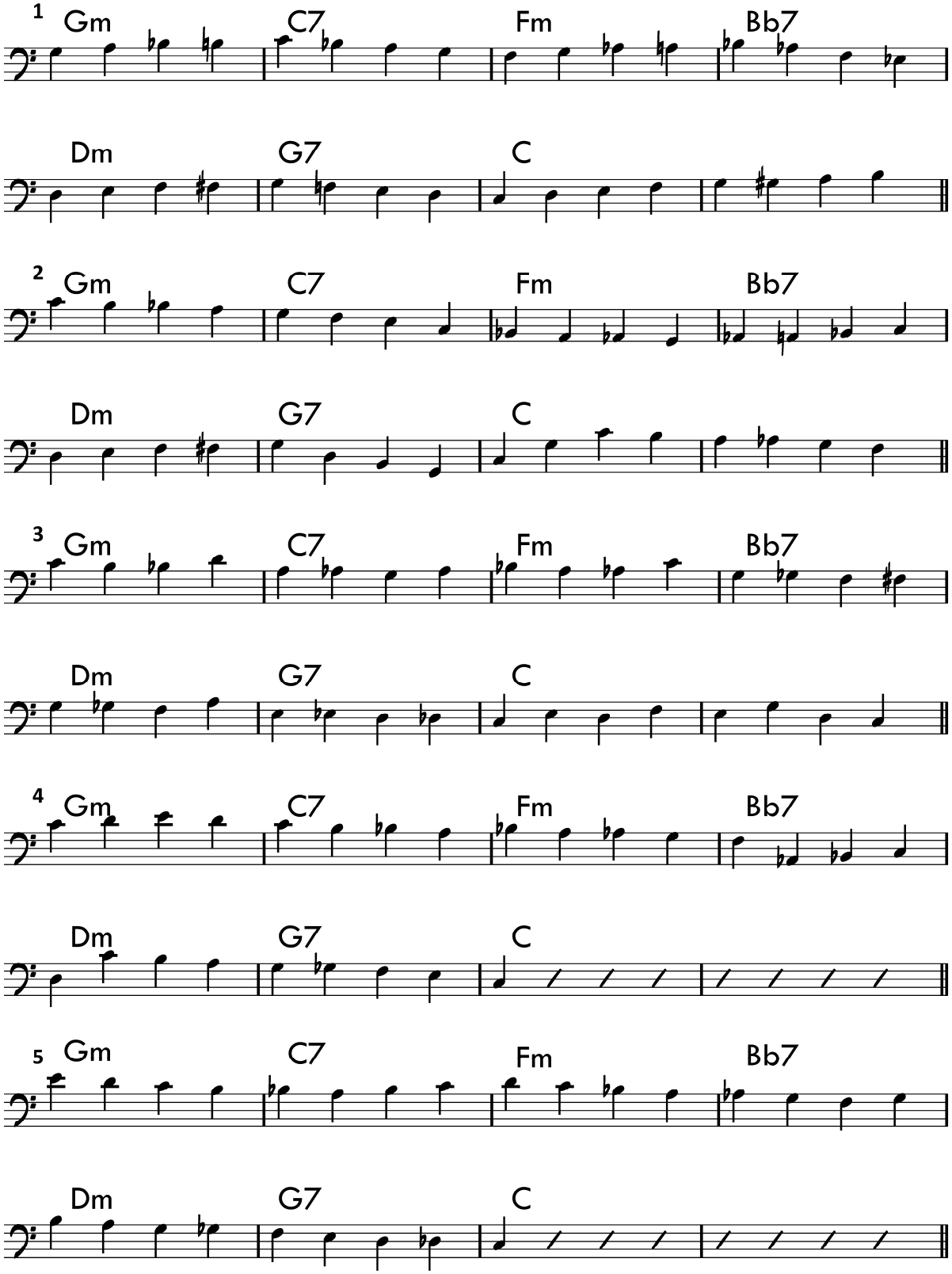
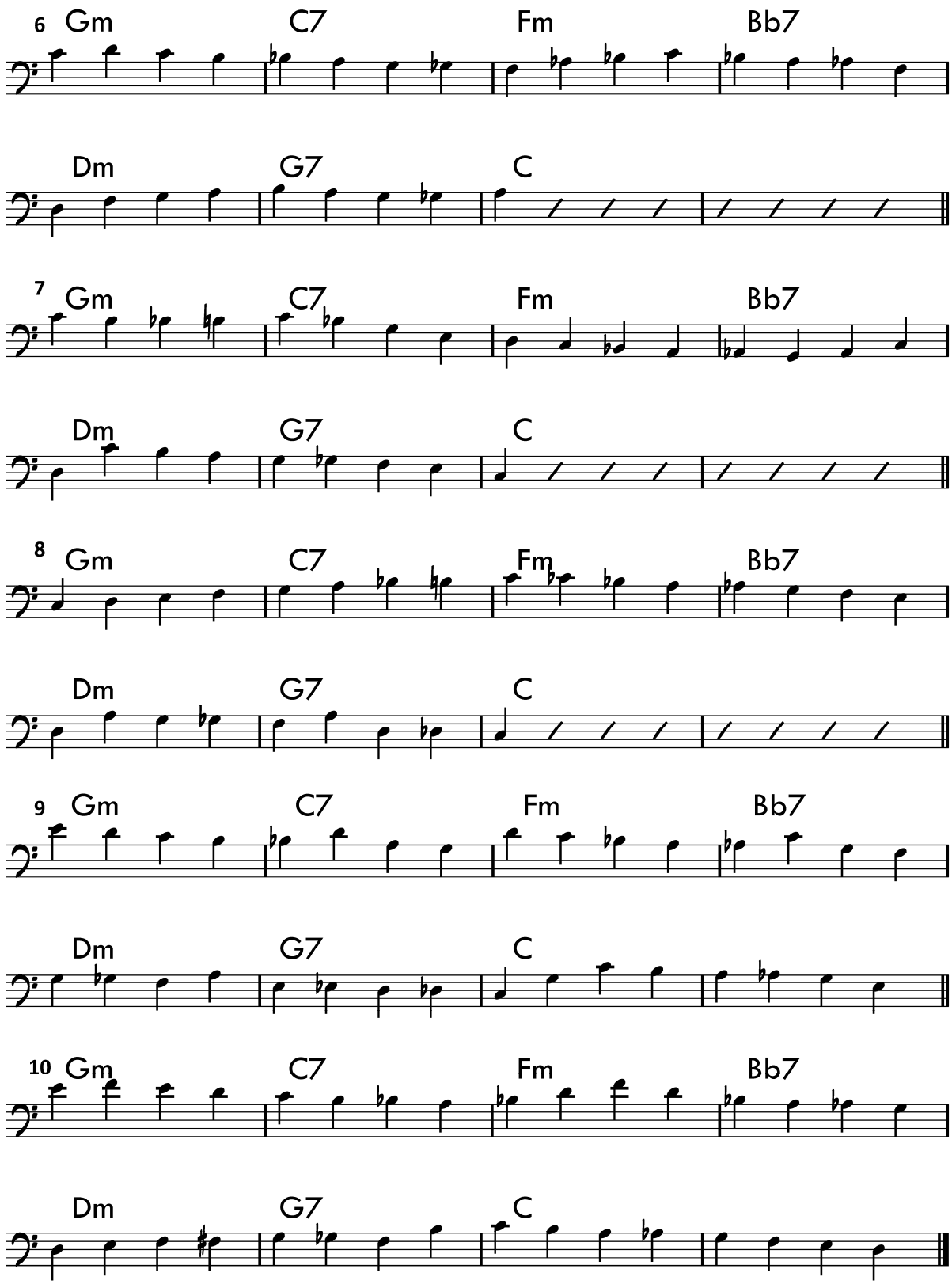


