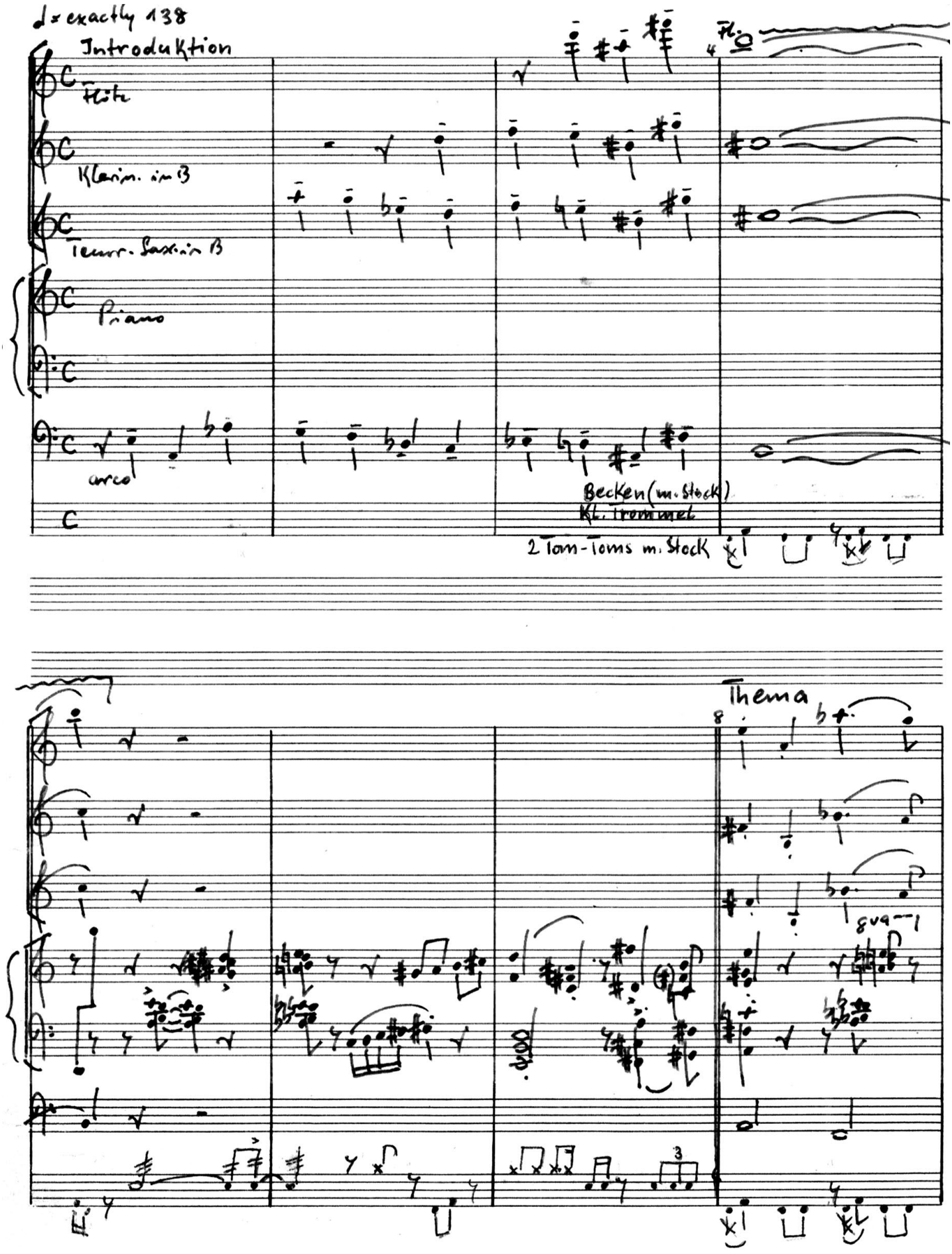
Günter Lampe

Plusminusplus - Komposition in Jazz (1967)

Vorwort des Komponisten auf Seite 18



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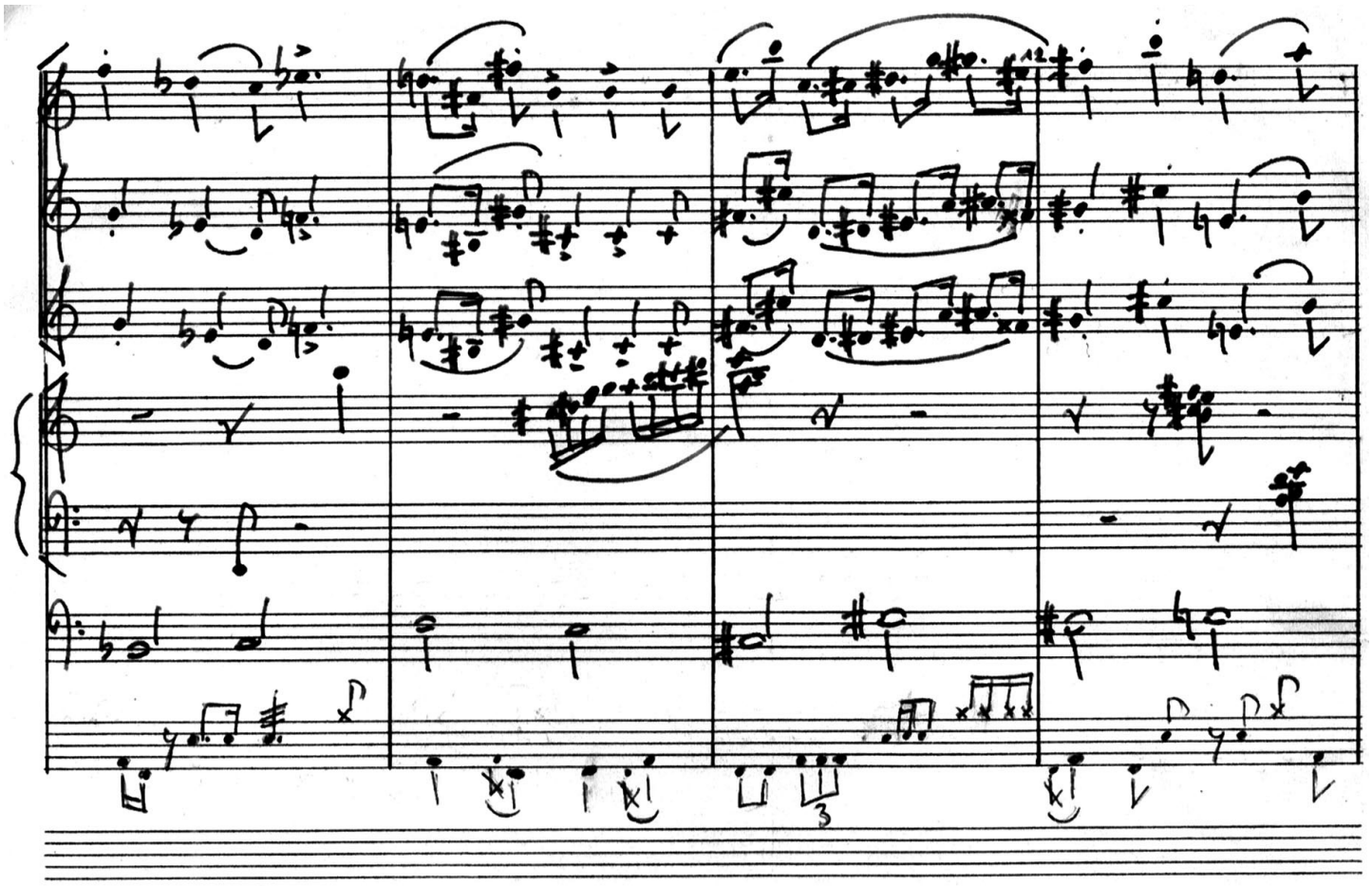

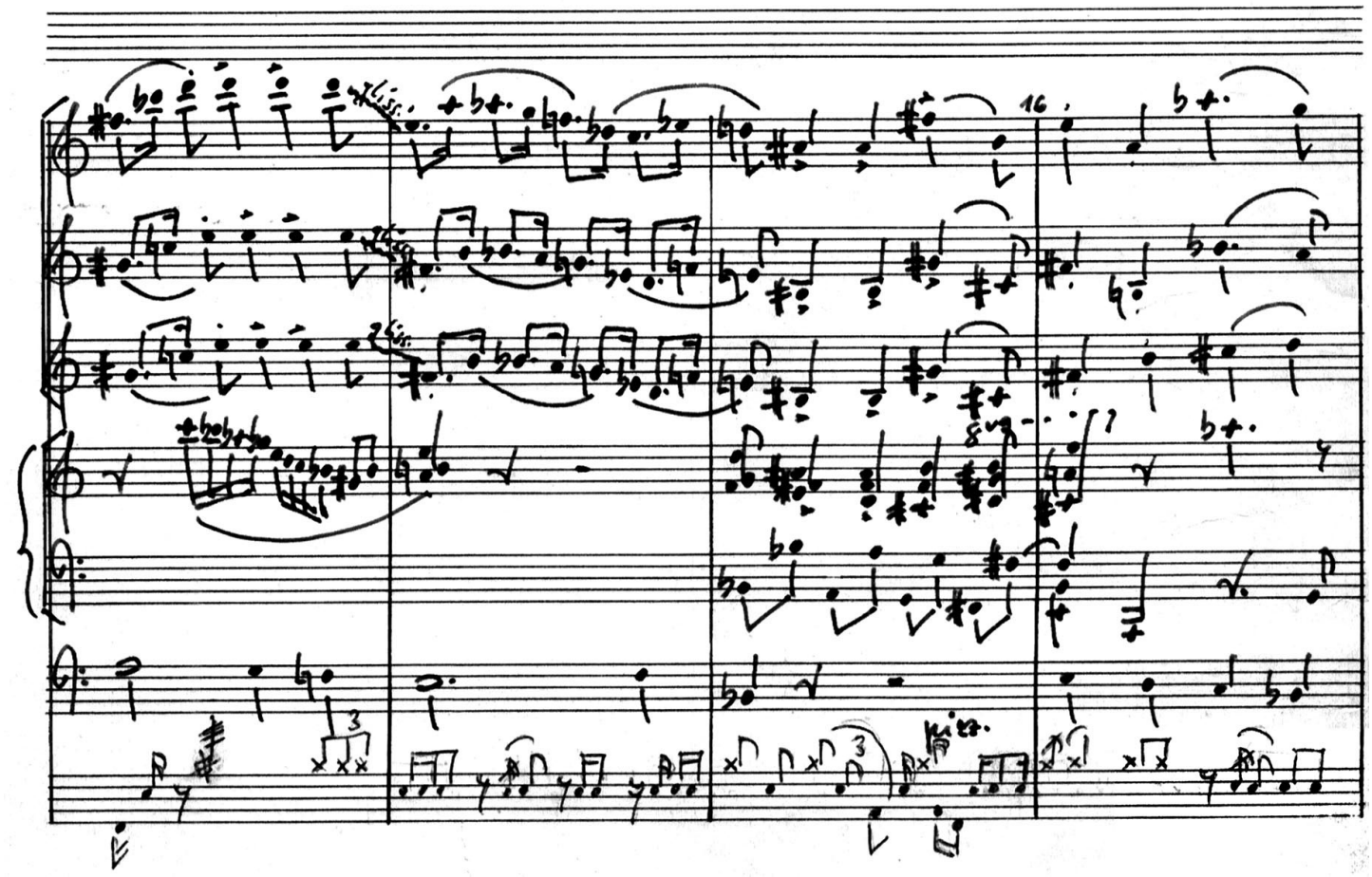

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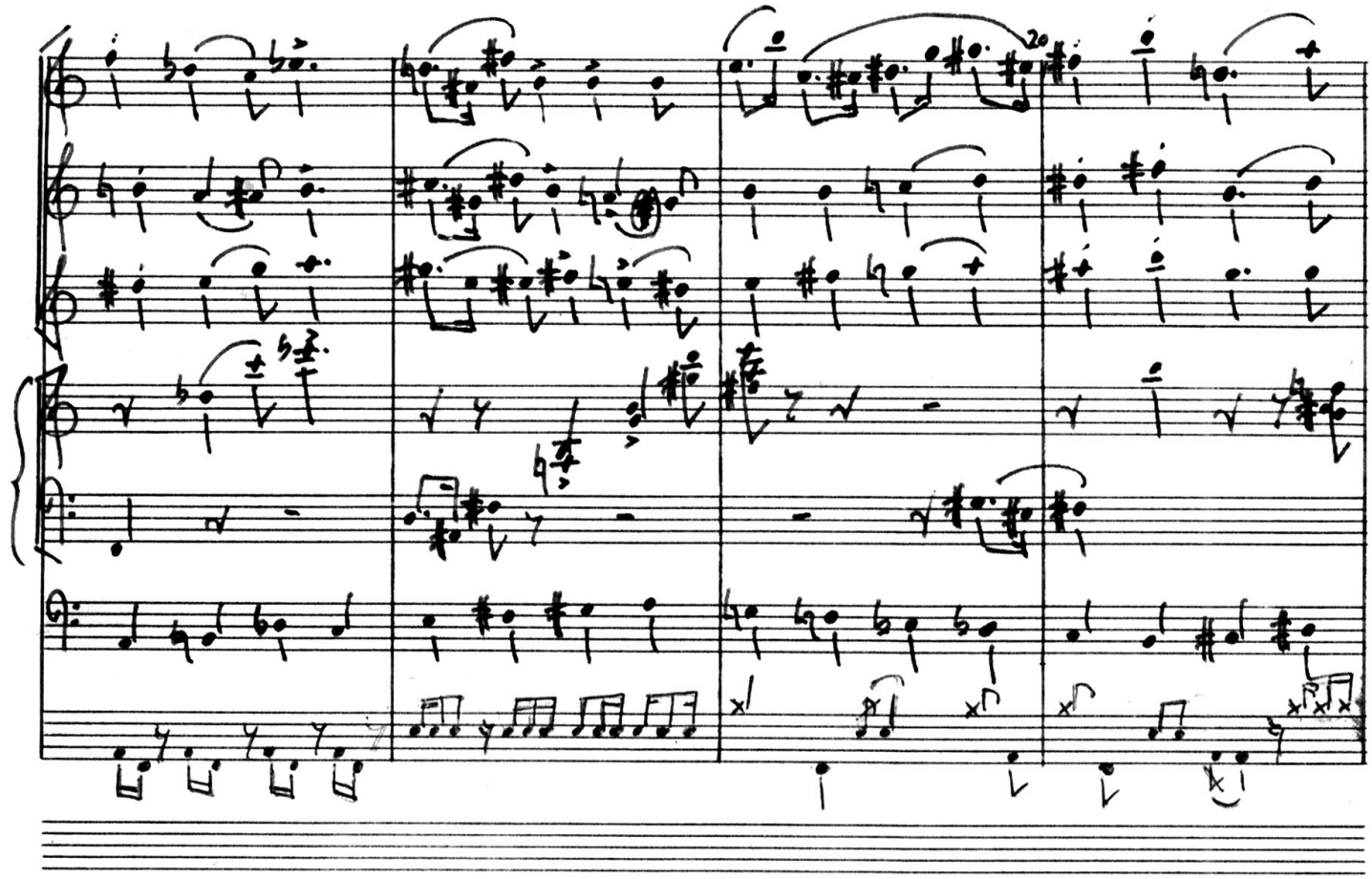

