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THE SPIRIT OF GYPSY JAZZ

Grundlegende Techniken und neue
Kompositionen für **GYPSY JAZZ GITARRE**

Fundamental Techniques and Tunes for
GYPSY JAZZ GUITAR

INKL.
GRATIS
PLAYALONGS
UND VIDEOS

35 970
DOBLINGER

INHALT

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FRETBOARD MAP

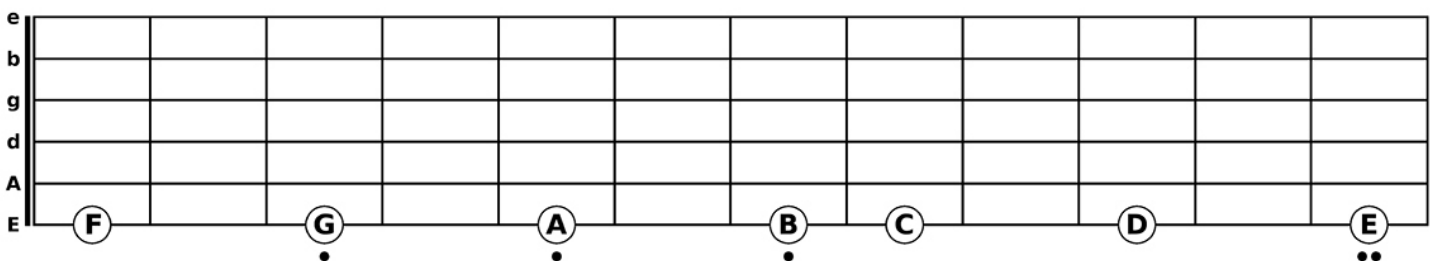
Zur Orientierung am Griffbrett solltest du dir als erstes die sogenannte **Stammtonreihe** einprägen:

C-D-E-F-G-A-B-C, das sind die weißen Tasten am Klavier, die Töne der **C-Dur-Tonleiter**.

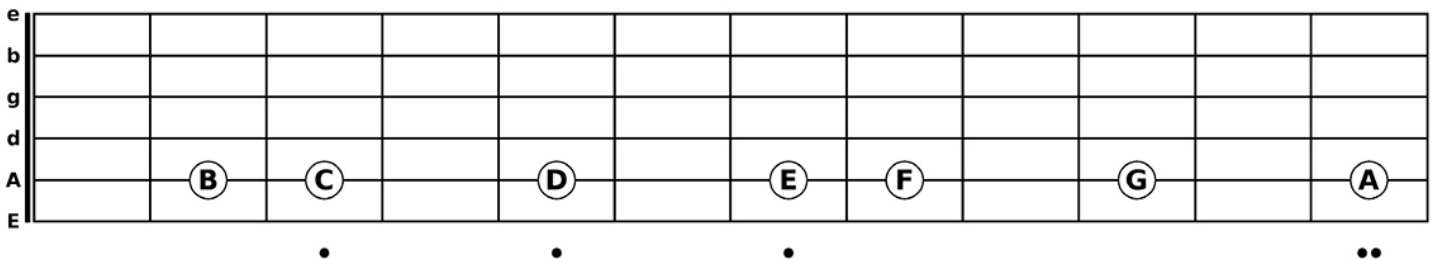
Zwischen **E und F** sowie zwischen **B und C** liegen **Halbtonschritte** (= ein Bund).

Zwischen den anderen benachbarten Stammtönen liegt immer einen **Ganztonschritt** (= zwei Bünde).

Übertragen auf die **tiefe E-Saite** der Gitarre sieht das so aus:



Die **Stammtöne** auf der **A-Saite**:



For the orientation on the fretboard, you should memorize the natural note series:

C-D-E-F-G-A-B-C, these are the white keys on a piano, the notes of the **C major scale**.

Between **E and F**, as well as **B and C** are half-steps (= one fret).