И так далее...

Другие примеры басовых линий




6 Gm C7 Fm Bb7
Dm G7 C
7 Gm C7 Fm Bb7
Dm G7 C
8 Gm C7 Fm Bb7
Dm G7 C
9 Gm C7 Fm Bb7
Dm G7 C
10 Gm C7 Fm Bb7
Dm G7 C

Дополнение

Список популярных бибоповых тем

(настоятельно рекомендуется знать наизусть)

1. AFTERNOON IN PARIS	John Lewis
2. ANTHROPOLOGY	Dizzy Gillespie
3. BACK HOME BLUES	Charlie Parker
4. BARBADOS	Charlie Parker
5. BEBOP	Dizzy Gillespie
6. BEBOP REVISITED	David Baker
7. BILLIE'S BOUNCE	Charlie Parker
8. BIRDLIKE	Freddie Hubbard
9. BLOOMDIDO	Charlie parker
10. BOUNCIN' WITH BUD	Bud Powell
11. BROWNIE SPEAKS	Clifford Brown
12. CALCUTTA CUTIE	Horace Silver
13. CHERYL	Charlie Parker
14. CHI-CHI	Charlie Parker
15. CONFIRMATION	Charlie Parker
16. COOKIN' AT THE CONTINENTAL	Horace Silver
17. DANCE OF THE INFIDELS	Bud Powell
18. DEWEY SQUARE	Charlie Parker
19. DEXTERITY	Charlie Parker
20. DONNA	Jackie McLean
21. DONNA LEE	Charlie Parker
22. DON'T ARGUE	Kai Winding
23. ETERNAL TRIANGLE	Sonny Stitt
24. FOUR BROTHERS	Jimmy Giuffre
25. GOOD BAIT	Tadd Dameron
26. GROOVIN' HIGH	Dizzy Gillespie
27. HALF NELSON	Miles Davis
28. HOT HOUSE	Tadd Dameron
29. JORDU	Duke Jordan
30. JOY SPRING	Clifford Brown
31. LITTLE WILLIE LEAPS	Charlie Parker
32. MAYREH	Horace Silver
33. MILESTONES (old)	Miles Davis
34. MOHAWK	Charlie Parker
35. MOOSE THE MOOCH	Charlie Parker
36. A NIGHT IN TUNISIA	Dizzy Gillespie
37. OPUS V	J. J. Johnson
38. ORNITHOLOGY	Benny Harris
39. PASSPORT	Charlie Parker
40. RELAXIN' AT CAMARILLO	Charlie Parker
41. QUICKSILVER	Horace Silver
42. ROOM 608	Horace Silver
43. SALT PEANUTS (entire tune)	Dizzy Gillespie
44. SCRAPPLE FROM THE APPLE	Charlie Parker
45. THE SERPENT'S TOOTH	Miles Davis
46. SHAW NUFF	Dizzy Gillespie & Charlie Parker
47. SIPPIN' AT BELLS	Miles Davis
48. SPLIT KICK	Horace Silver
49. STEEPLECHASE	Charlie Parker
50. THAT'S EARL, BROTHER	Gil Fuller
51. THINGS TO COME	Dizzy Gillespie
52. WAIL	Bud Powell
53. WHERE YOU AT ?	Horace Silver
54. WOODY' N' YOU	Dizzy Gillespie
55. YARDBIRD SUITE	Charlie Parker