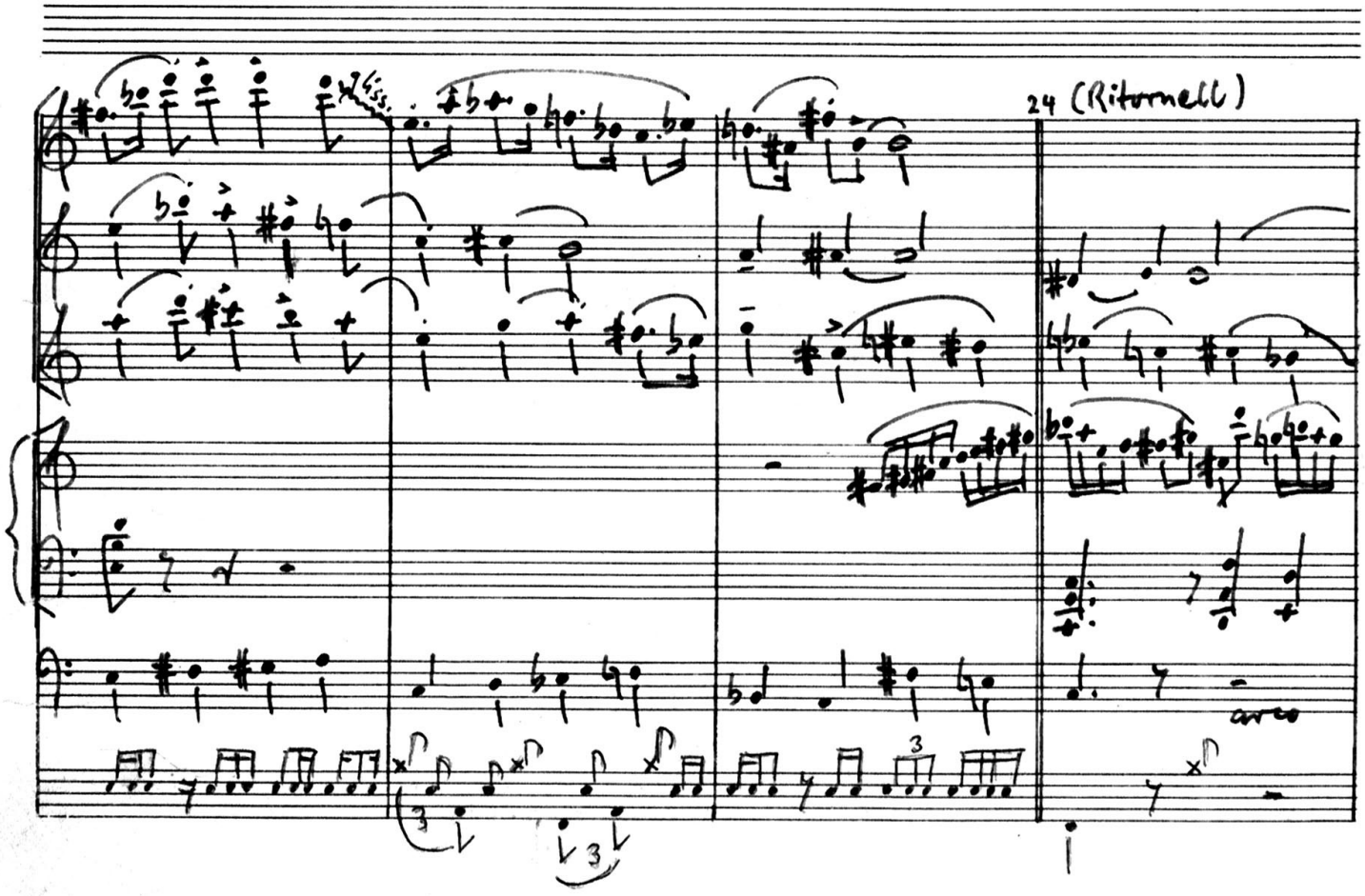

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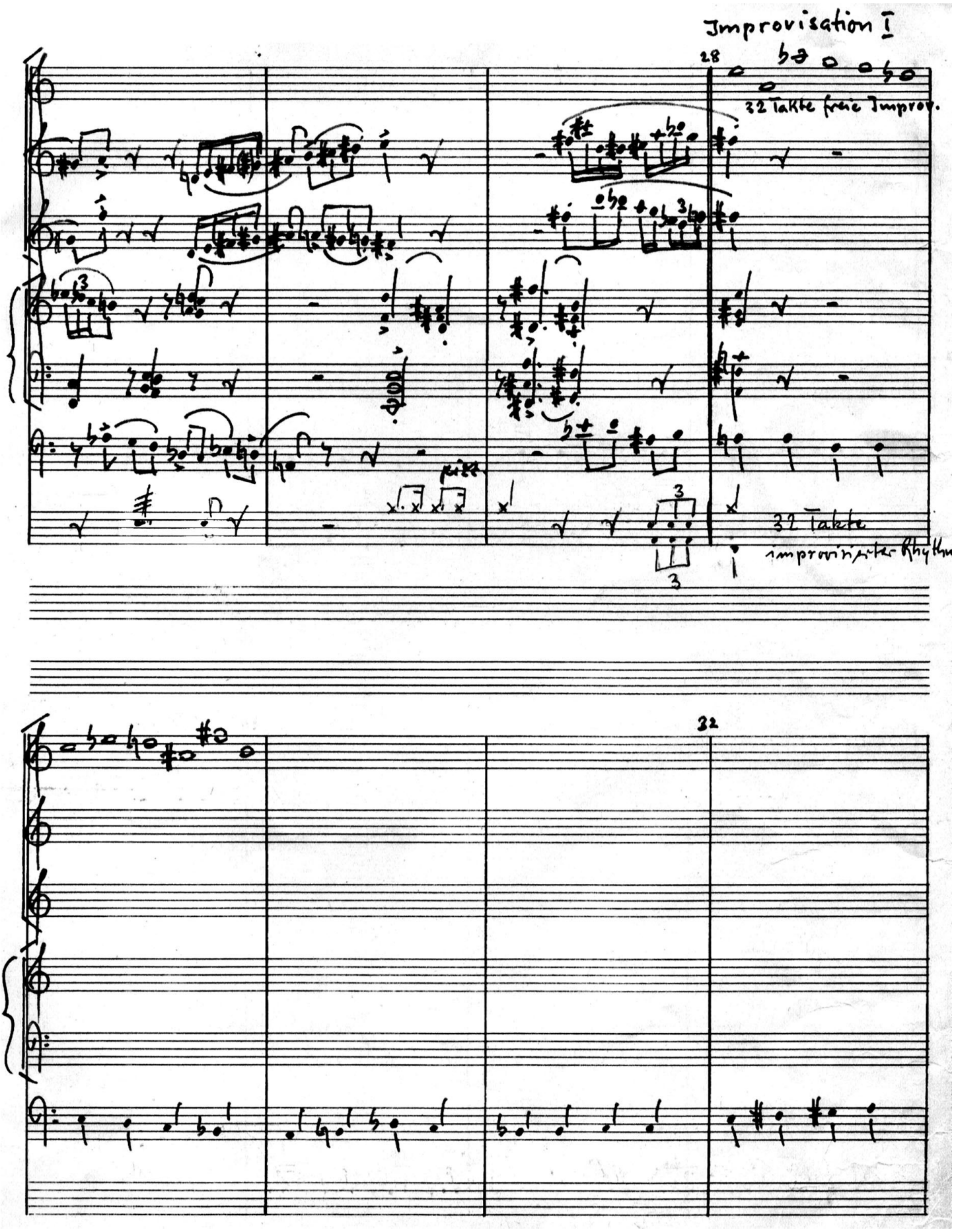

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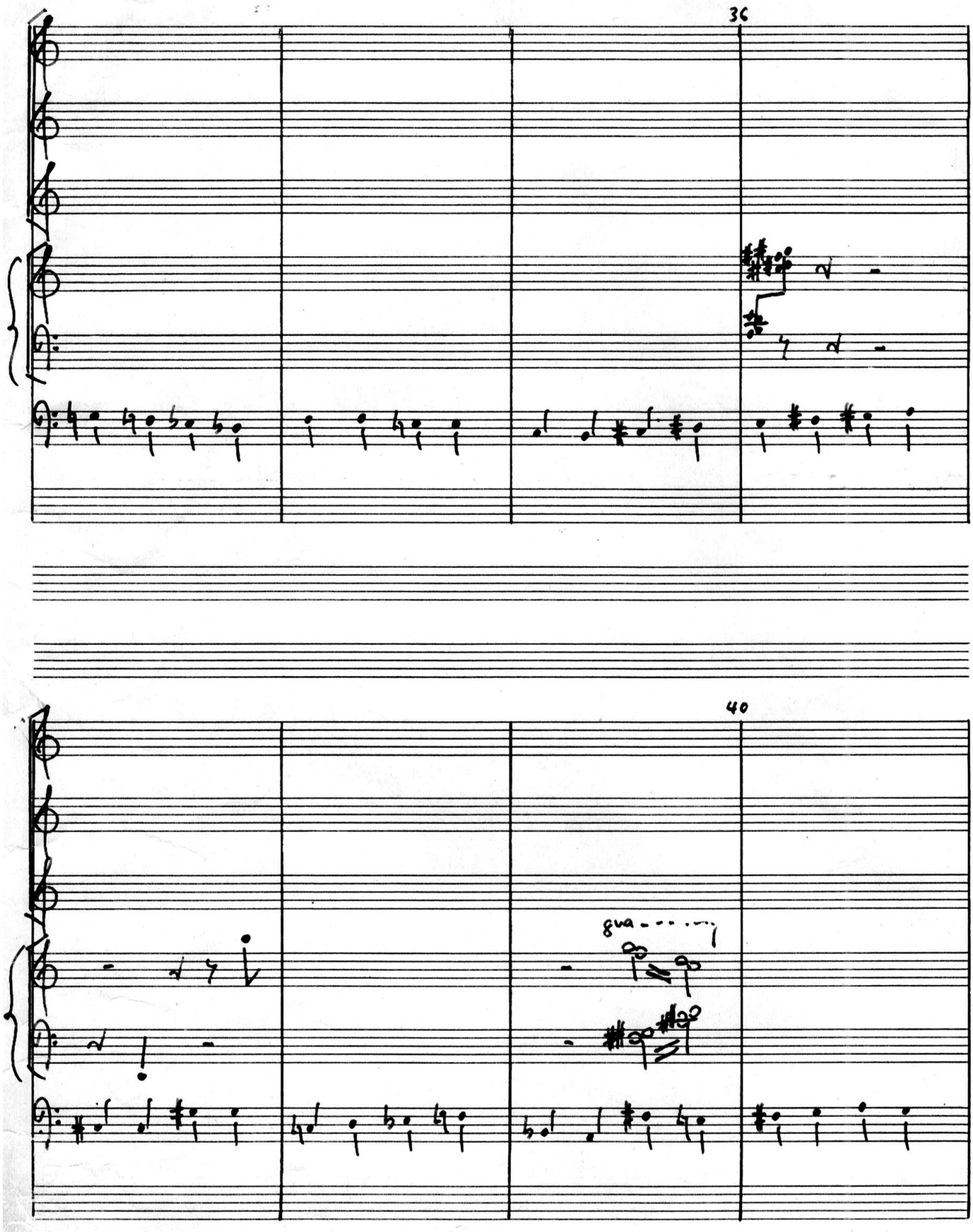

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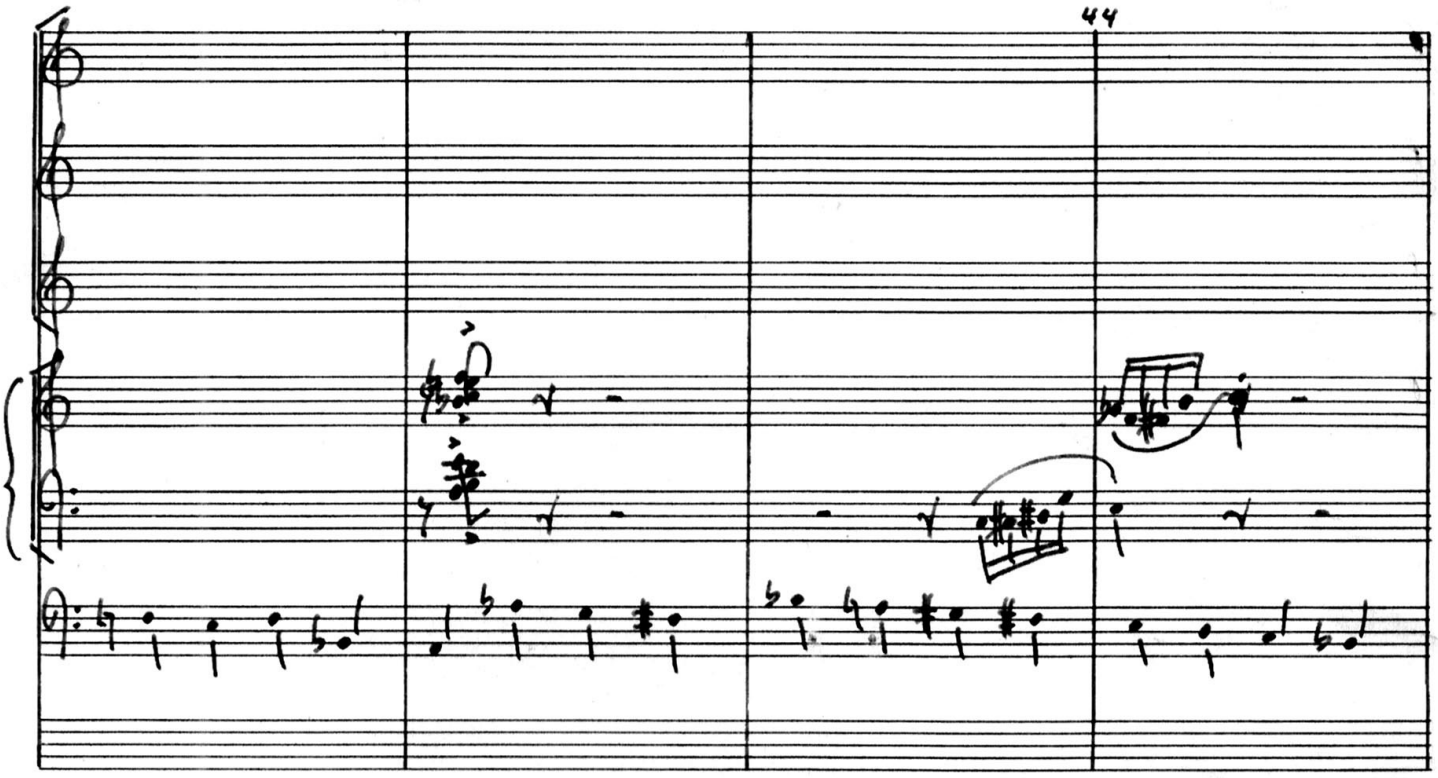

