



# Uzdevumu krājums džeza mūzikas apmācībā.

## 2. daļa - aranžēšana.

Sastādīja Jāzepa Mediņa Rīgas Mūzikas vidusskolas skolotājs Ritvars Garoza.



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## Ievads.

Šis uzdevumu krājums ir domāts kā pielikums mūzikas vidusskolas audzēkņiem, kuri apgūst aranžēšanas pamatprincipus.

Aranžēšana ir viens no tiem mācību priekšmetiem, kurā audzēkņiem ir iespēja izmantot zināšanas, kas apgūtas harmonijā, solfedžo, instrumentu un ritma mācībā, improvizācijā, kā arī mūzikas vēsturē.

Šajā krājumā ir apkopoti uzdevumi, kas saistīti ar harmonijas secībām - II - V - I, V - I, II - V, un to modifikācijām, kas izmantotas pārsvarā tradicionālajā džeza mūzikā, kā arī vienkāršākiem akordu salikumu veidošanas principiem.

Lai audzēkņi veiksmīgi varētu nodarboties ar aranžēšanu ir nepieciešamas labas zināšanas džeza harmonijā, izprotot to gan horizontālā, gan vertikālā skatījumā. Viņiem ir jāsaprot vienkāršākās džeza harmonijas likumsakarības, jāspēj tās saskatīt jebkurā džeza mūzikas tēmā, izanalizējot akordu un melodijas savstarpējās kopsakarības.

Liela uzmanība jāpievērš improvizācijas pamatu apgūšanai, lai audzēkņi spētu izdomāt kā izmantot skaņkārtas apspēlējot akordus, kā apspēlēt katru akordu atsevišķi, kā izveidot loģisku melodiju "pāri" vairākiem akordiem, jāprot izveidot un pielietot vienkāršākos akordu salikumus gan rakstiskā, gan praktiskā veidā, kā arī jāspēj izmantot vienkāršākos reharmonizācijas principus praksē. Nenoliedzami rakstītā darba kvalitāti ietekmē katra aranžētāja gaumes izjūta, radošums un iracionalitāte.

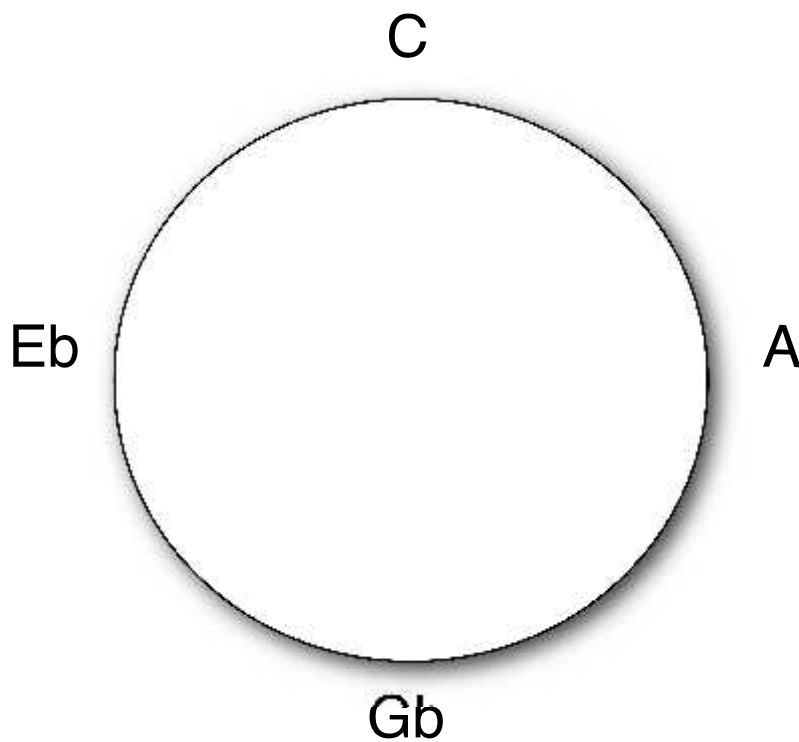
Attīstot iepriekšminētās prasmes, audzēkņiem jābūt spējīgam uzrakstīt vienkāršu aranžējumu vai paša audzēkņa komponētu skaņdarbu nelielam izpildītāju sastāvam - ritma grupai kopā ar pūtēju vai citu instrumentu grupu un solistu.

Uzdevuma krājuma galvenais mērķis ir veidot izpratni par džeza harmonijas pamatprincipiem, mācēt tos pielietot praktiski, tādējādi rosinot lielāku izpratni un interesi par džeza mūziku un tās interpretācijas iespējām.

**Kvintu/kvartu aplis, mažora sistēma, II-V-I, I-VI-II-V secības, blūza kvadrāts.**

**1. uzdevums.**

Dots kvintu aplis, jāieraksta trūkstošās tonalitātes.



**2. uzdevums.**

Dotas mažora pakāpes - jāuzraksta modu nosaukumi (doriskā, miksolīdiskā, utt.)

II - \_\_\_\_\_

III - \_\_\_\_\_

IV - \_\_\_\_\_

V - \_\_\_\_\_

VI - \_\_\_\_\_

VII - \_\_\_\_\_

### 3. uzdevums.

Dotajā tonalitātē ar akordu simboliem jāuzraksta II-V-I secība.

Tonalitāte	II-V-I	Parāzī/ Nepareizi
Fa		
Sib		
Re		
Do		
Fa#		
Si		
Reb		
Sol		
Mib		
La		
Lab		
Do#		
Solb		
Reb		
Lab		
Mi		

### 4. uzdevums.

Uzrakstīt II-V secības atrisinājumu.

II-V	I	Parāzī/ Nepareizi
Dm7 - G7		
Fm7 - Bb7		

II-V	I	Pareizi/ Nepareizi
Am7 - D7		
Bbm7 - Eb7		
F#m7 - B7		
Ebm7 - Ab7		
Gm7 - C7		
Bm7 - E7		
Dbm7 - Gb7		
Abm7 - Db7		
Em7 - A7		
Cm7 - F7		
C#m7 - F#7		
Gbm7 - Db7		

### 5. uzdevums.

Uzrakstīt trūkstošos akordus.

II	V	I	Pareizi/ Nepareizi
Am7			
	Bb7		
Dm7			
		Abmaj	
Dbm7			
	B7		
	A7		
		Ebmaj	
		Dbmaj	

	Ab7		
Bbm7			
	C7		
Abm7			
		Abmaj	
	Eb7		
		Dmaj	
Gbm7			
		Emaj	
	B7		
	F7		
Fm7			
Dbm7			
	A7		

**6. uzdevums.**

Secībā I-VI-II-V 6. pakāpes akords ir kā dominantes akords (pret II pak.).  
Jāaizpilda tukšie laukumi.

I	VI	II	V	Pareizi/ Nepareizi
Emaj7			B7	
Fmaj7				
		Bbm7		
			G7	
			Eb7	
F#maj7				

I	VI	II	V	Parcizī Nāpānizi
		Ebm7		
	G#7			
			E7	
	B7			
		Em		
	C7			
		Am7		
	G7			
Ebmaj7				
			D7	

### 7.uzdevums.

Pēc princina, ka dominantes akords atrisinās minora akordā, ar bultiņām jasavelk akordus loģiskā ķēdē.

Cm7	C7	Em7	Abm7
Dm7	Fm7	F7	Gm7
Ab7	E7	Dbm7	Bb7
Bbm7	Am7	Ebm7	Db7
B7	Gbm7	Gb7	Bm7
G7	Eb7	A7	D7



### 8. uzdevums.

Noharmonizēt blūza kvadrātu.