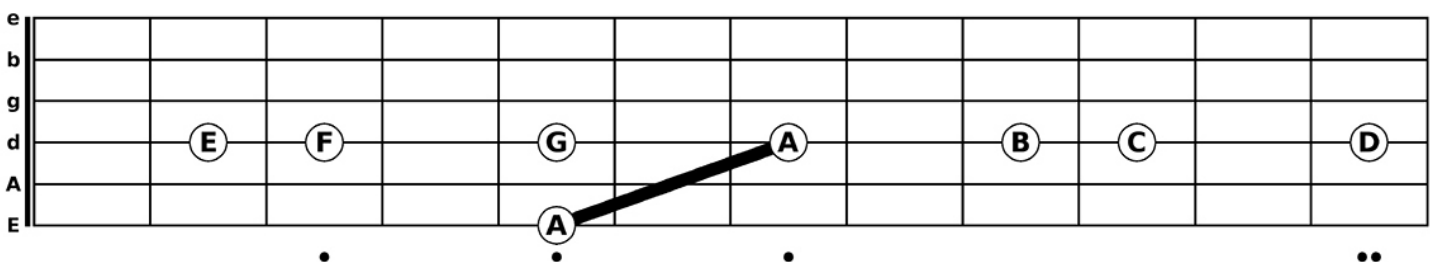
Between the other notes is a whole step (= two frets).

Applied to the **low E string** on the guitar, it looks like this:

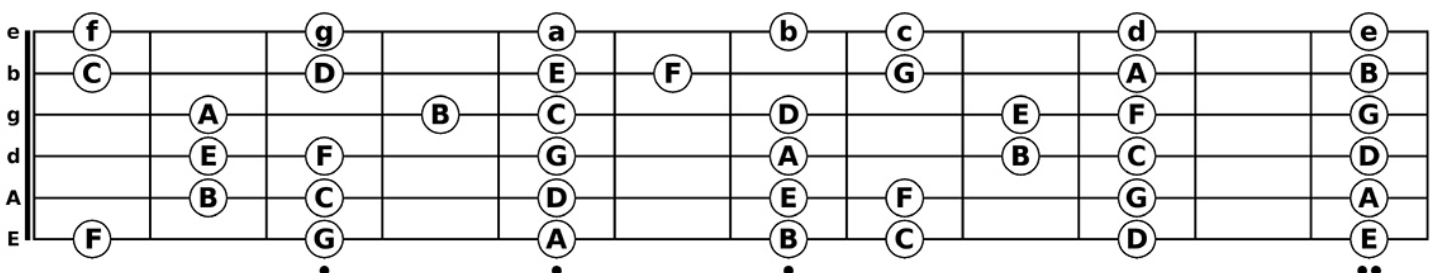
The natural notes on the **A string**:

Die Töne auf der **D-Saite** kannst du auch mit dem „Oktavgriff“ ableiten: Die Oktave jedes Tones auf der E-Saite liegt auf der D-Saite zwei Bünde höher.

The notes on the **D string** can be derived from the octave shape: the octave to every note on the E string is two frets above on the D string:



Alle Stammtöne:



All natural notes:

A-MOLL

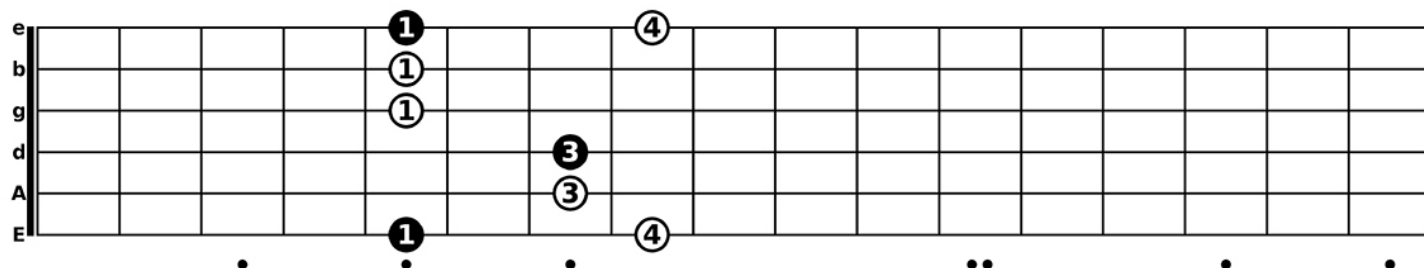
A MINOR

Das **a-Moll-Dreiklang-Arpeggio** besteht aus den Tönen A-C-E: Grundton (1), kleine Terz (b3) und Quinte (5). Es passt zu allen a-Moll-Akkorden mit reiner Quinte (Am, Am6, Am7).

The **A minor triad arpeggio** consists of the notes A-C-E: root note (1), minor third (b3) and fifth (5). It goes with all A minor chords with a perfect fifth (Am, Am6, Am7).

Pattern 1:

Grundton auf der E-Saite.