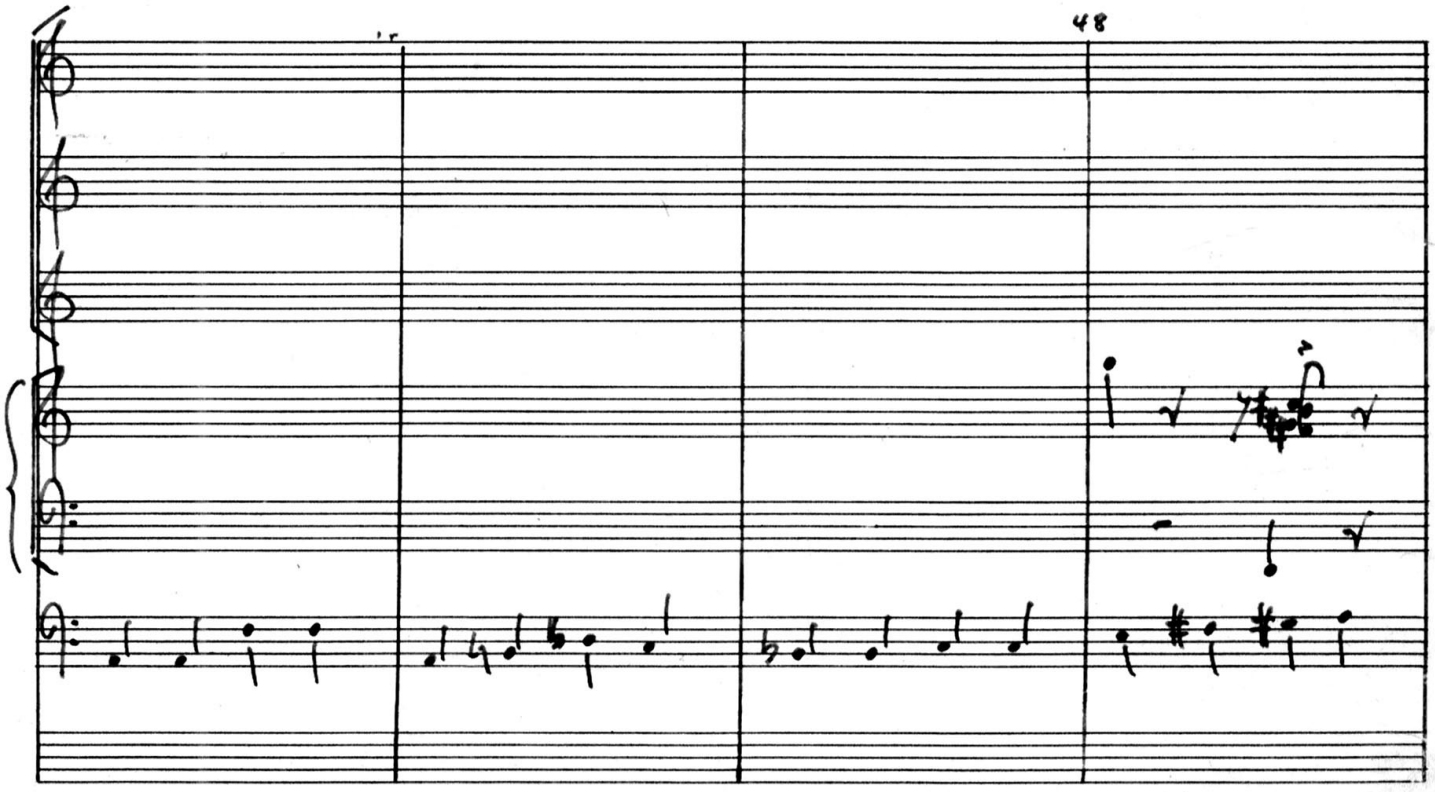

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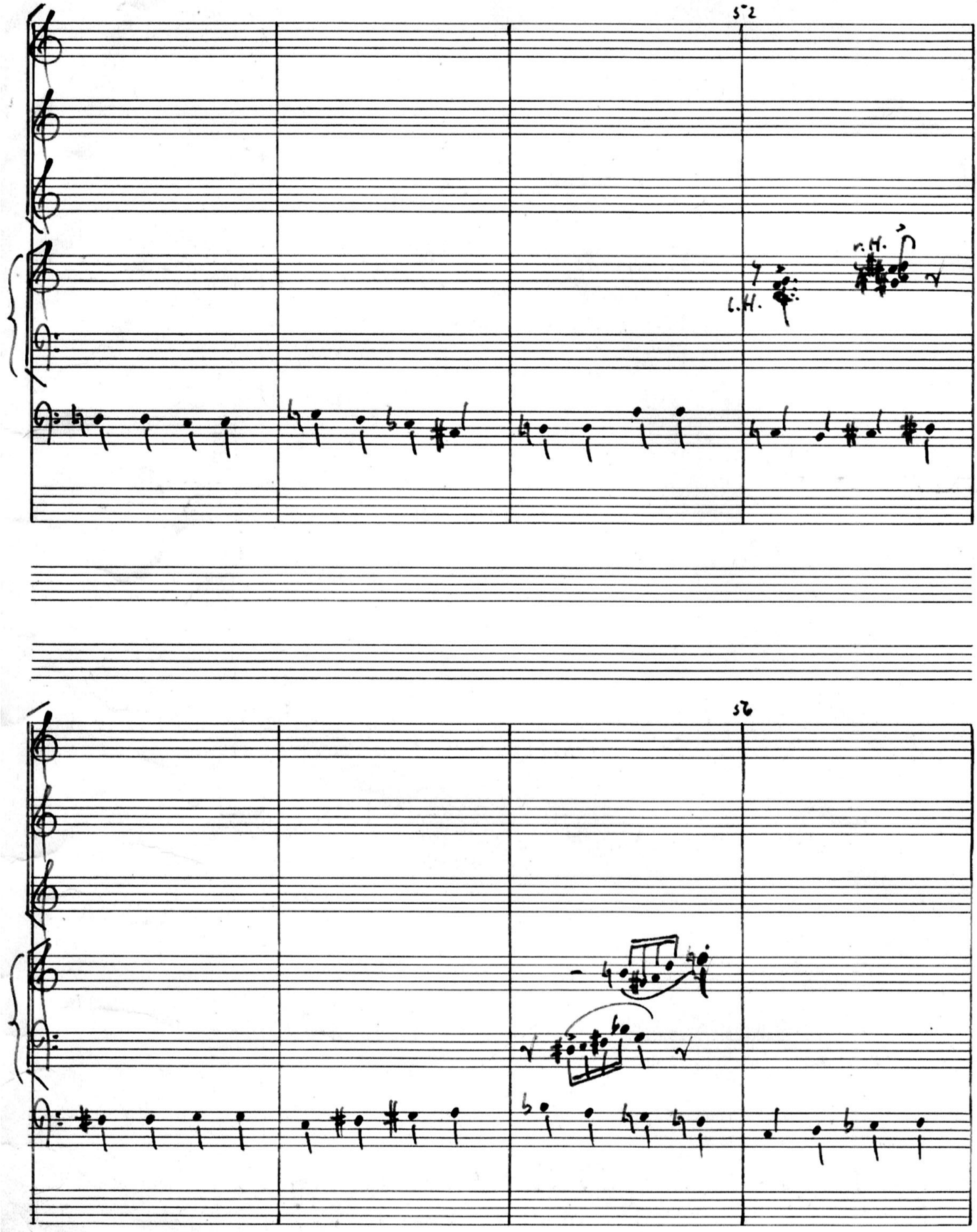

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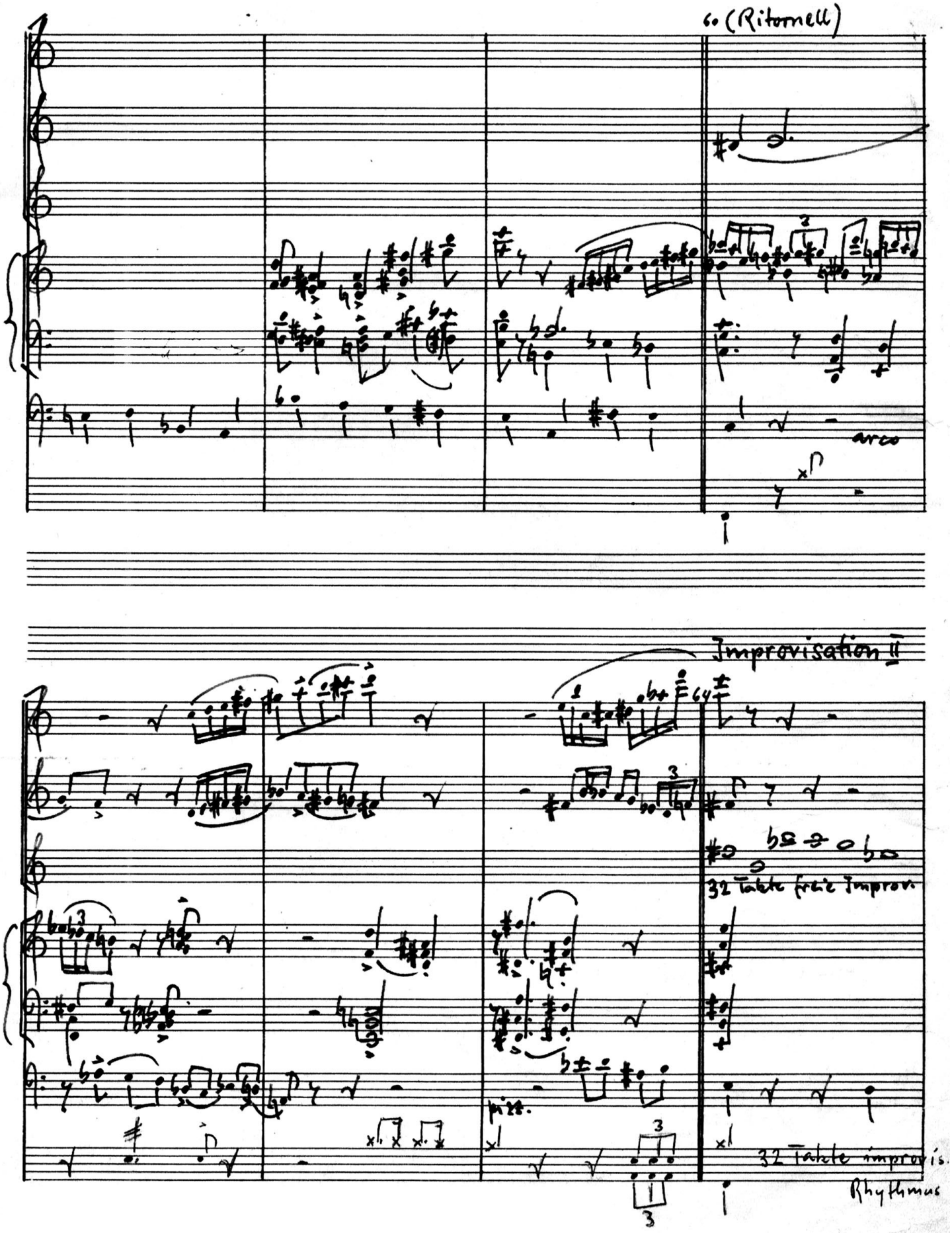

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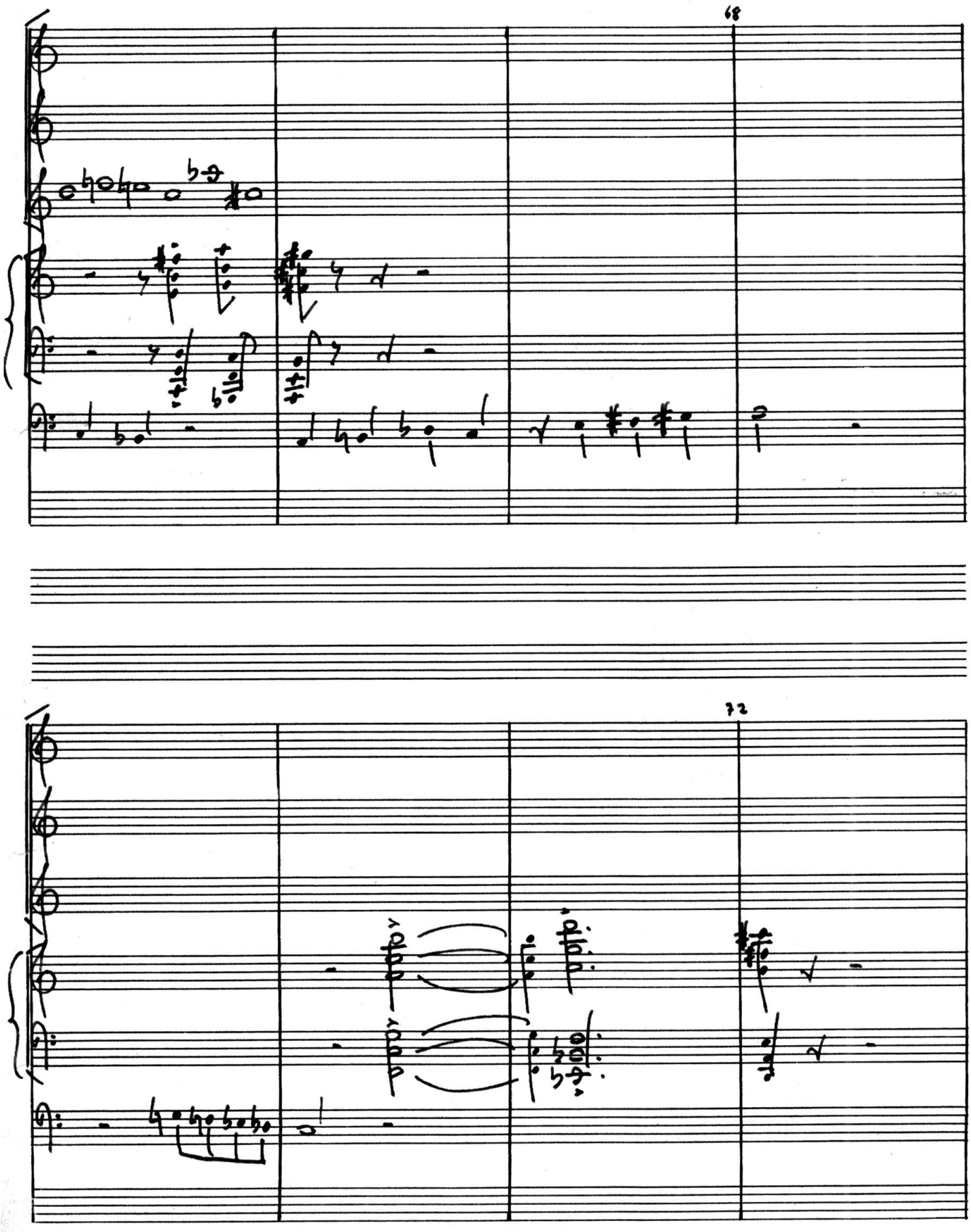