*A*

F7			
			Gm7 C7
			D7b9 F7

*B*

Bb7			
			Dmb5 G7b9

*C*

C7			

*D*

E7			

*C*

G7			
D7#9	Eb7alt D7#9		

### 9. uzdevums.

Pierakstīt iztrūkstošos akordus.

**A**

Fmaj D7	Gm7 C7	D7	Gm7 C7
_____ D7	Gm7 C7	Fmaj7	

**B**

Fmaj7	_____ _____	Gm7	C7
Gm7 _____	_____ C7	Fmaj	

**C**

Fmaj	_____ _____	Dm _____	_____ _____
Bb	_____ Eb7	Fmaj7 D7	_____ _____

**D**

Gmaj7	_____ C7	_____ Bb7	_____ Ab7
Dbmaj7	_____ D7	Gmaj7	

**E**

Bmaj7 Fm7	_____ Ebmaj7	_____ D7	_____
C#m7 _____	Bmaj7 _____	_____ _____	_____ F#7

**F**

Cmaj7	Dm7 _____	Cmaj7
Em _____	_____ _____	Cmaj7

### 10. uzdevums.

Pierakstīt trūkstošās harmonijas izmantojot akordu tritona aizvietošanas principu.

A

Gm7 C7	Fmaj7	Gm7	Fmaj7
_____	Fmaj7 _____	_____ Gb7	Fmaj7

B

Fm7	Bbm7	_____	Abmaj7
Dbmaj	_____	Cmaj7	

C

Dm7 _____	_____ F7	Bbmaj	Am7 _____
Gm7 _____	Fm _____	Bbmaj	

D

Gm7 _____	Fmaj7 _____	Gm7 _____	Fmaj7
_____	Fmaj7	_____ Bb7	_____ D7

E

Fmaj7	Em7 A7		Cm7 F7
Bb7 Eb7	Dm7 _____	_____	Fmaj7

F

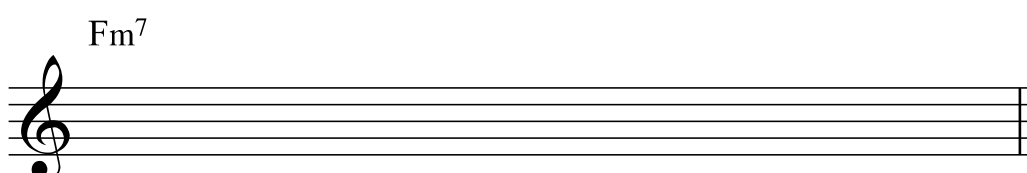
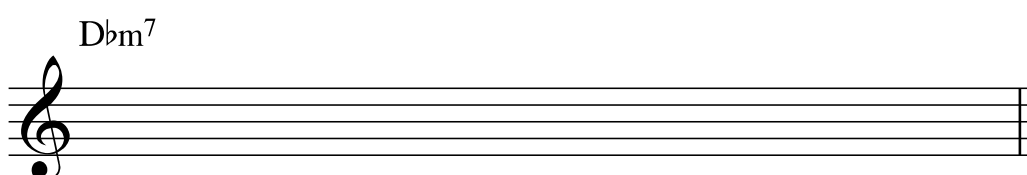
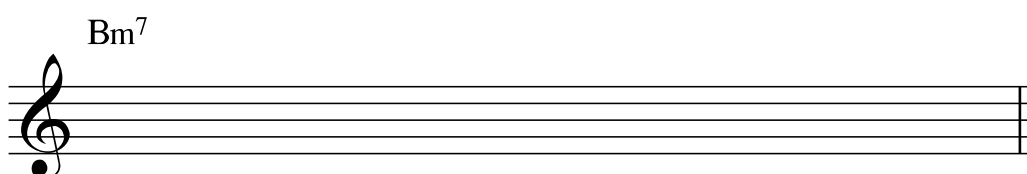
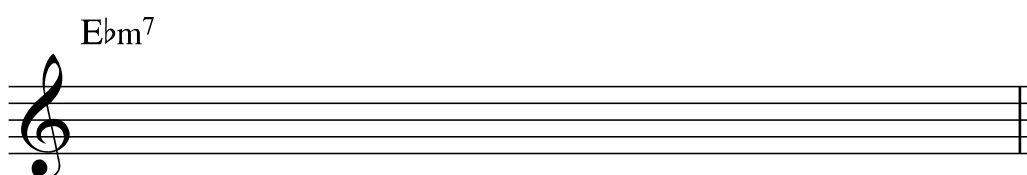
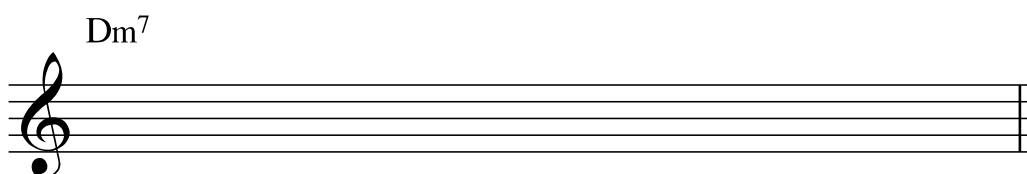
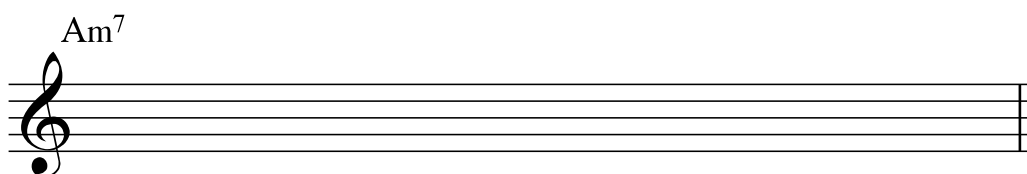
Dm7 _____	_____	_____	Abmaj
Dm7 _____	_____	_____	Abmaj