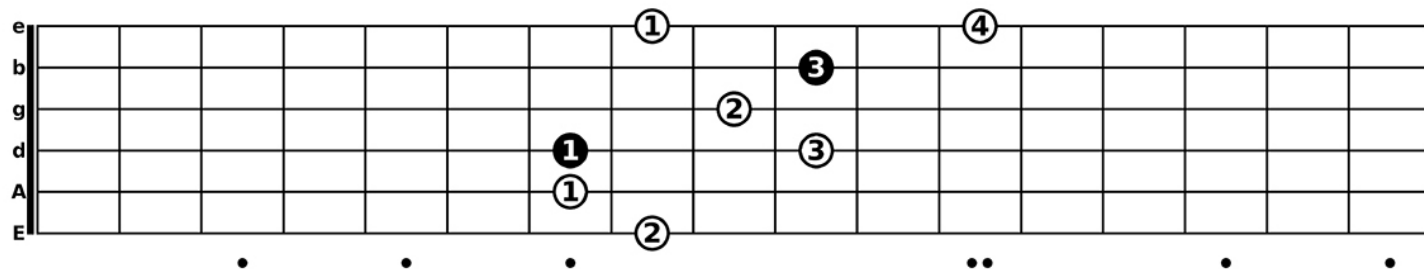


Pattern 1:

Root note on the E string.

Pattern 2:

Grundton auf der D-Saite (kleine Terz im Bass).

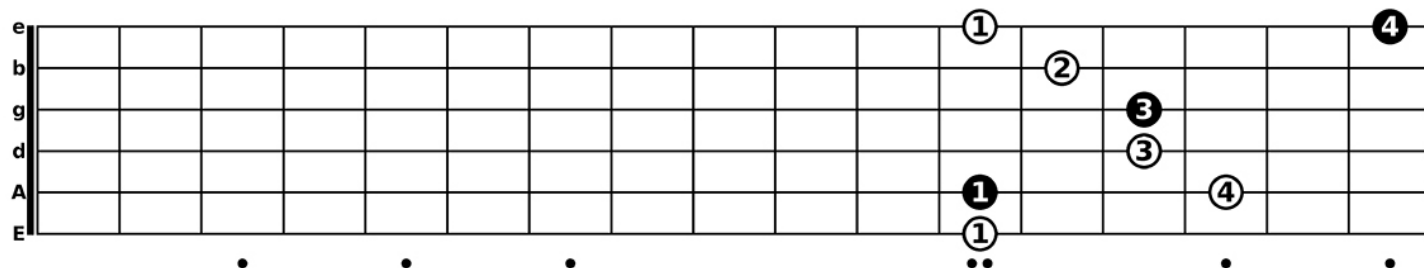


Pattern 2:

Root note on the D string (minor third in the bass).

Pattern 3:

Grundton auf der A-Saite (Quinte im Bass).

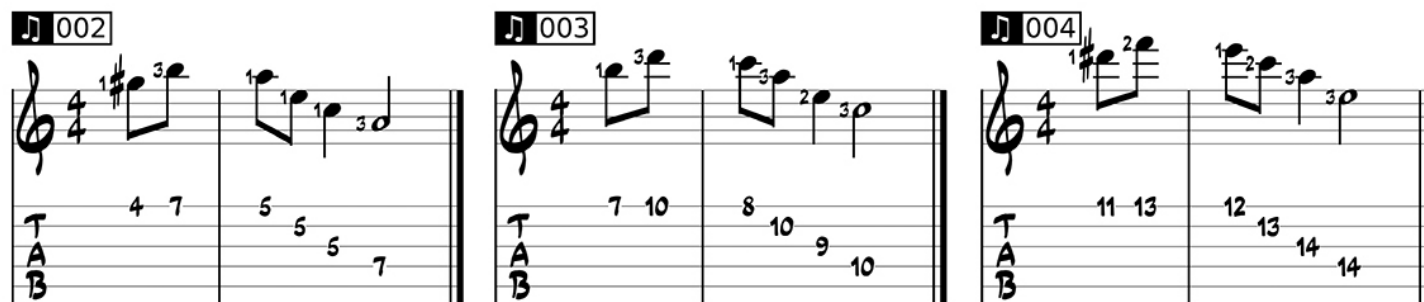


Pattern 3:

Root note on the A string (fifth in the bass).

Dieses Lick beginnt mit einer Umspielung des ersten Akkordtones im Auftakt. Die Idee wurde in die drei Pattern übertragen.

This lick starts with a triad enclosure of the first chord note in the upbeat. The idea is transferred into three patterns.