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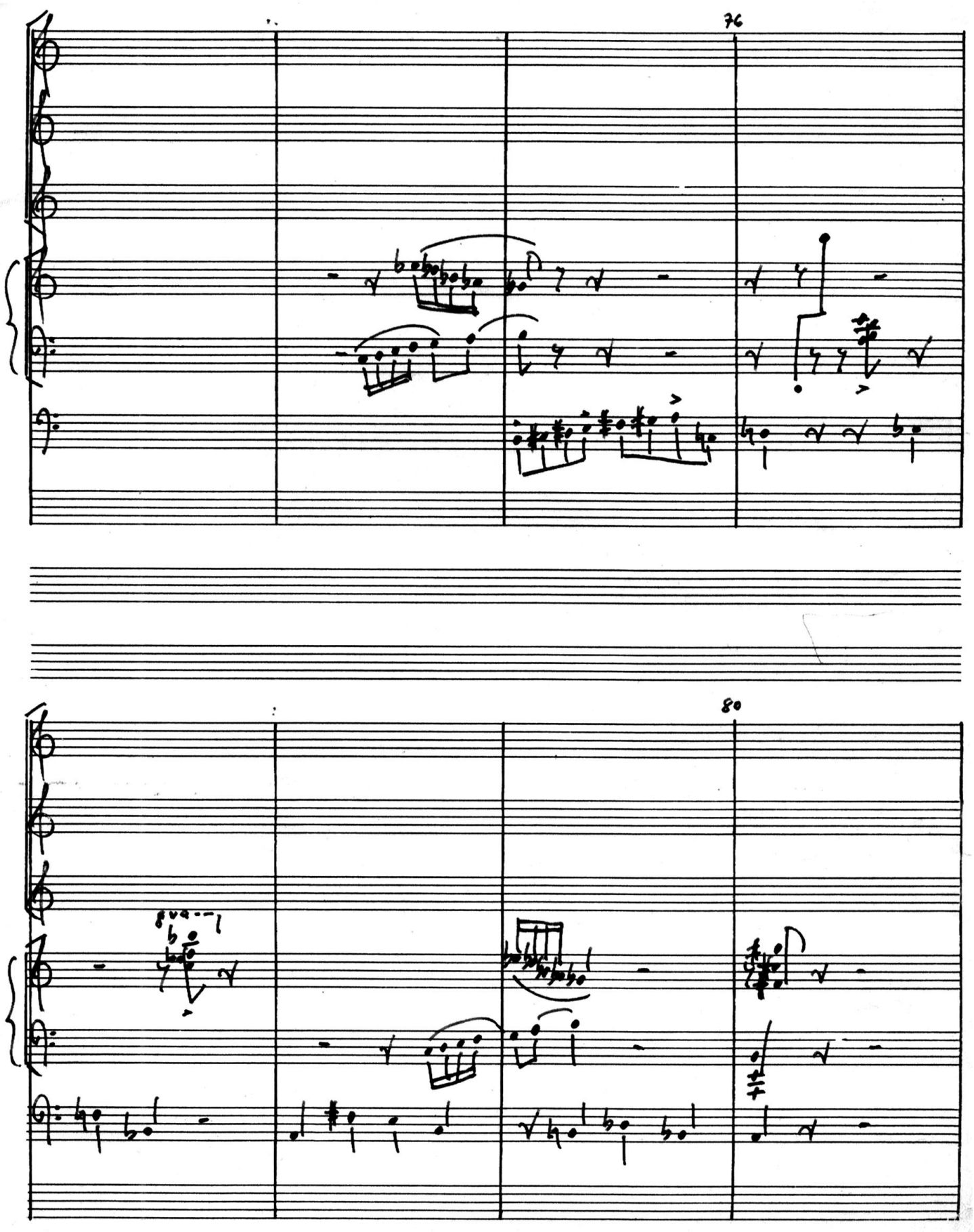

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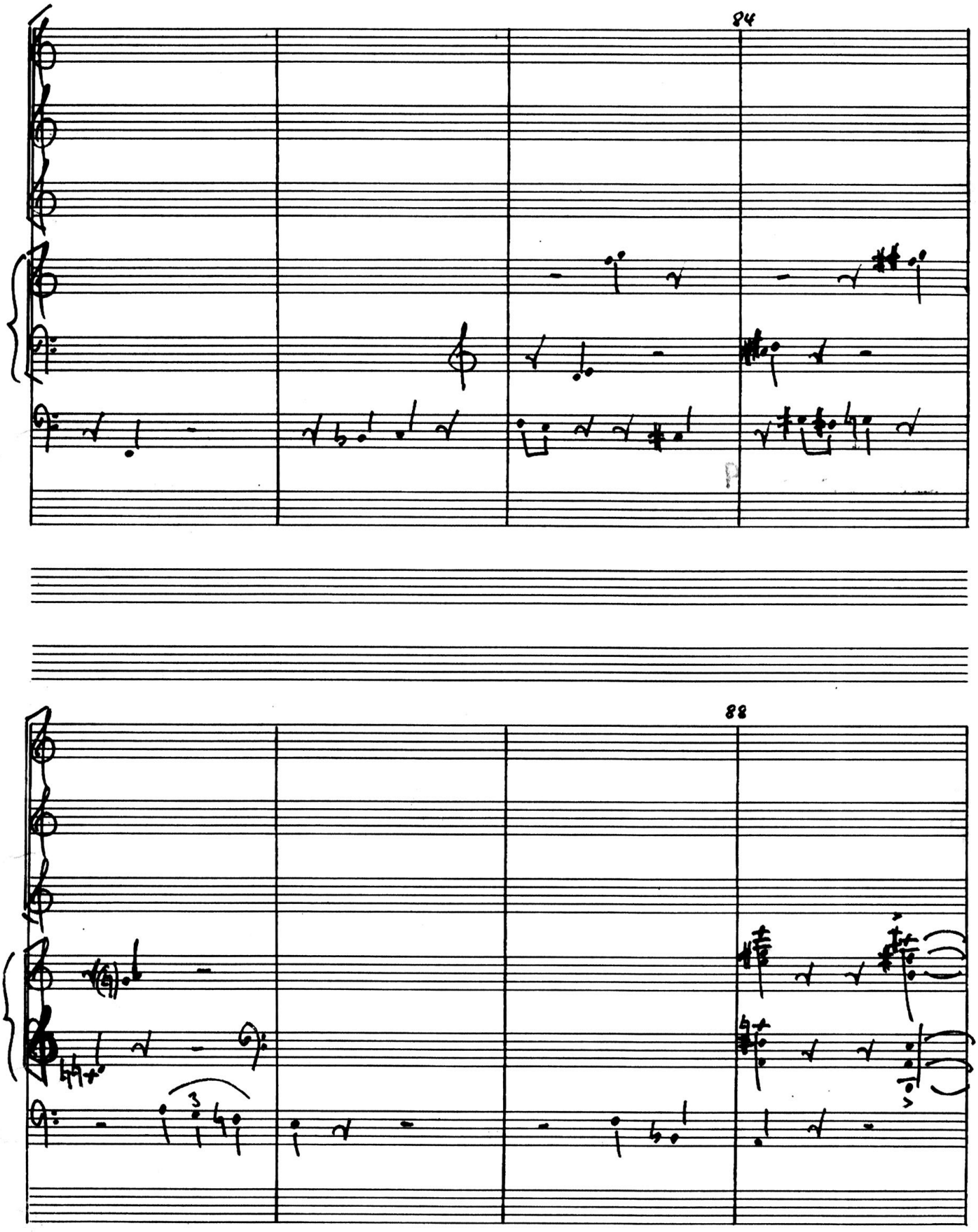

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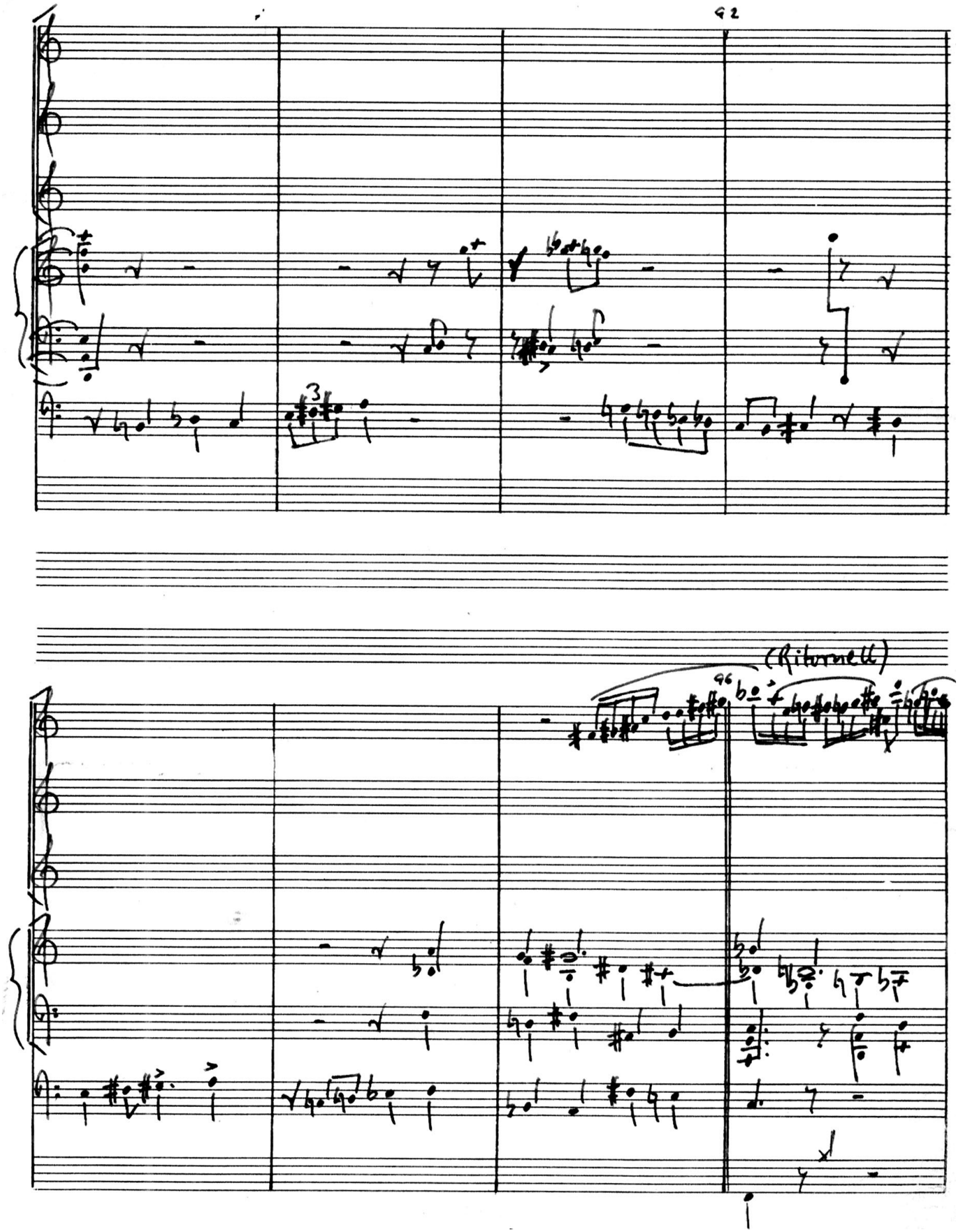

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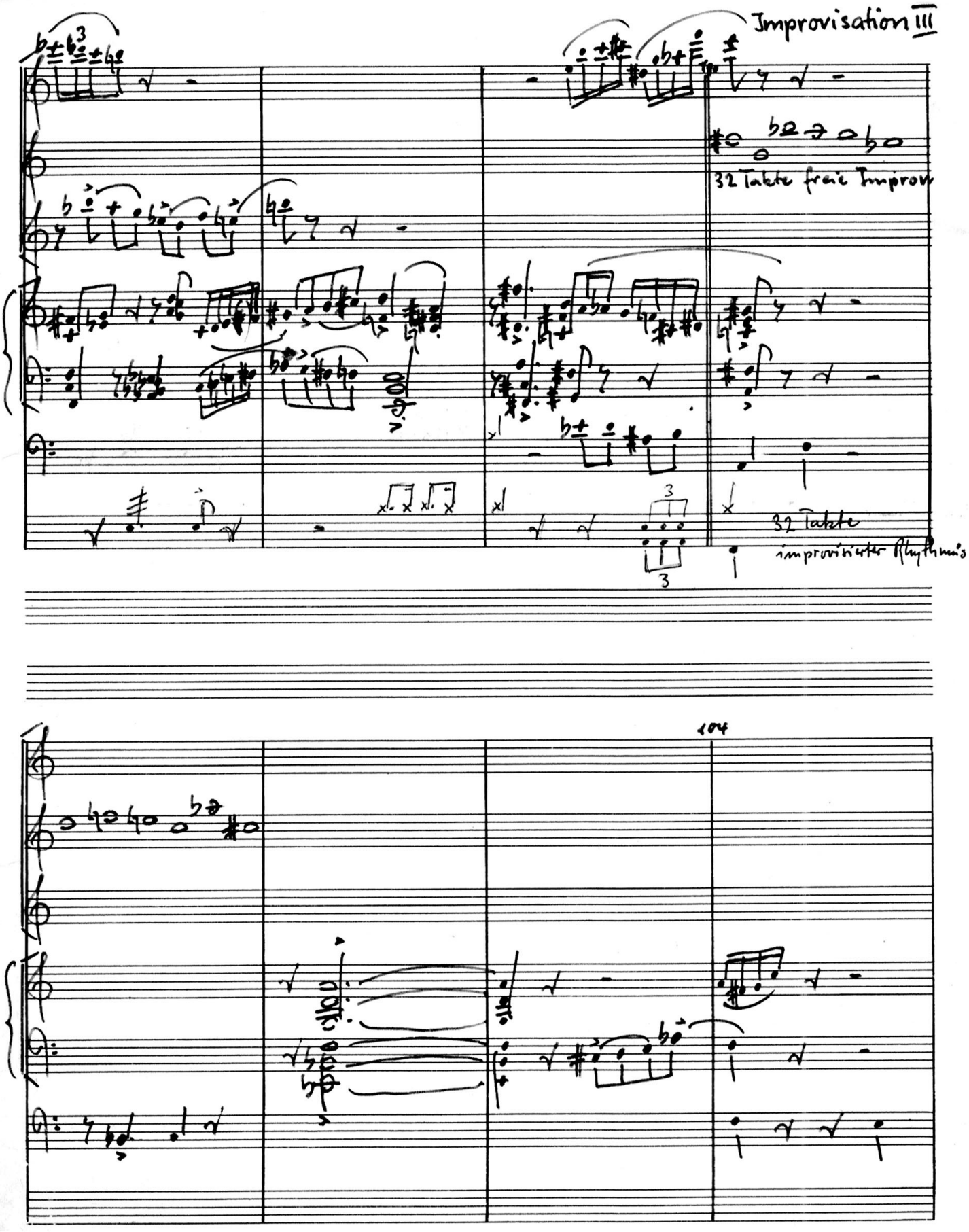