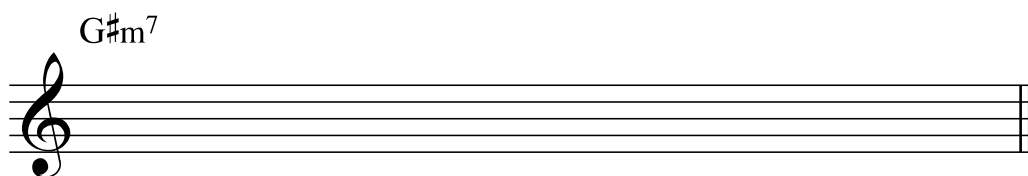
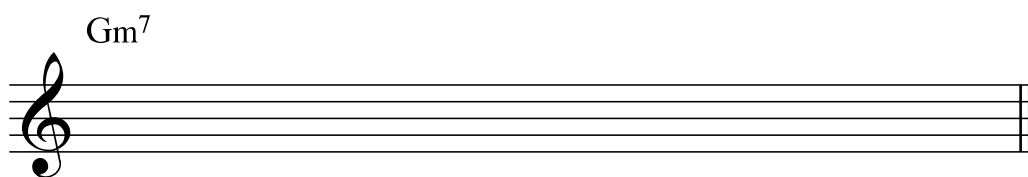
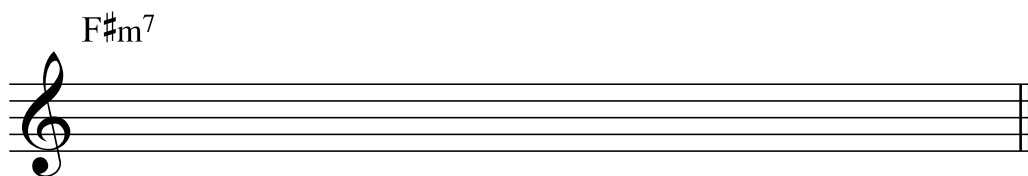
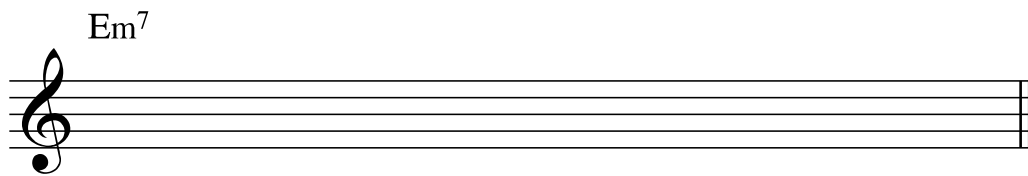
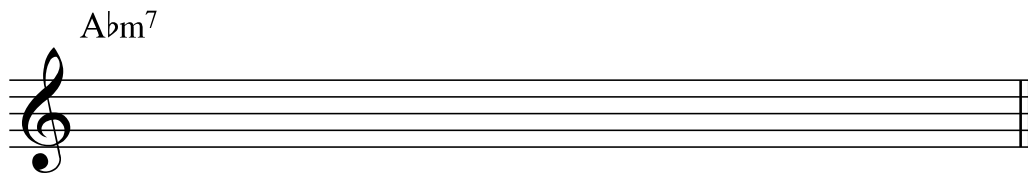
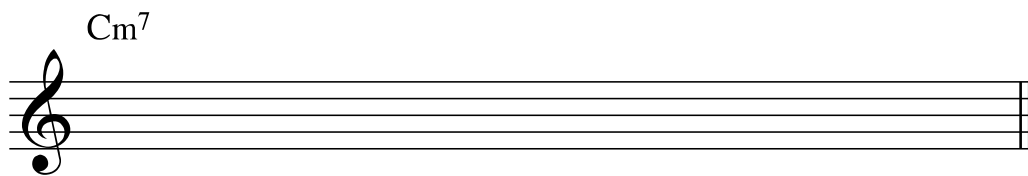
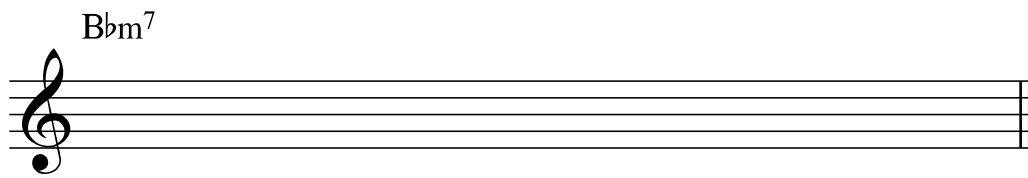
G

Dm	G7	Em	_____
Dm7 _____	_____ Db7	Gbmaj7	

**11. uzdevums.**

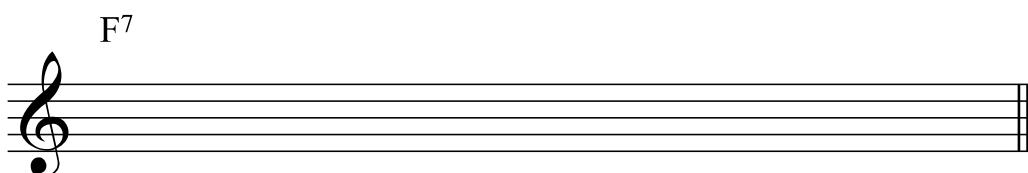
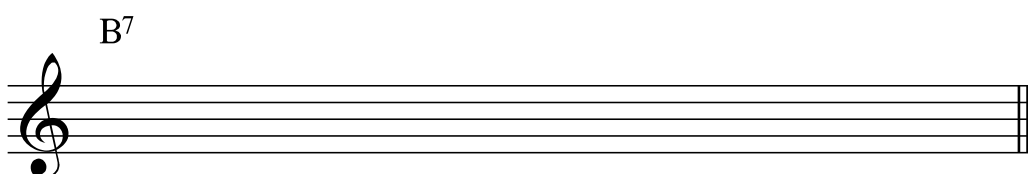
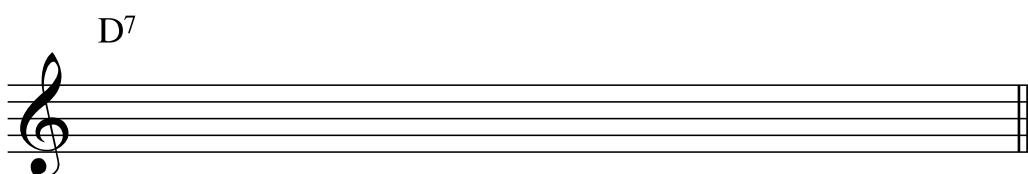
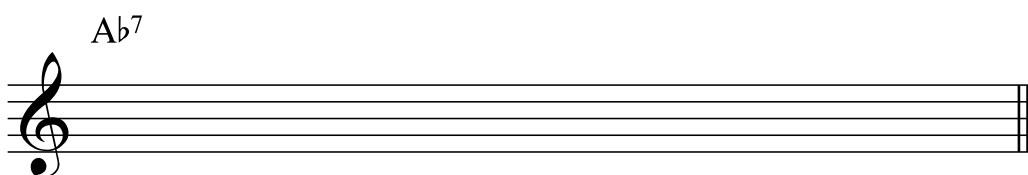
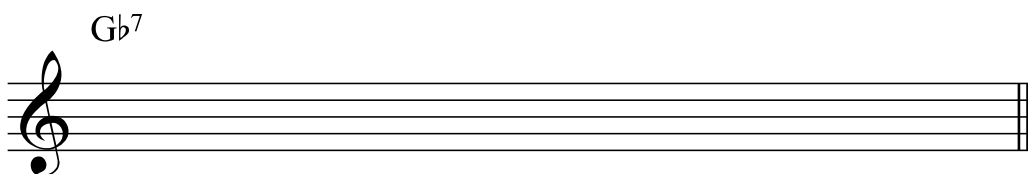
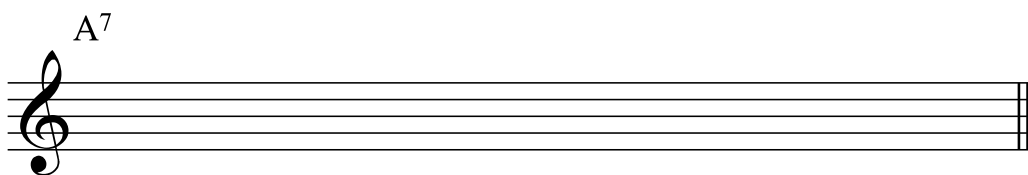
Pierakstīt katra akorda skaņkārtu.