C-Dur-Tonleiter

C major scale

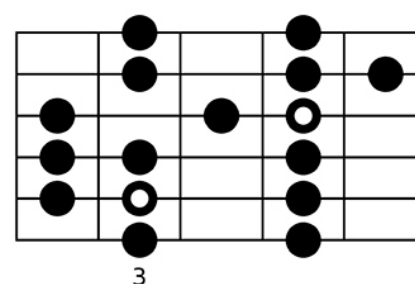
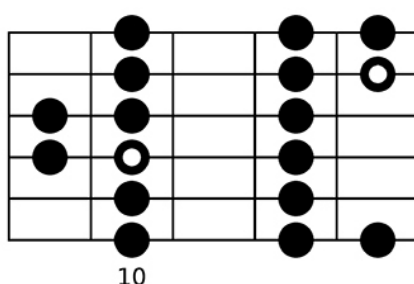
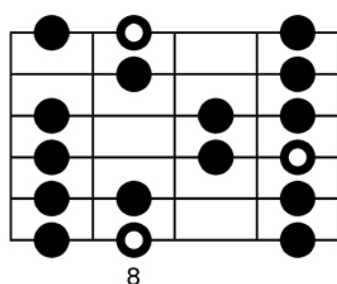
Die C-Dur-Tonleiter besteht aus den Tönen der Stammtönereihe.

In der Tabelle ist ersichtlich, welche Akkorde und Modes aus der C-Dur-Tonleiter abgeleitet werden:

The C major scale consists of the natural notes.

You can see in the table which chords and modes are derived from the C major scale.

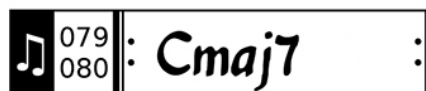
Note	C	D	E	F	G	A	B	Note
Intervall	1	2	3	4	5	6	maj7	Interval
Stufe	I	II	III	IV	V	VI	VII	Scale Degree
Akkord	Cmaj7 ^(6/9)	Dm7/Dm6 ⁽⁹⁾	Em7	Fmaj7 ^(6/9/#11)	G7 ^(9/13)	Am7 ⁽⁹⁾	Bm7 ^(b5)	Chord
Modus	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian	Mode



Tonika, Subdominante und Dominante in C-Dur:

Tonic, dominant and subdominant in C major:

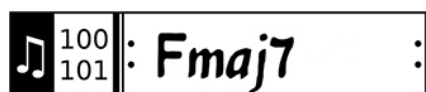
I. C-ionisch (= C-Dur)



I. C-ionian (= C major scale)

Note	C	D	E	F	G	A	B	Note
Intervall	1	2	3	4	5	6	maj7	Interval

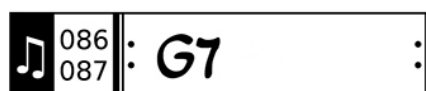
IV. F-lydisch



IV. F-lydian

Note	F	G	A	B	C	D	E	Note
Intervall	1	2 (= 9)	3	#4	5	6	maj7	Interval

V: G-mixolydisch



V. G-mixolydian

Note	G	A	B	C	D	E	F	Note
Intervall	1	2 (=9)	3	4	5	6 (=13)	b7	Interval

CHOCOLATE

SWING ♩ = 150

(♩ = ♩[♯])

DIKNU SCHNEEBERGER

INTRO

Am Dm6 Am Dm⁽¹¹⁾_{1/2}

The intro consists of four measures. The first measure is in Am, the second in Dm6, the third in Am, and the fourth in Dm⁽¹¹⁾_{1/2}. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The bass line is shown with fingerings (7, 7, 4, 5, 7, 5, 8 for the first measure, etc.).

Am Dm6 Am6

This section contains three measures. The first is in Am, the second in Dm6, and the third in Am6. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The bass line is shown with fingerings (7, 7, 4, 5, 7, 5, 6 for the first measure, etc.).

SOLO

Am^(add) Dm⁽¹¹⁾

The solo section consists of four measures. The first is in Am^(add) and the second in Dm⁽¹¹⁾. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The bass line is shown with fingerings (5, 7, 8, 7, 7, 9, 10, 9 for the first measure, etc.).

Classic minor traid (add9) lick

E7(b9) Am6⁽⁹⁾

This section contains four measures. The first is in E7(b9) and the second in Am6⁽⁹⁾. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The bass line is shown with fingerings (7, 10, 9, 10, 9, 7, 9, 7 for the first measure, etc.).

E-phrygian-dominant

F-diminished

A minor-6 (add9) arpeggio