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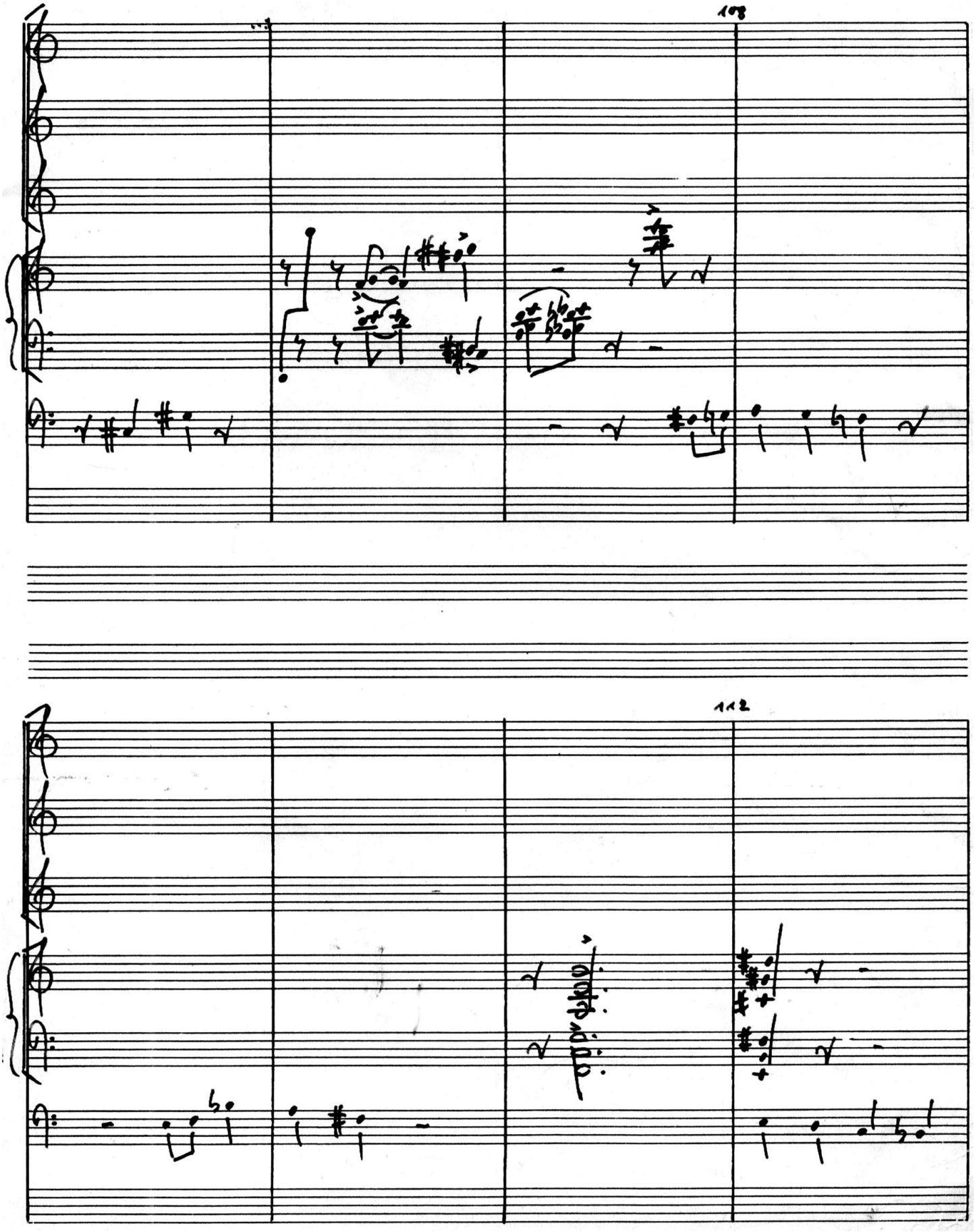

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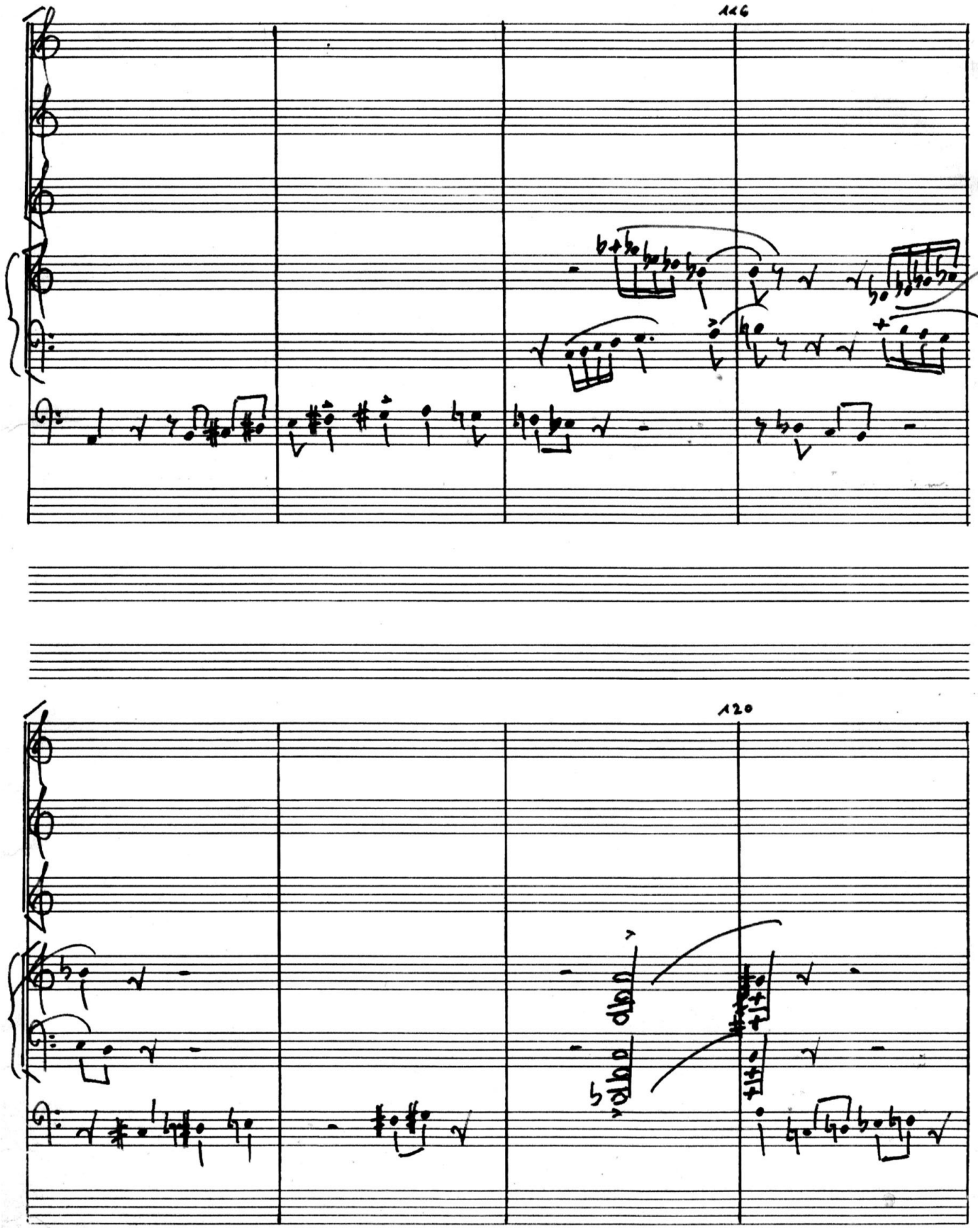

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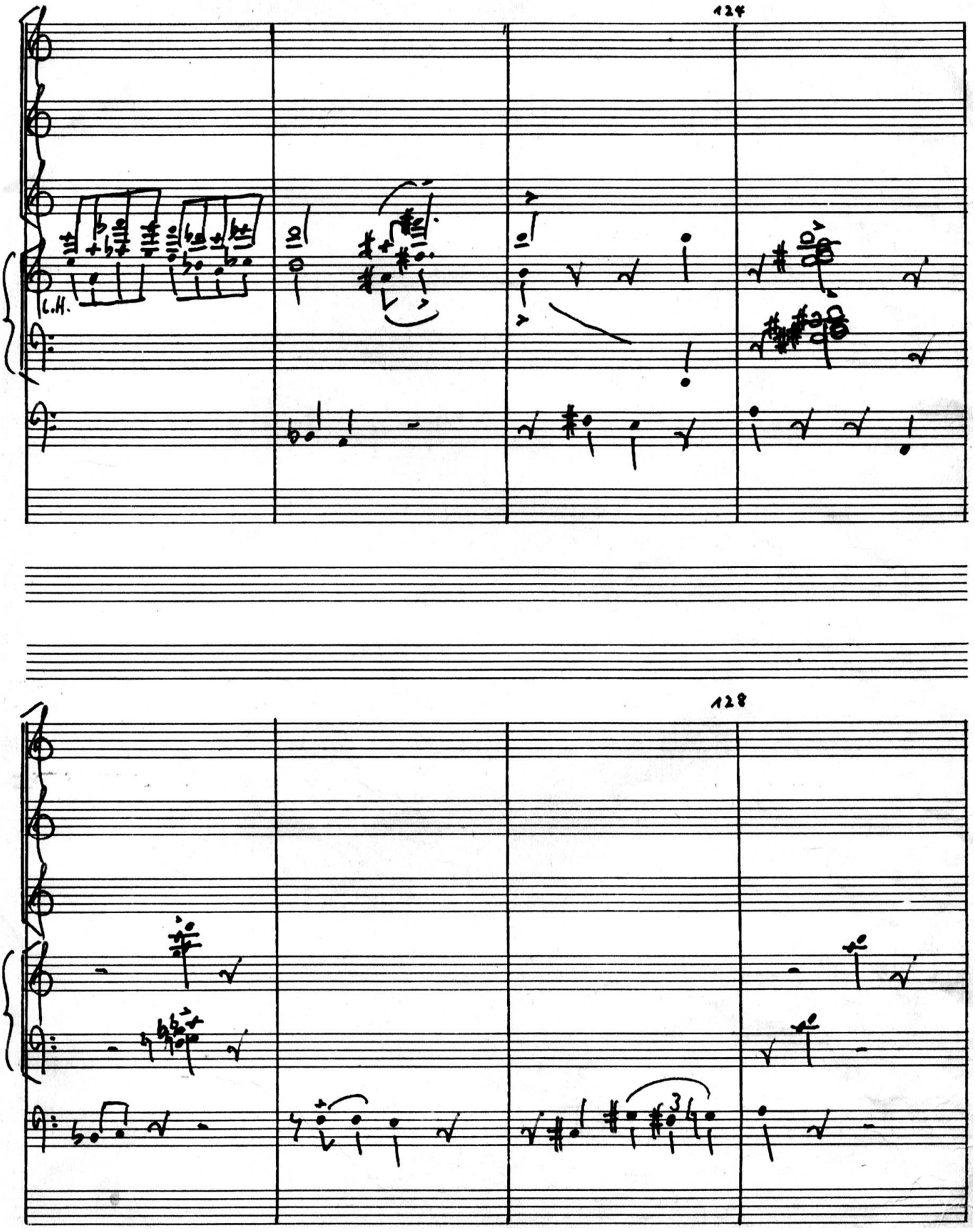

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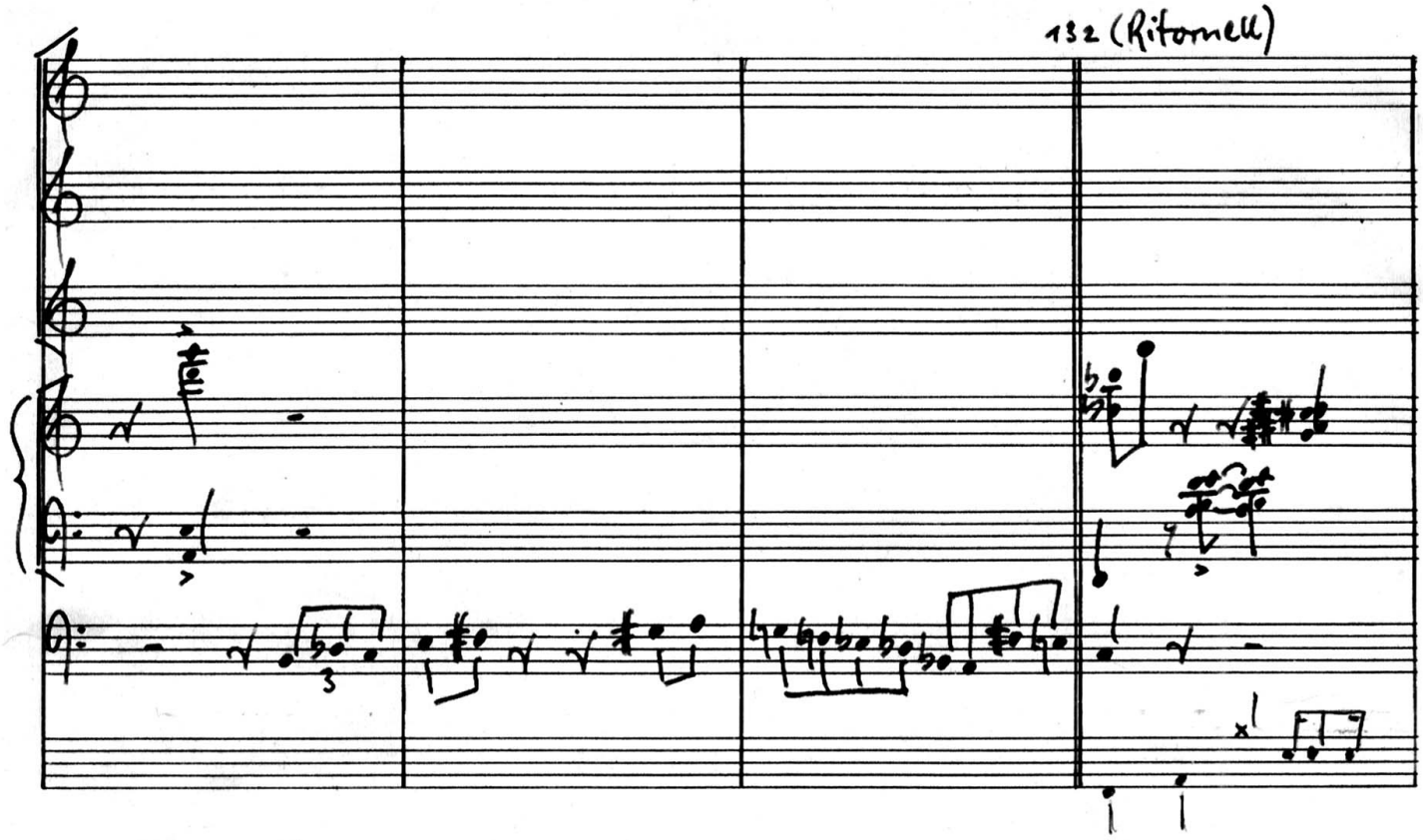