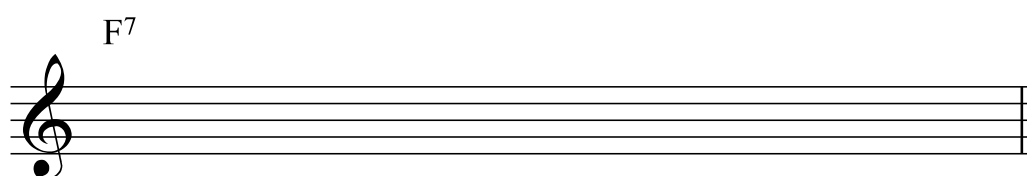
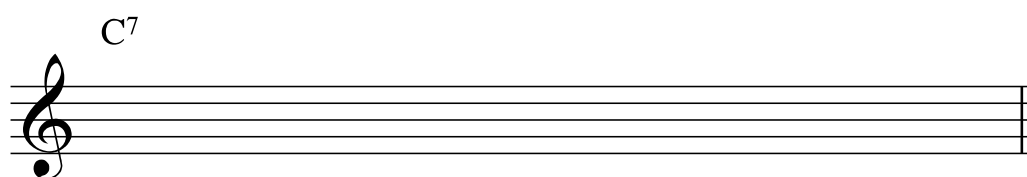
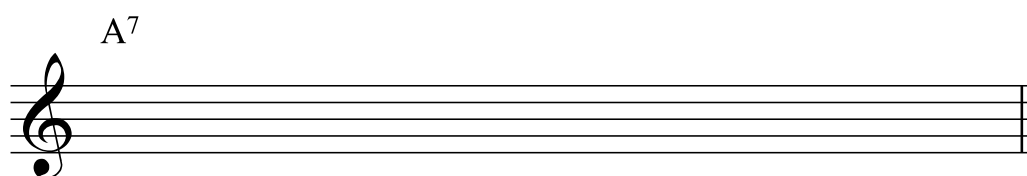
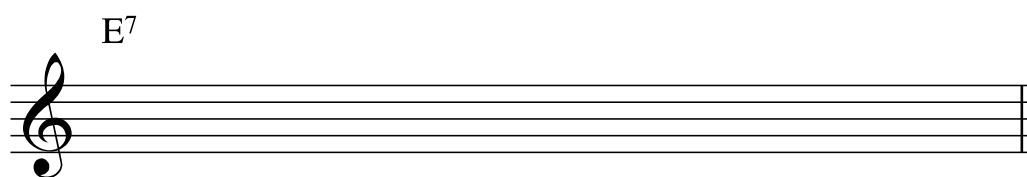
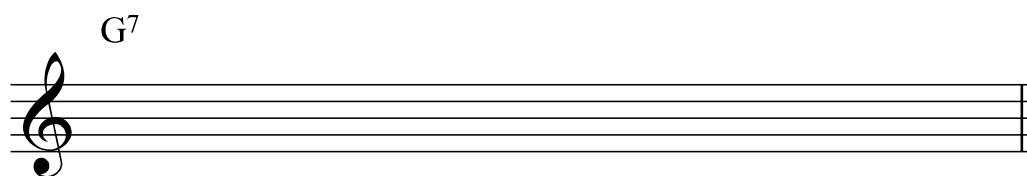
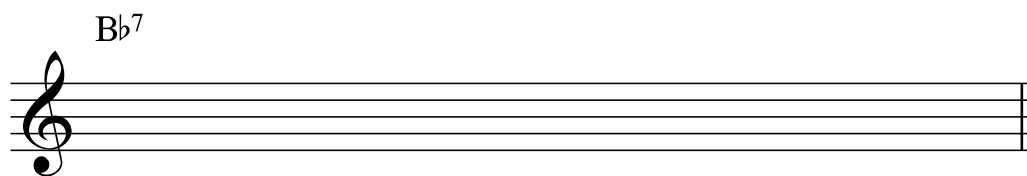
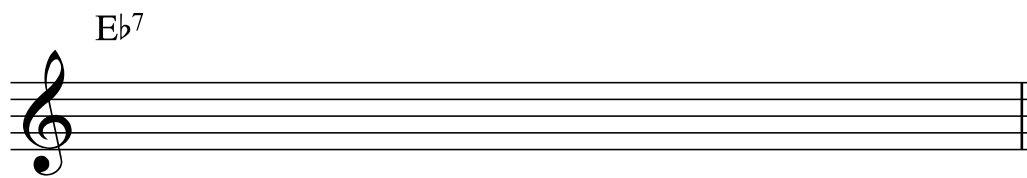




**12. uzdevums.**

Pierakstīt katra akorda skaņkārto.





## Melodiskā minora sistēma, akorda alterācijas.

### 13. uzdevums.

Atzīmēt iespējamās akorda loģiskās alterācijas.

	b5	#5	#7	b9	#9	b11	#11	b13	#13
Xmaj7									
Xmin7									
X7									

### 14. uzdevums.

Atzīmēt no kāda mažora vai melodiskā minora sistēmas ir akorda skaņkārtā.  
(Iespējami arī abi varianti.)

	Mažors	Melodiskais minors
Am7(-5)		
Dm7		
G7(#5)		
Cm+7		
F7(alt)		
D7(#9)		
Am6		
Fmaj7(#5)		
Cmaj7(#4)		
F#m7(b5)		
Bb13		
Em7(b9)		



Gsus7(b9)		
Eb7(#4)		

### 15. uzdevums.

Uzrakstīt, kādi akordi ir sastopami katrā melodiskā minora modā.

Mel. minors	I mods	II mods	III mods	IV mods	V mods	VI mods	VII mods
Do	Cm+7				G7(b13)		
Fa							
Sib							
Mib							
Lab							
Feb							
Solb							
Si							
Mi							
La							
Re							
Sol							

### 16. uzdevums.

Uzrakstīt trīs variantus, kā savienot dotos akordus izveidojot loģisku akordu secību. Izmantojot akordus no mažora, melodiskā minora sistēmas veidojot II-V secības, kā arī akordu aizvietošanas panēmienus.

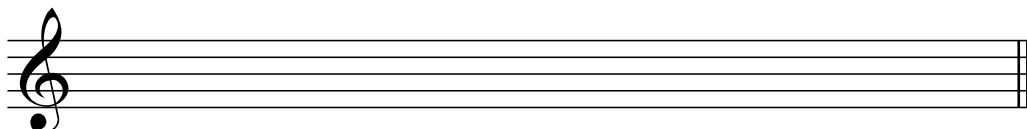
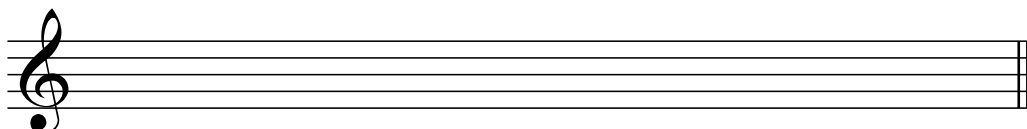
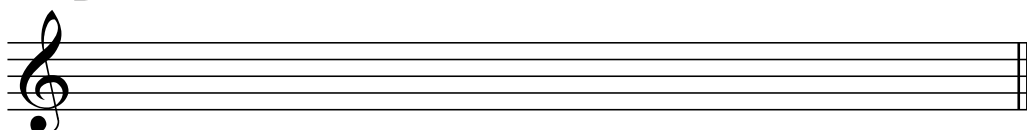
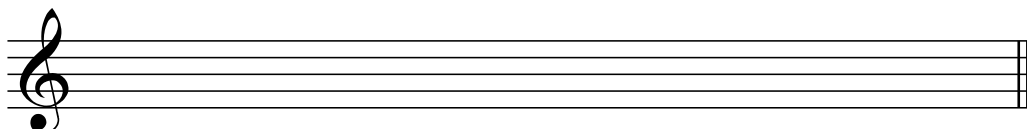
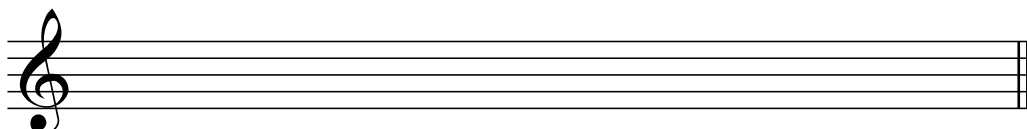
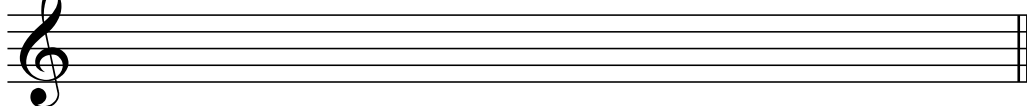
Cm7			Gmaj7
Cm7			Gmaj7
Cm7			Gmaj7