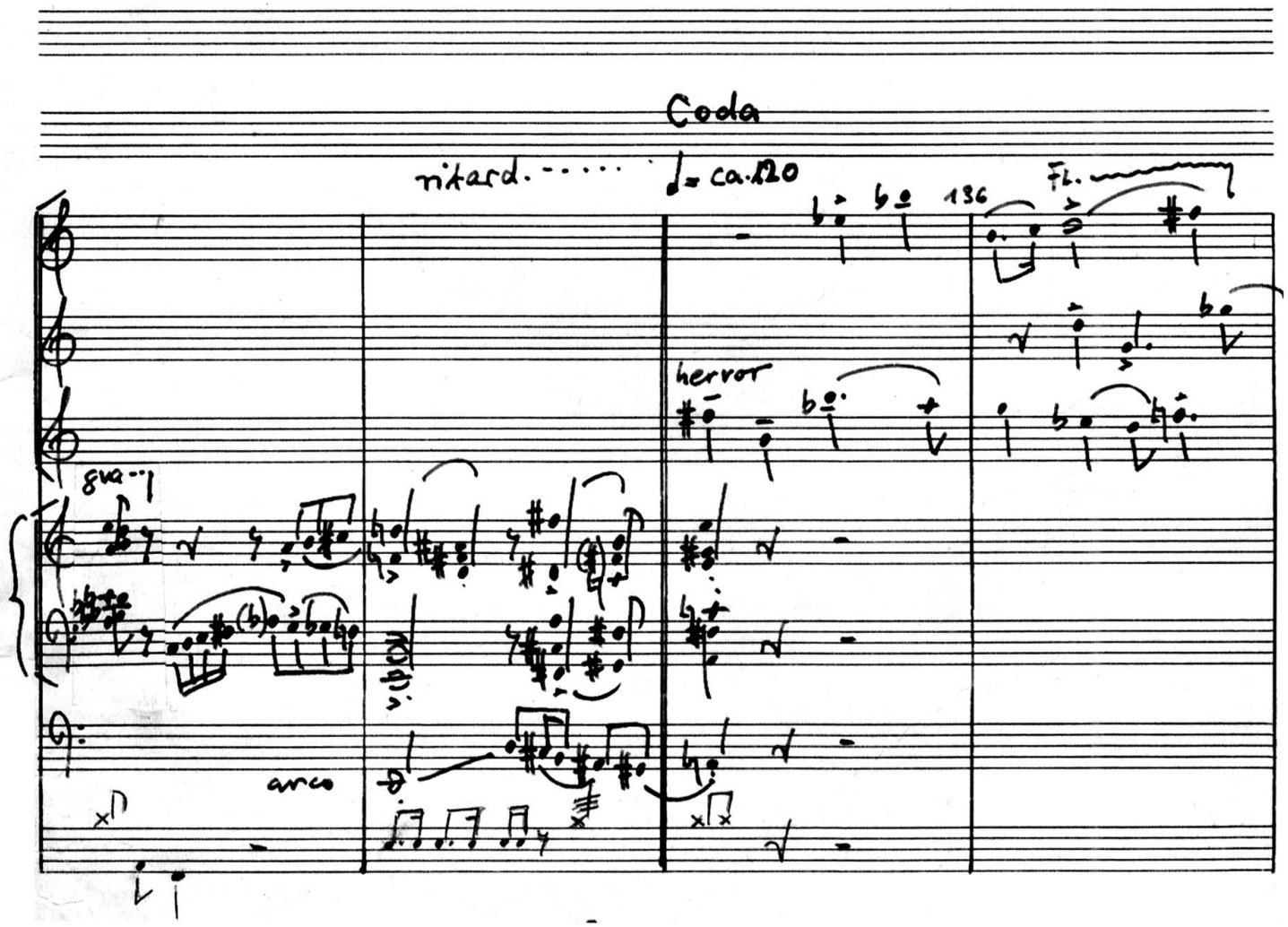

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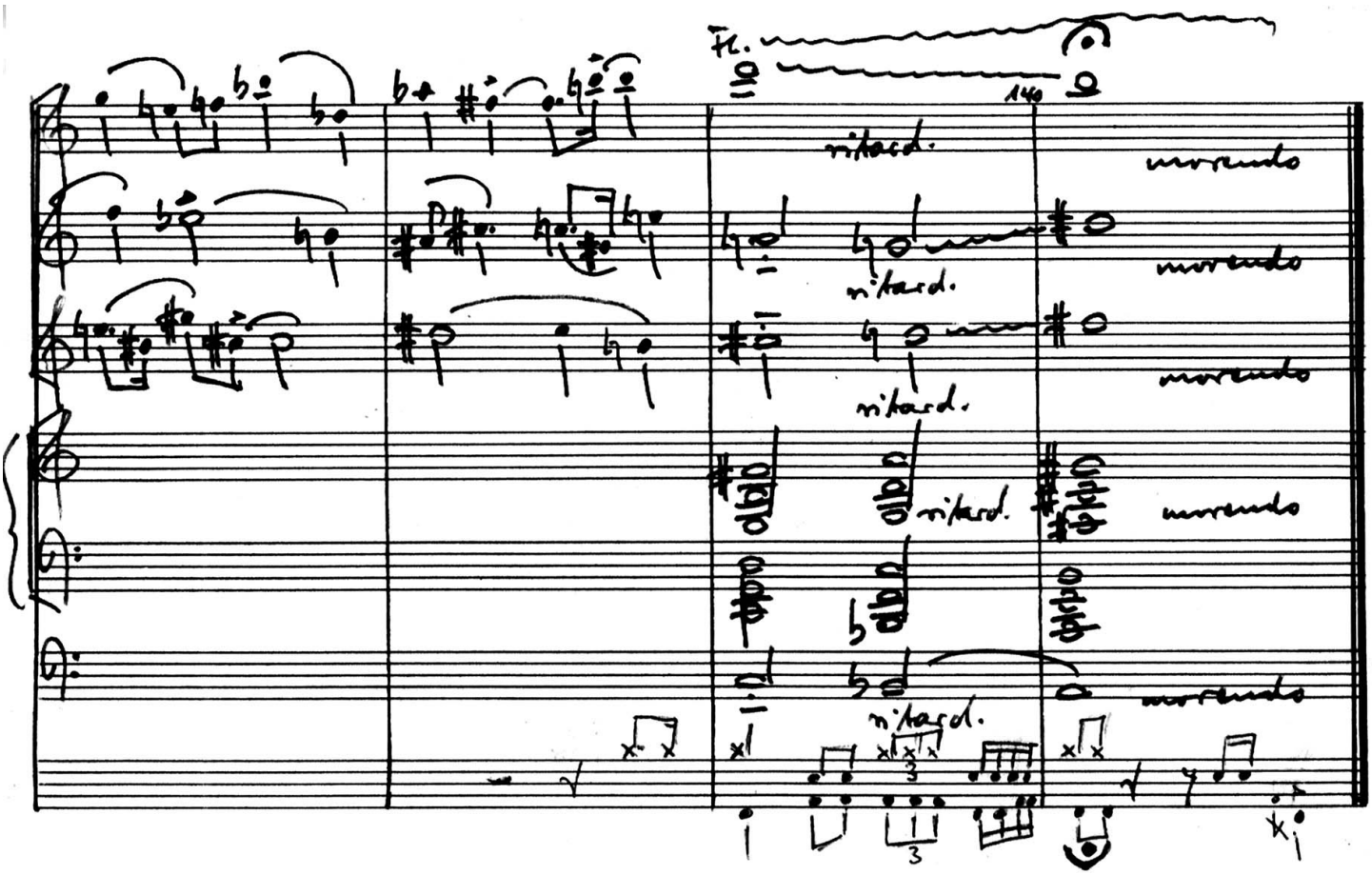

Vorwort

Die 8-taktige Thema-Melodik der „Komposition in Jazz" – zunächst im Unisono vorgetragen und in der Wiederholung zur Dreistimmigkeit erweitert – ergibt sich aus einer Zwölftonreihe und deren Spiegelung, die Harmonik dagegen ist frei gewählt. Lediglich die Kontrabaß-Stimme – im Thema aus zwei verschiedenen Figuren bestehend – beruht im weiteren Verlauf der Komposition auf zwangloser Koppelung von Teilen beider Linien, worin ebenfalls ein gewisses Reihungsprinzip gesehen werden könnte.
Den Improvisationen liegt jeweils die Reihe zugrunde, die jedoch völlig undogmatisch verwendet werden soll (Ton- und Phrasenwiederholungen, Versetzungen in die verschiedenen, dem Instrument möglichen Oktavbereiche, Transposition auf andere Tonstufen usw.). Die einsätzige Komposition selbst gliedert sich in die 4 Hauptteile „Thema – Improvisation I, II und III". Vorangestellt ist eine einstimmige „Introduktion" (unrhythmisiert bereits die Reihe intonierend), während die „Kurze Coda" das Thema nochmals im Fugato der Bläser aufgreift. Das mehrmals als Bindeglied auftretende „Ritornell" basiert melodisch auf einem Reihen-Ausschnitt, durch Akkorde der traditionellen Harmonik gestützt, wodurch sich auch von dieser Seite aus in der Konzeption ein reizvoller Kontrast ergibt.

Günter Lampe

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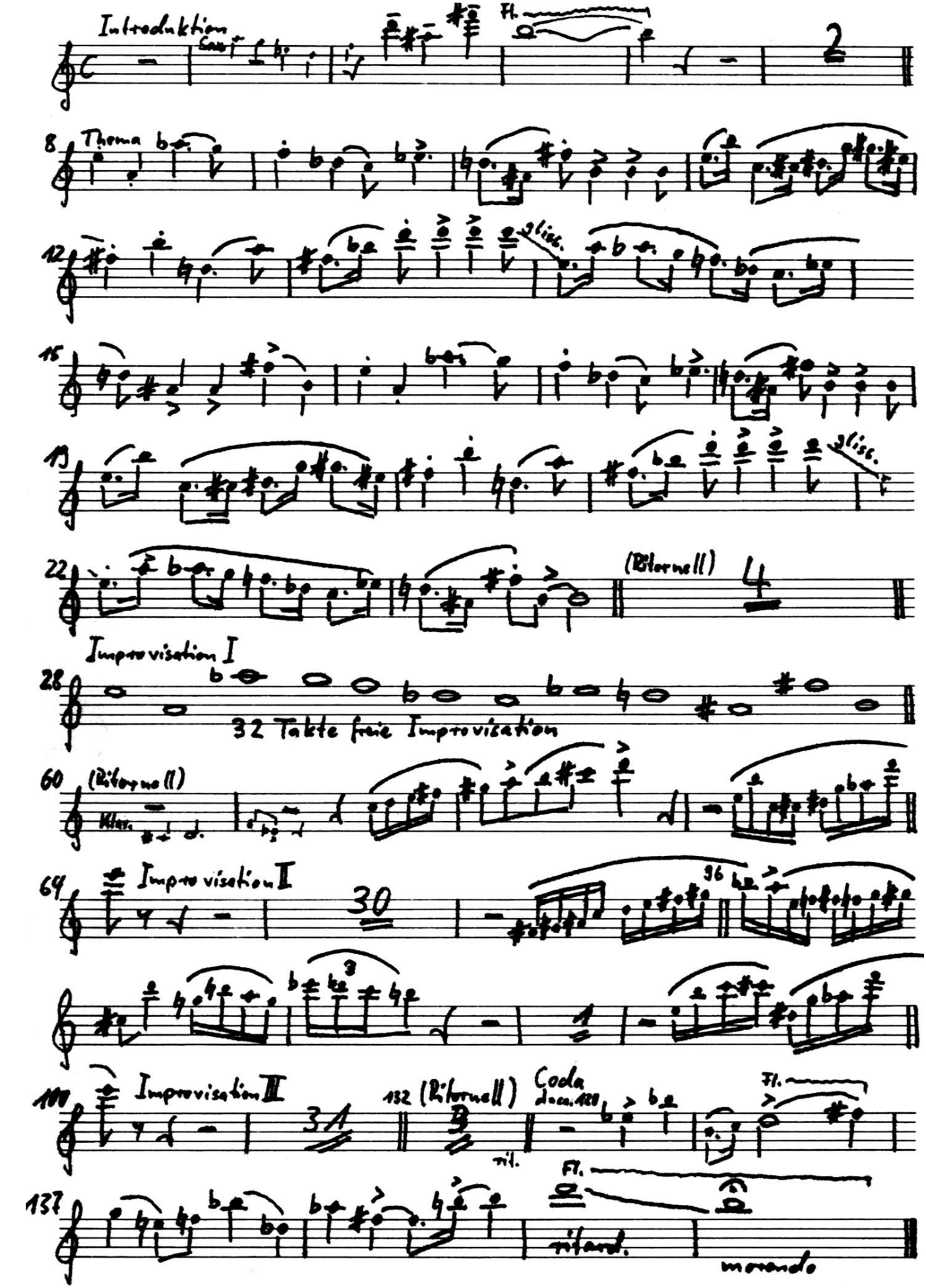
Flöte *flauto*



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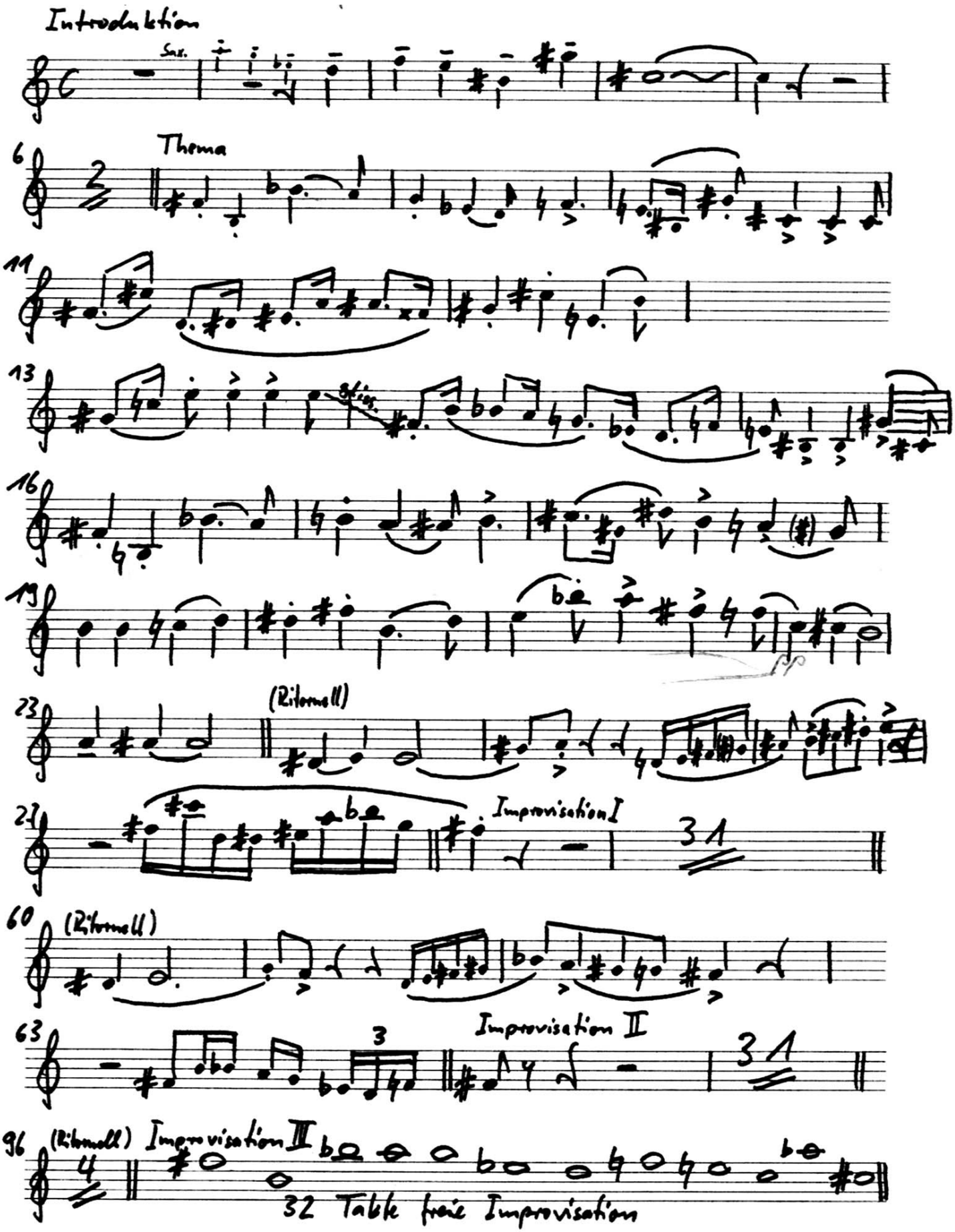
Klarinette in B *clarinetto B*



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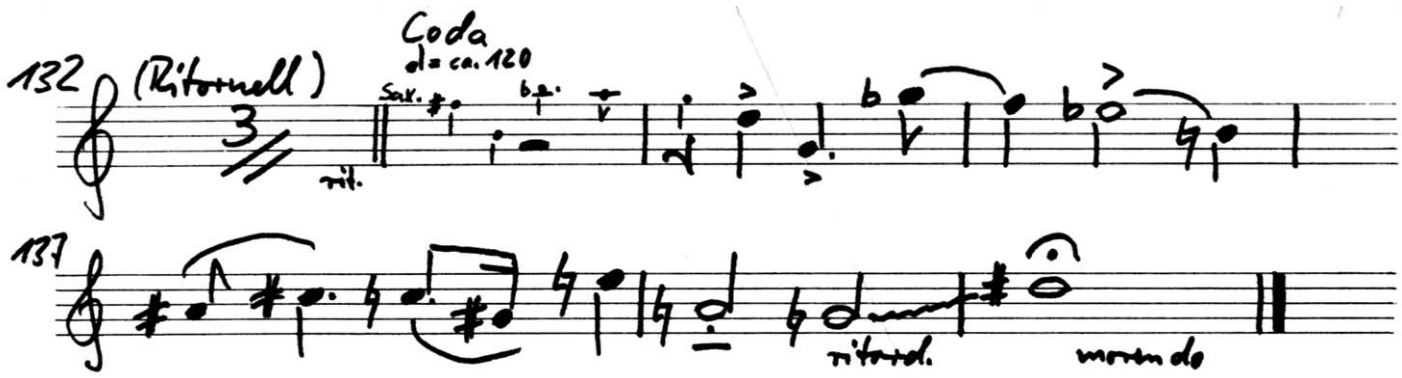
Klarinette in B *clarinetto B*



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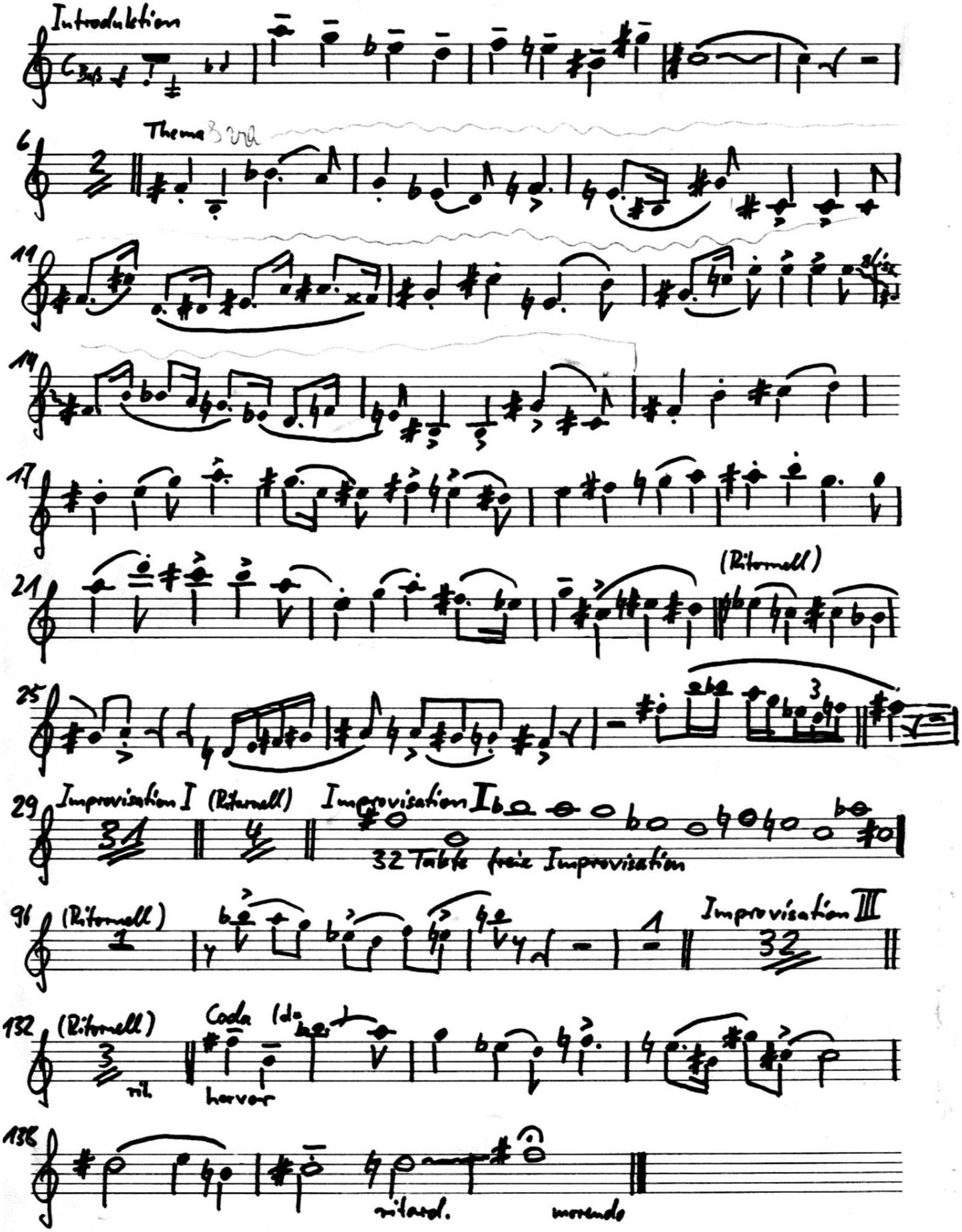
Tenorsaxophon in B ***tenor saxophone B***



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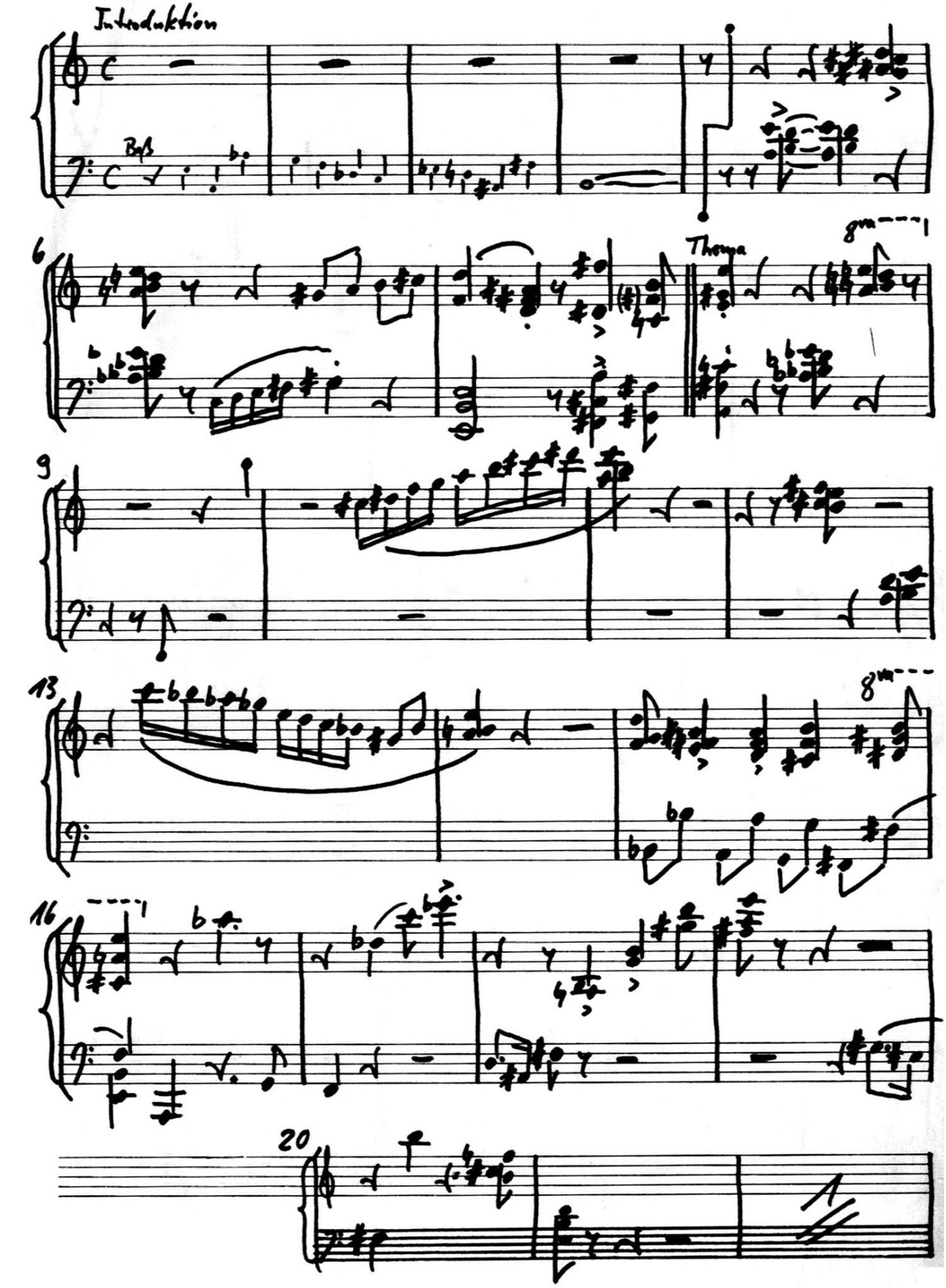
Piano *piano*



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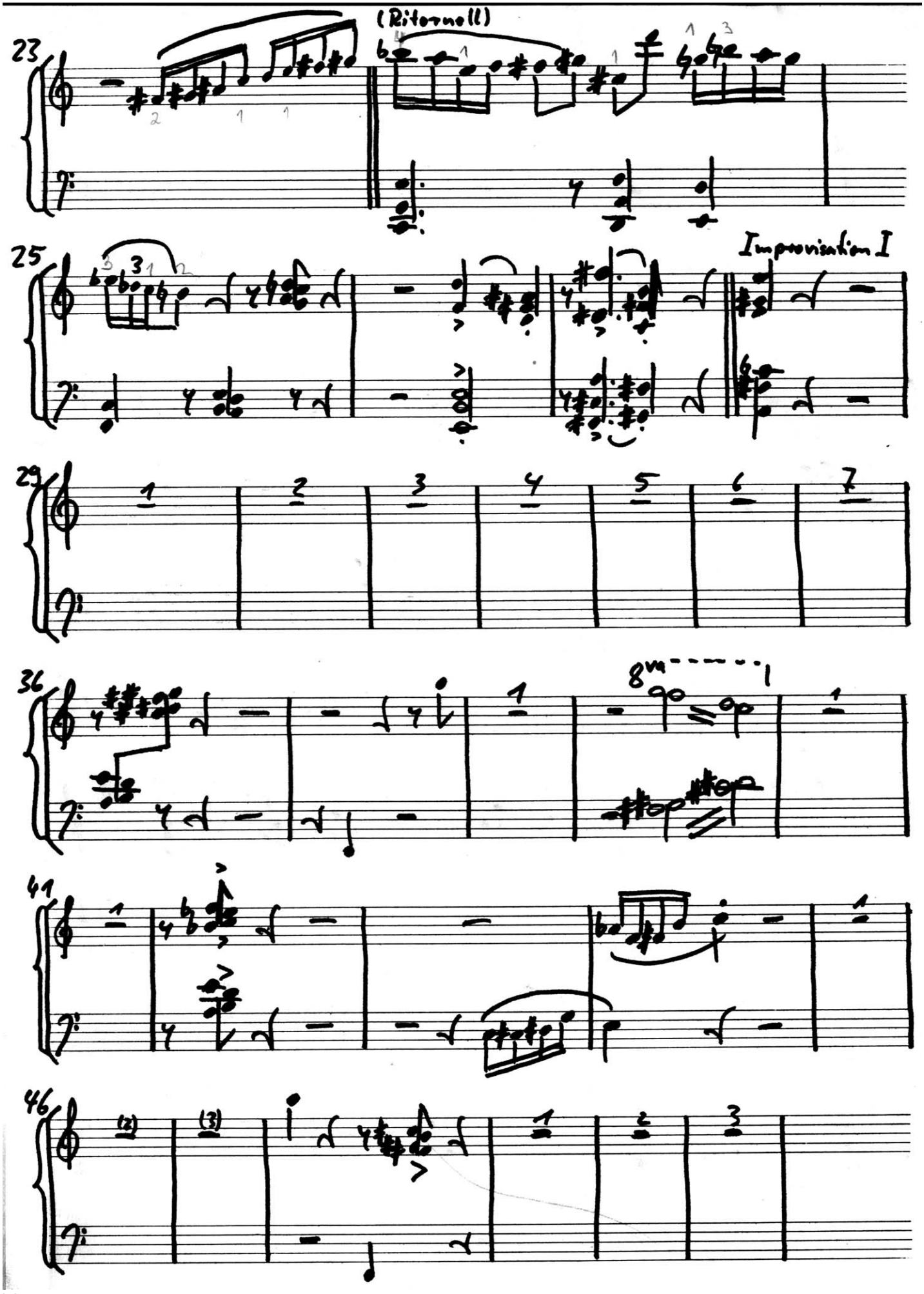

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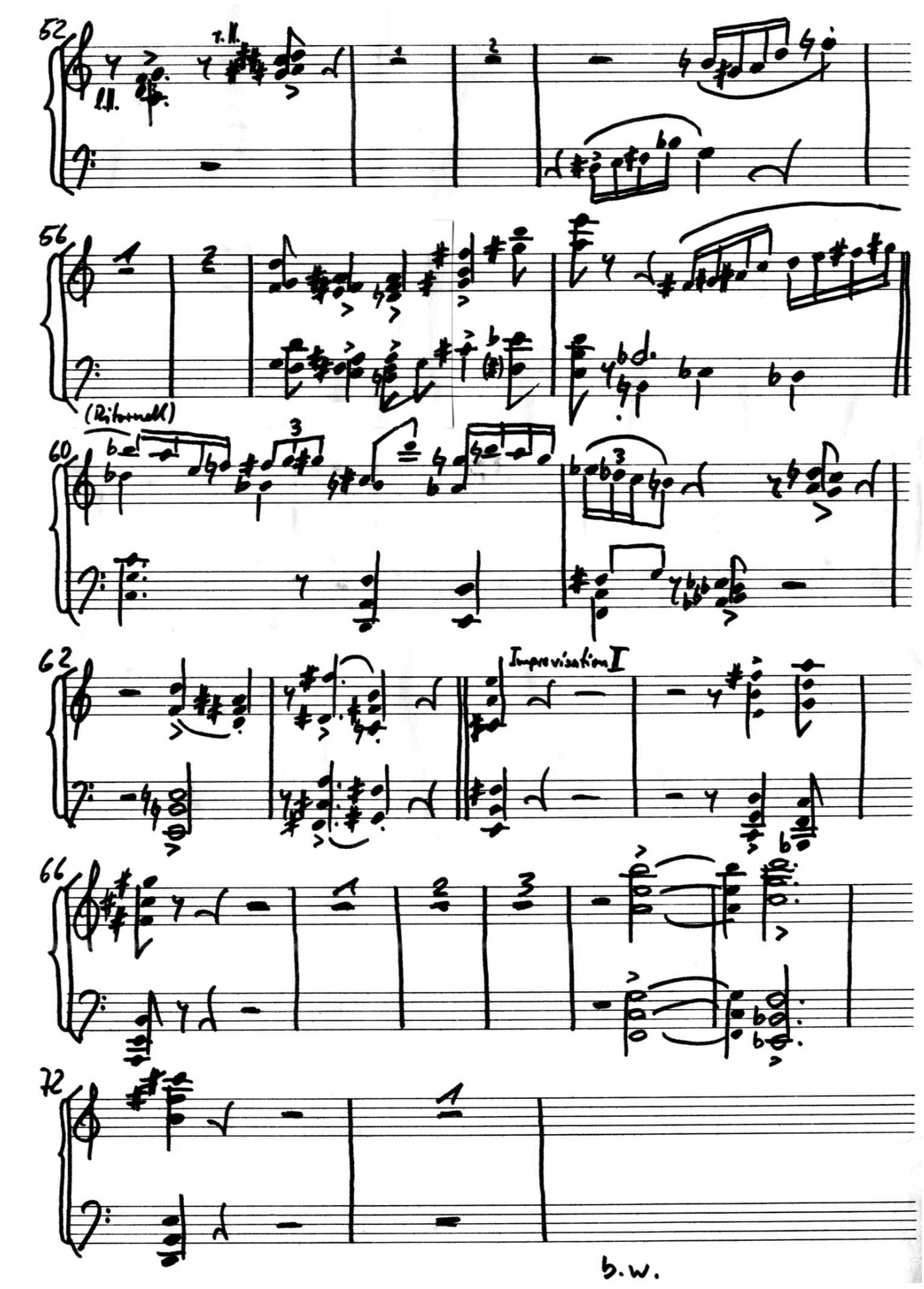