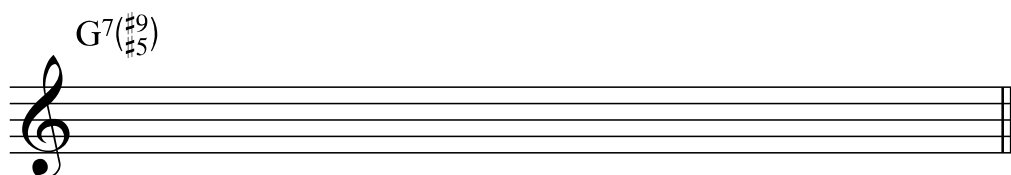
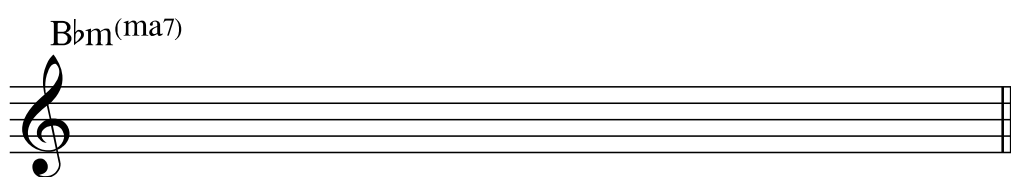
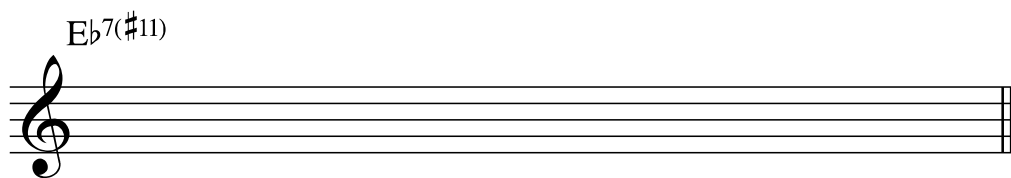
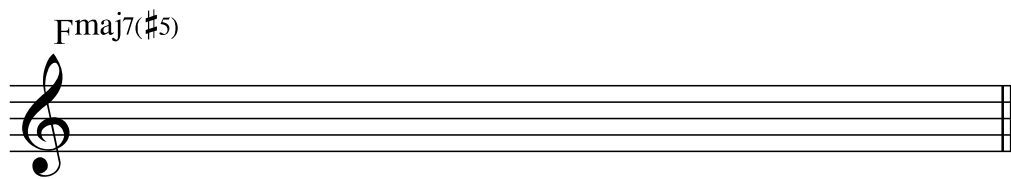
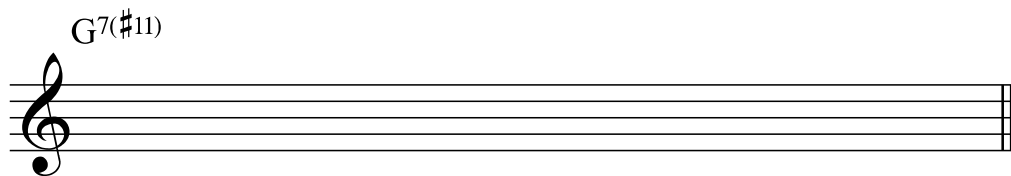
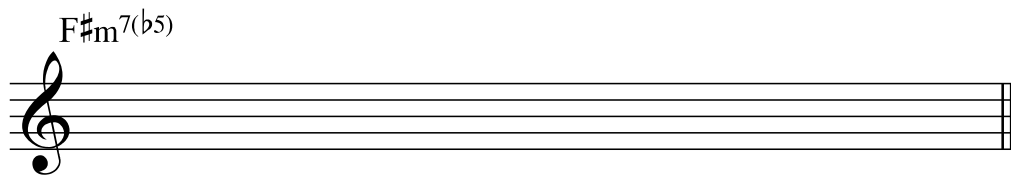
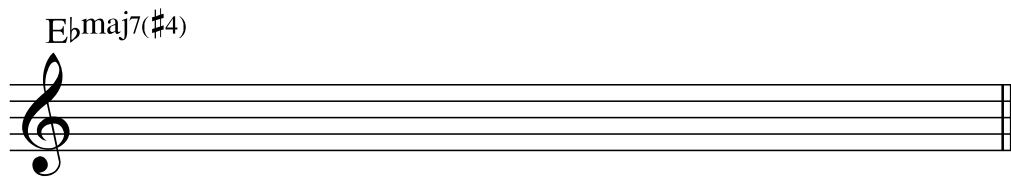
Fmaj7			Bmaj7
Fmaj7			Bmaj7
Fmaj7			Bmaj7

Abm7			Ebmaj7
Abm7			Ebmaj7
Abm7			Ebmaj7

**17. uzdevums.**

Pierakstīt katra akorda skaņkārtu.

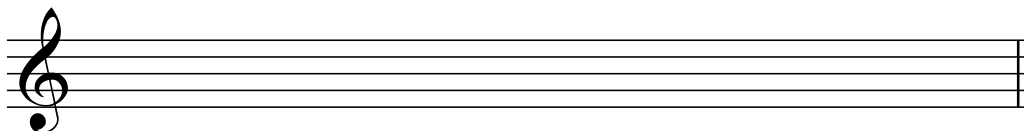
A<sup>7(b9)</sup>G<sup>b7(b13)</sup>D<sup>7(#9)</sup>D<sup>m7(b5)</sup>C<sup>m(ma7)</sup>E<sup>7alt.</sup>



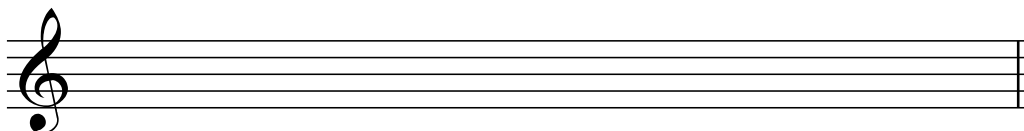
**18. uzdevums.**

Pierakstīt simetriskās skaņkārtas, kuras atbilst akordam.

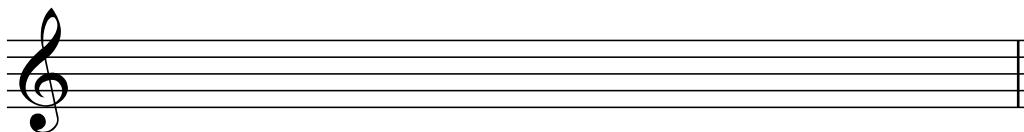
C7(b9)



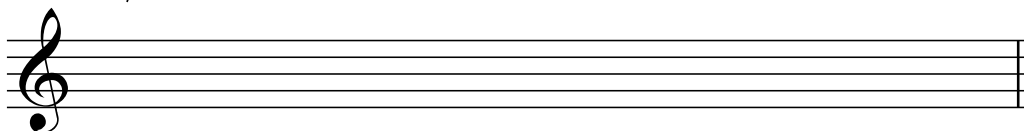
G7(b9add13)



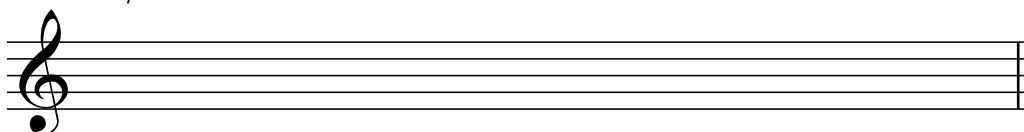
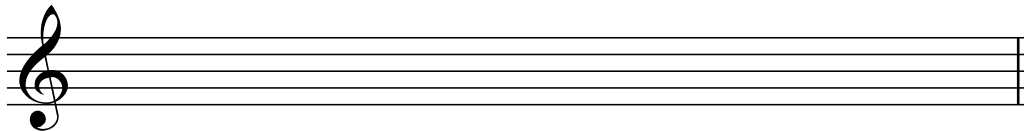
D7(#9)



G7(#5/#4)



D7(#5/#4)

D $\flat$ 7(b9)

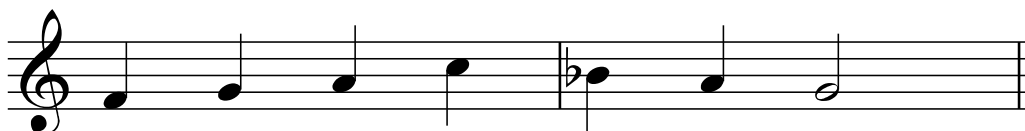
**19. uzdevums.**

Spēlējot pārvietot akordu diatoniski, pakārtoti melodijai.

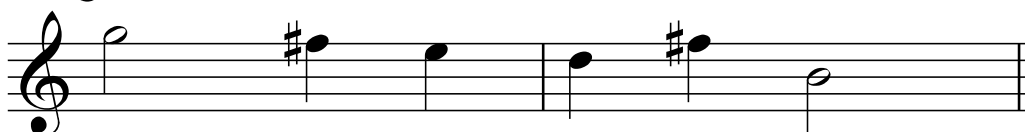
Dm



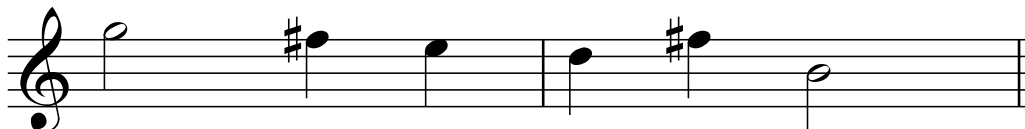
Bbmaj7



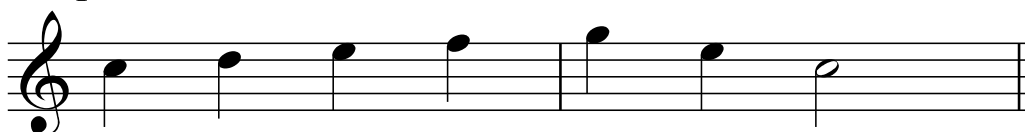
Cmaj7



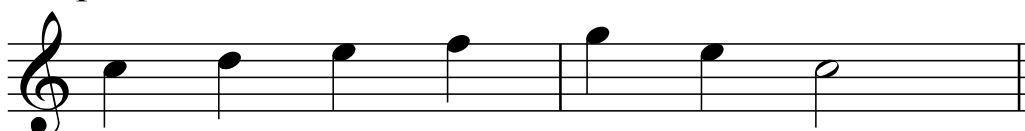
Am7



Fmaj7



Fmaj7



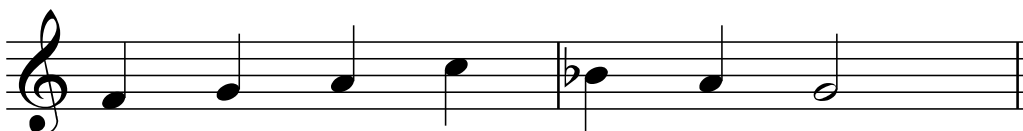
**20. uzdevums.**

Spēlējot pārvietot akordu hromatiski, pakārtoti melodijai.

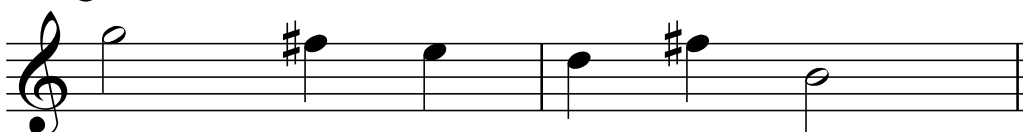
Dm



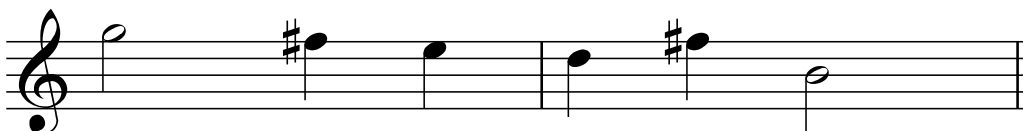
Bbmaj7



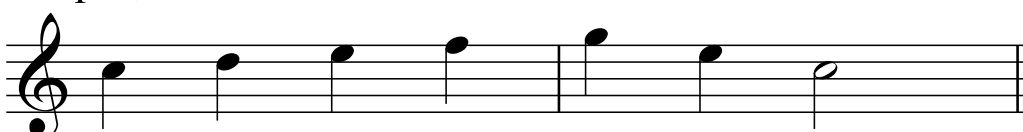
Cmaj7



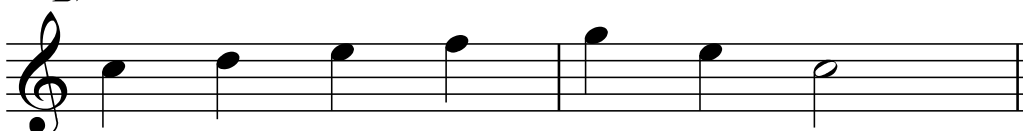
Am7



Fmaj7



Bb7(add9)



**21. uzdevums.**

Uzrakstīt šaurā četrbalsīgā salikumā, situācijā, ja akordi tiek pārvietoti diatoniski.

Dm

Dm<sup>6</sup> Gm<sup>6</sup> Dm<sup>6</sup>

Gm<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7(b9)</sup>

E<sup>b6</sup> A<sup>b7</sup>

Gm<sup>7</sup> D<sup>b7(#11)</sup> C<sup>7(b13)</sup>



**22. uzdevums.**

Uzrakstīt šaurā četrbalsīgā salikumā, situācijā, ja akordi tiek pārvietoti hromatiski.



The musical score consists of six staves of music, each with a treble clef and a 7/8 time signature. The chords and their chromatic movements are as follows:

- Staff 1:** Chord  $Dm$ . The melody starts on G4, moves to A4, then B4, and finally C5.
- Staff 2:** Chord  $Dm$ . The melody starts on G4, moves to A4, then B4, and finally C5.
- Staff 3:** Chords  $Dm^6$ ,  $Gm^6$ , and  $Dm^6$ . The melody starts on G4, moves to F4, then E4, and finally D4.
- Staff 4:** Chords  $Gm^7$ ,  $Em^{7(b5)}$ , and  $A^{7(b9)}$ . The melody starts on G4, moves to F4, then E4, and finally D4.
- Staff 5:** Chords  $Eb^6$  and  $Ab^7$ . The melody starts on G4, moves to F4, then E4, and finally D4.
- Staff 6:** Chords  $Gm^7$ ,  $Db^{7(\#11)}$ , and  $C^{7(b13)}$ . The melody starts on G4, moves to F4, then E4, and finally D4.

## Akordu salikumi, otrā plāna melodija.

### 23. uzdevums.

No skaņas uz leju uzrakstīt četrbalsīgu kvartakordu ņemot vērā akorda simbolu.



The exercise consists of six staves of musical notation, each representing a different chord. Each staff shows a four-note chord in a descending sequence across two measures. The chords are: Dm, Eb7, Bb(#4), Gm7, C7(sus4), and Em7. The notes are written in a treble clef with a key signature of one flat (Bb).