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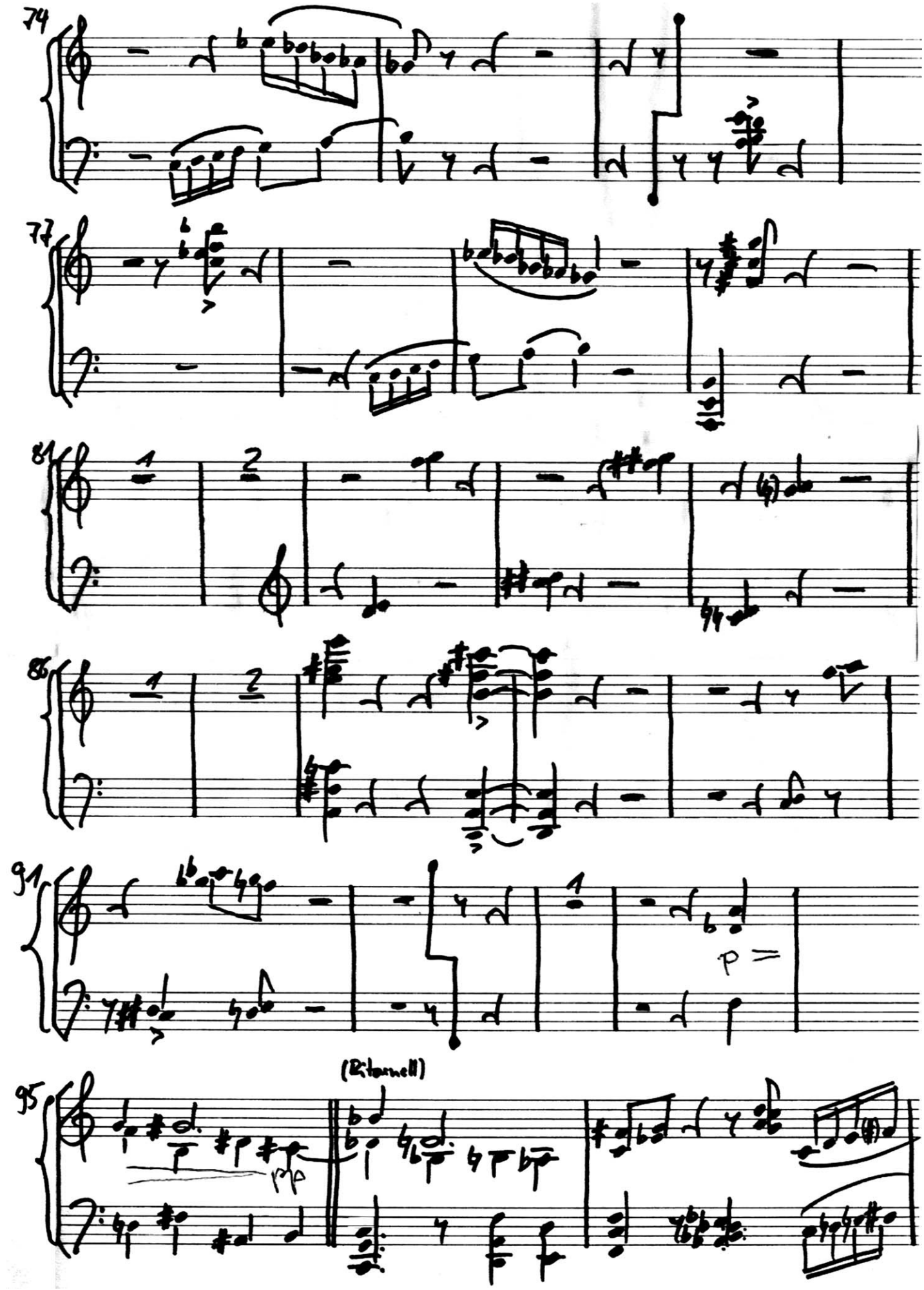

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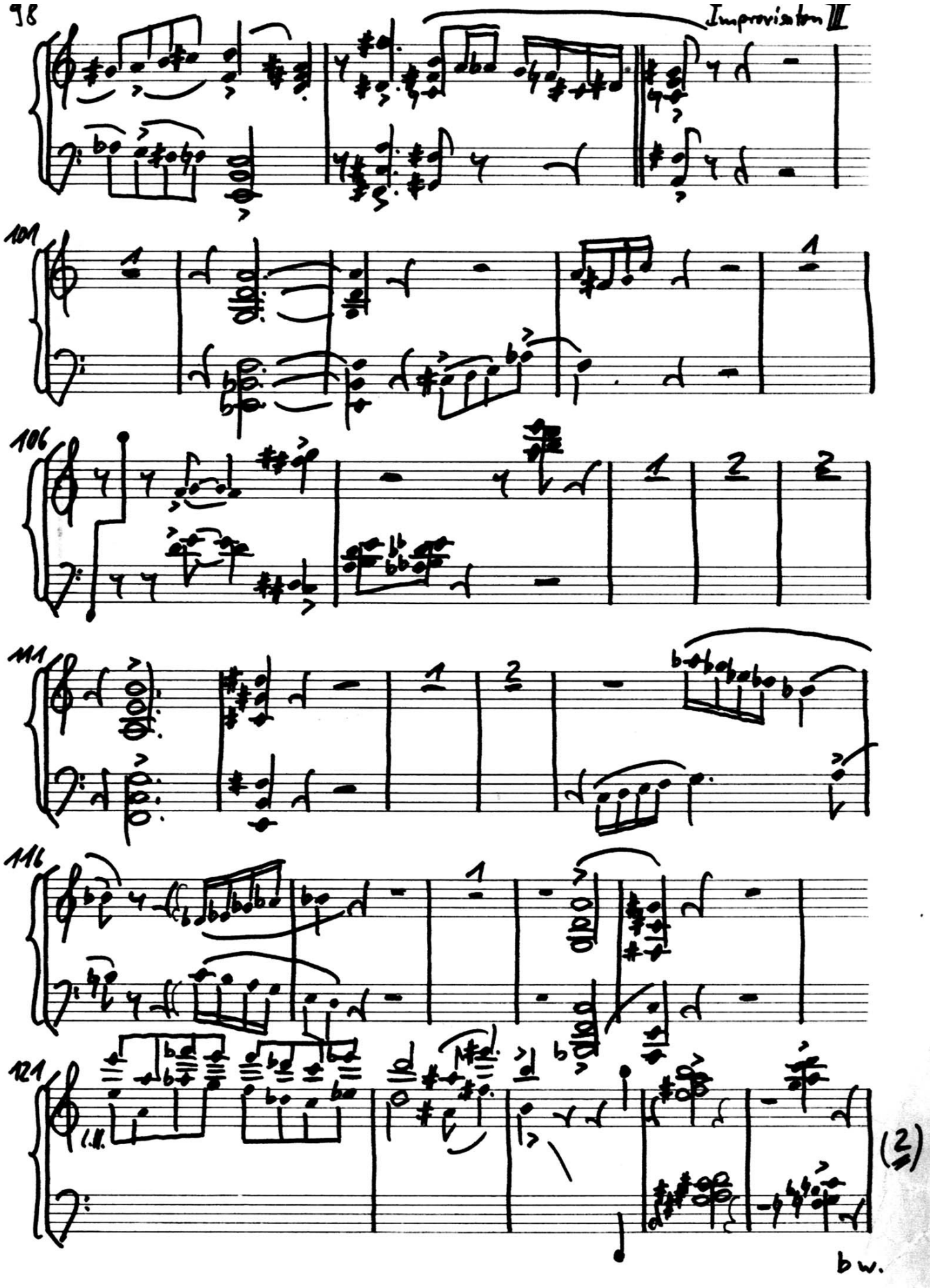

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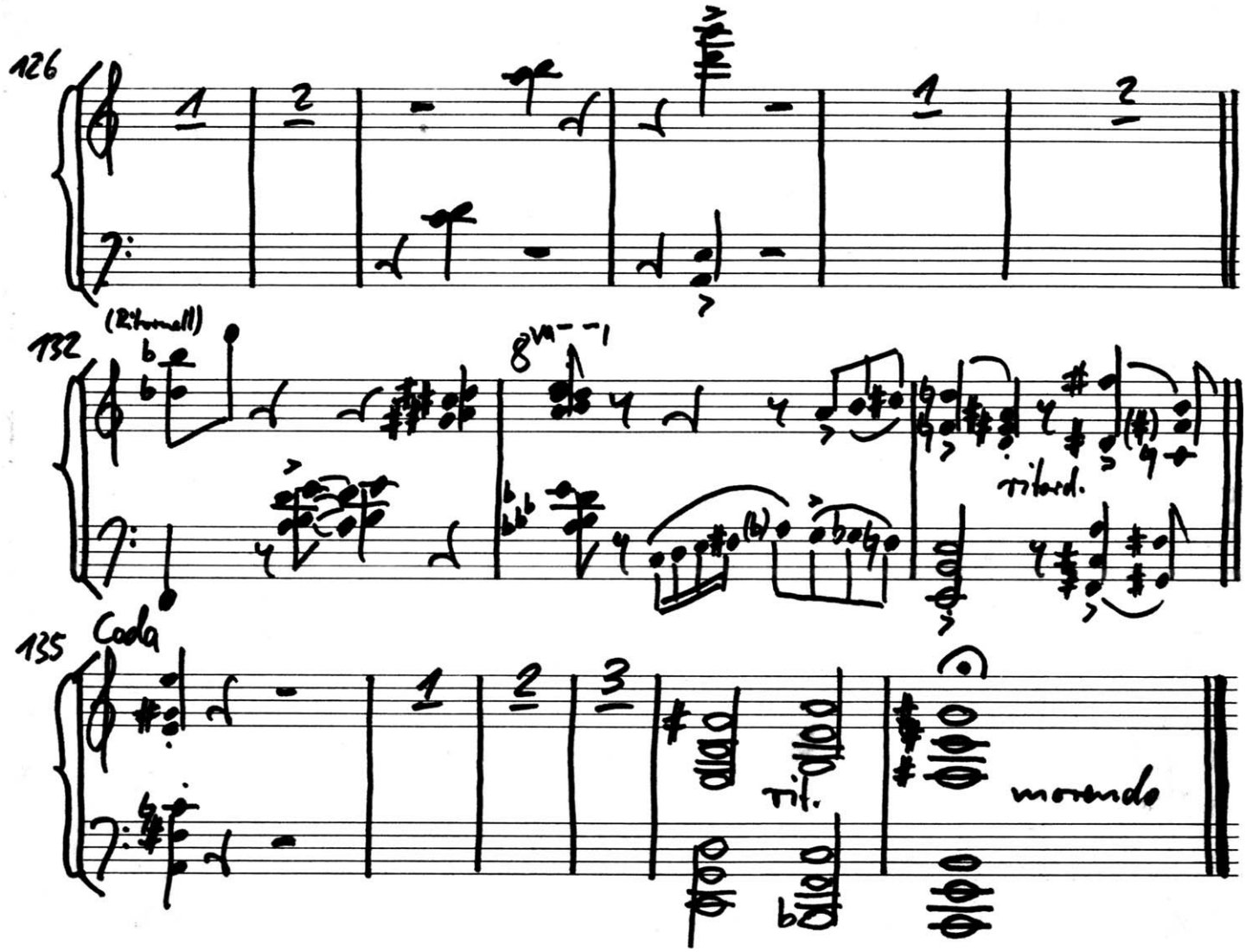

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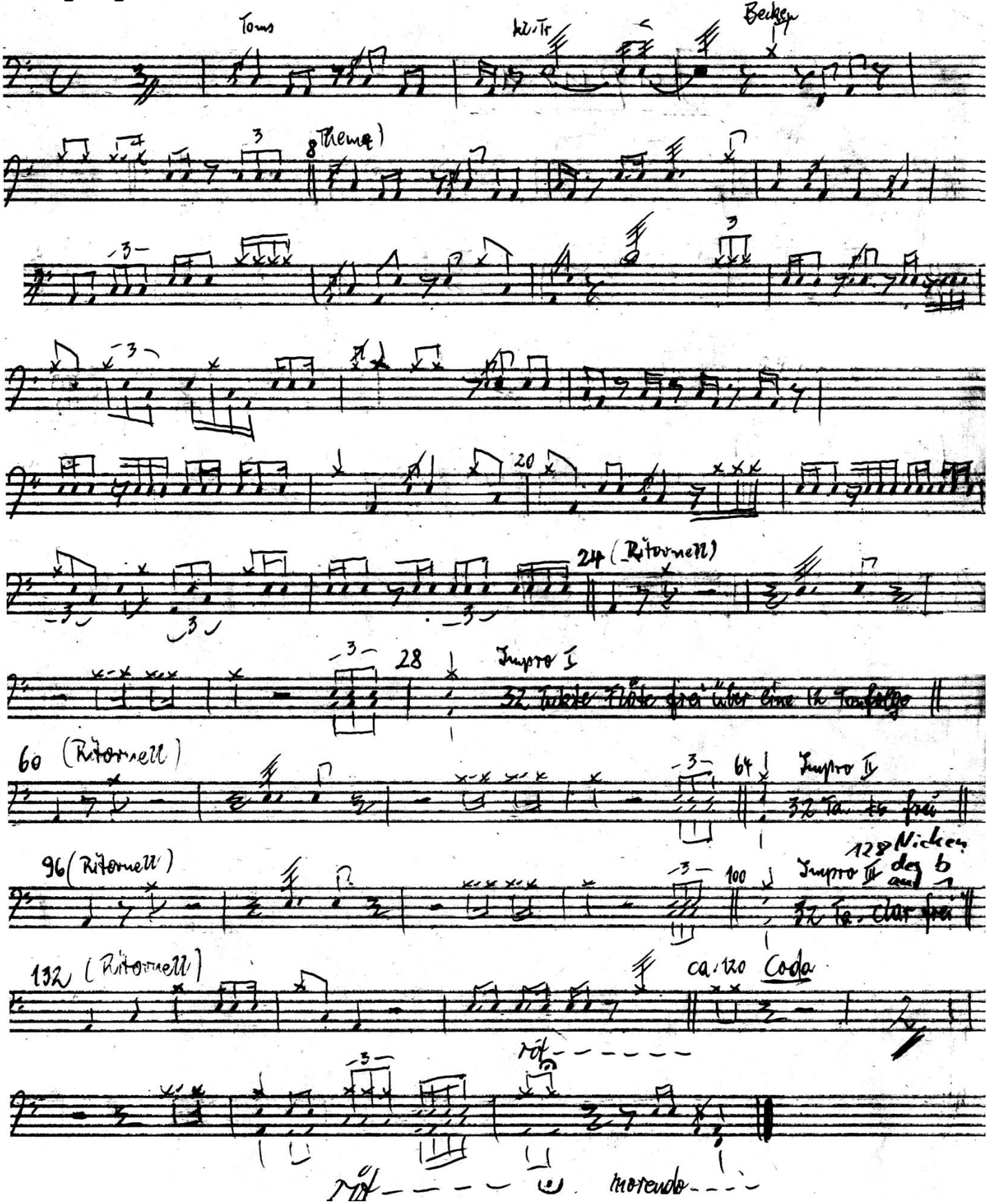
Schlagzeug *drums*



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