Chord	Notes (Measure 1)	Notes (Measure 2)
Dm	D4, E4, F4, G4	F4, E4, D4, C4
Eb7	Eb4, F4, G4, Ab4	Ab4, G4, F4, Eb4
Bb(#4)	Bb4, C5, D5, Eb5	Eb5, D5, C5, Bb4
Gm7	Gb4, Ab4, Bb4, C5	C5, Bb4, Ab4, Gb4
C7(sus4)	C4, F4, C5, G4	G4, F4, C5, C4
Em7	E4, F4, G4, Ab4	Ab4, G4, F4, E4

### 24. uzdevums.

Noharmonizēt trīsbalsīgos kvartakordos, izmantojot hromatisko akordu pārvietošanu.



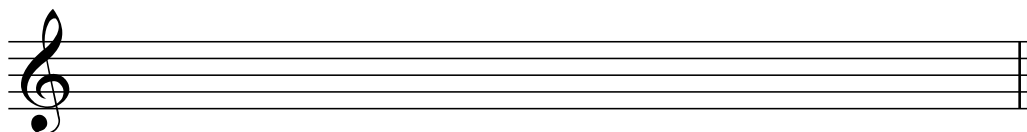
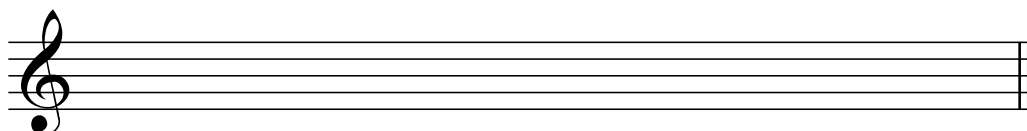
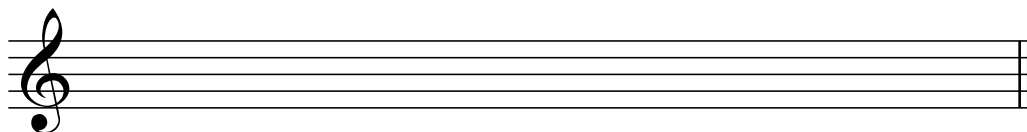
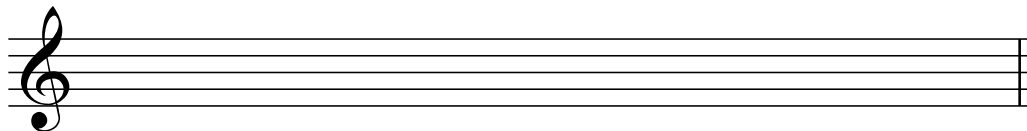
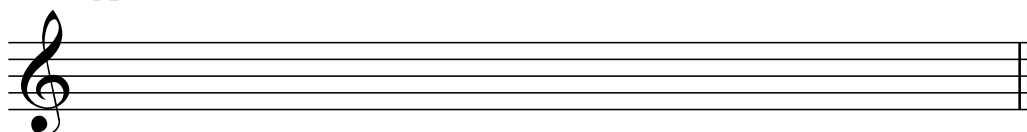
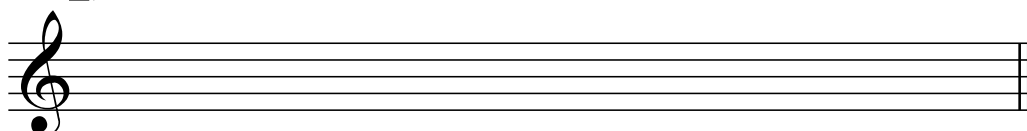
The image shows a musical exercise consisting of six staves of music in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The exercise is divided into six parts, each with a specific chord label above the staff:

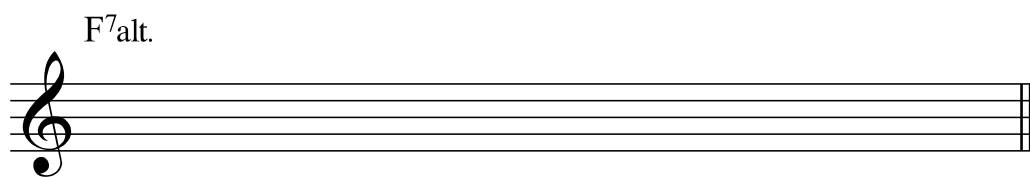
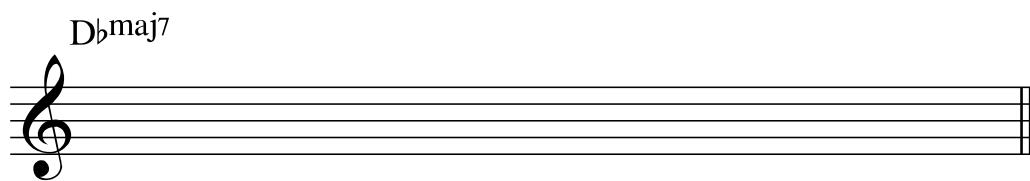
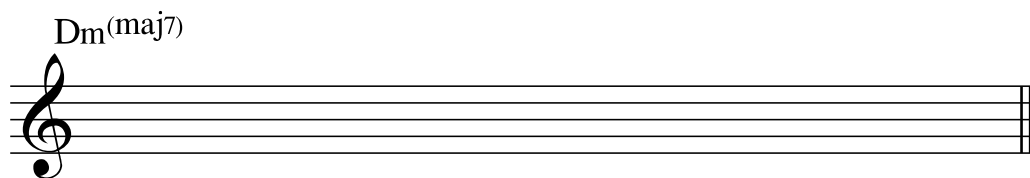
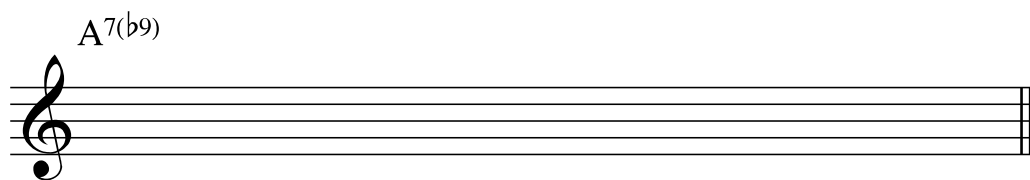
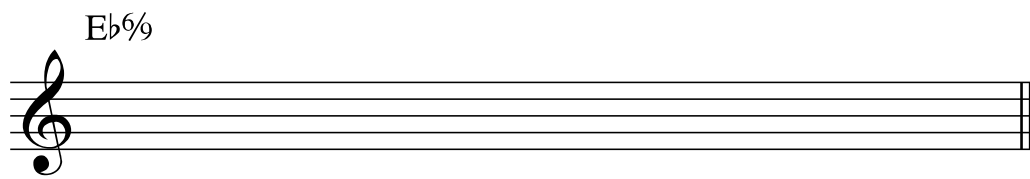
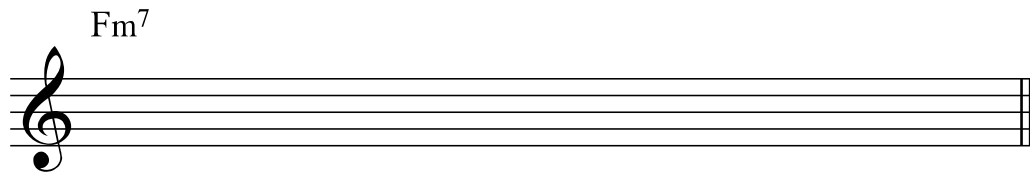
- Staff 1: Cm (C minor)
- Staff 2: Gm<sup>7</sup> (G minor 7)
- Staff 3: Cm<sup>7</sup> (C minor 7)
- Staff 4: Fm<sup>7</sup> (F minor 7)
- Staff 5: C7(sus4) (C dominant 7 suspended 4)
- Staff 6: (No chord label)

**25. uzdevums.**

Uz katras skaņkārta skaņas izveidot četrbalsīgu kvartakordu tā, lai neveidotos tritons.

Cm

Am<sup>7</sup>(b5)F<sup>#</sup>m<sup>7</sup>G<sup>7</sup>alt.A<sup>13</sup>E<sup>b</sup>maj<sup>7</sup>



**26. uzdevums.**

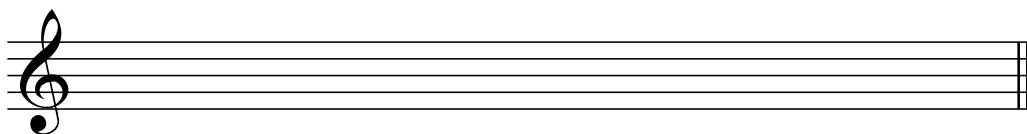
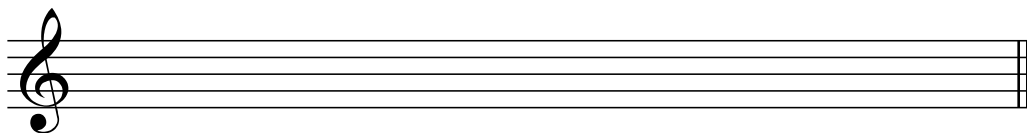
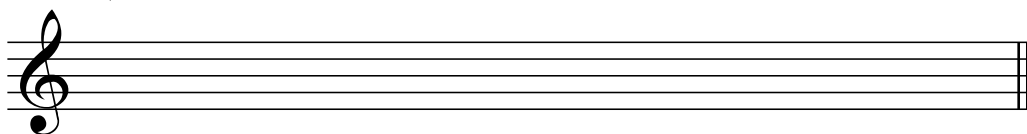
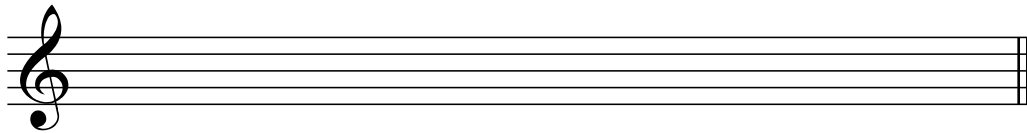
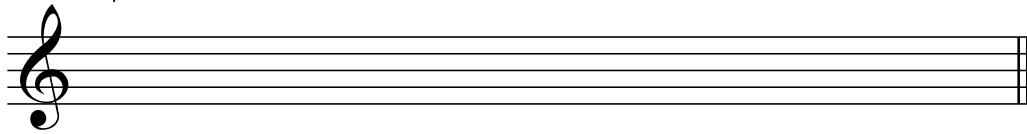
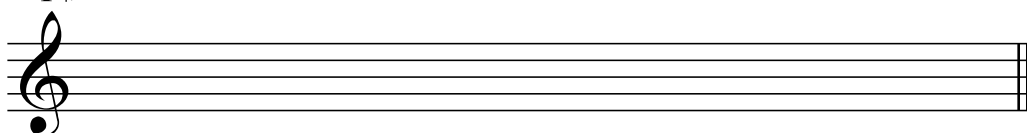
Uzrakstīt ar trīs balsīgiem klāsterakordiem.

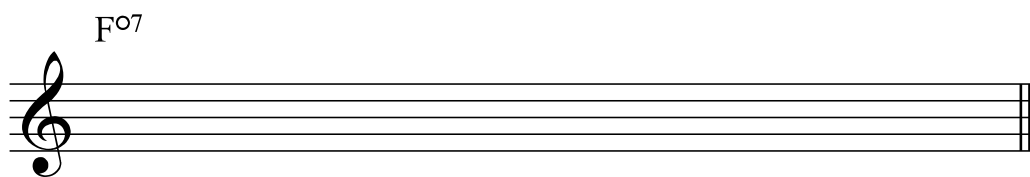
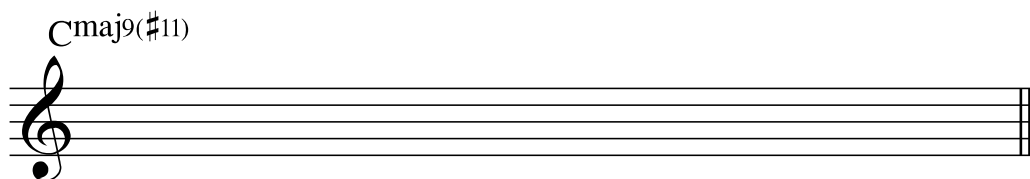
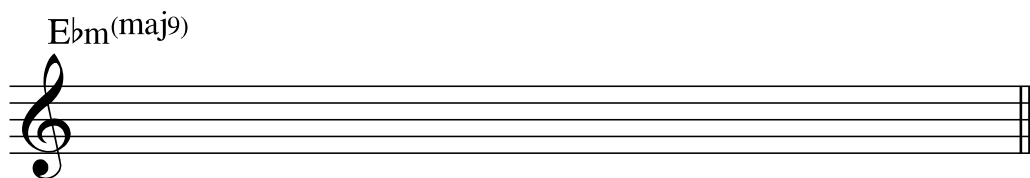
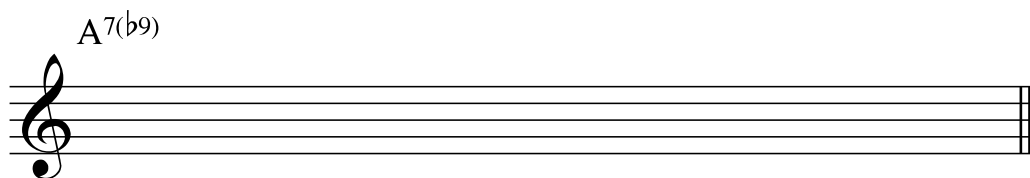
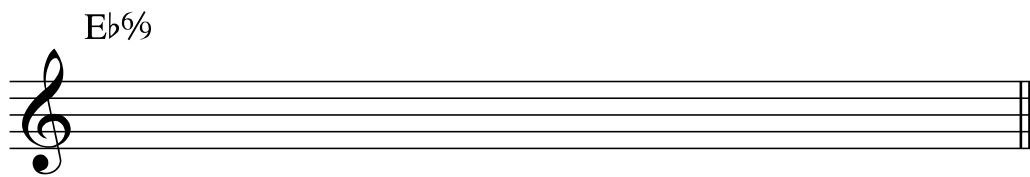
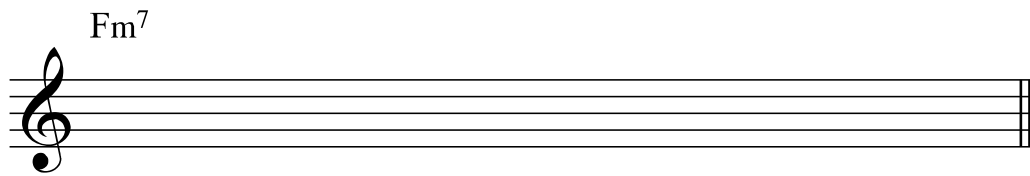
Musical notation for exercise 26, consisting of six staves of music in treble clef with a 7/8 time signature. The notation includes various chords and melodic lines:

- Staff 1: Chord **Dm**. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 2: Chord **Dm**. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 3: Chords **Dm<sup>6</sup>**, **Gm<sup>6</sup>**, **Dm<sup>6</sup>**. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 4: Chords **Gm<sup>7</sup>**, **Em<sup>7</sup>(b5)**, **A<sup>7</sup>(b9)**. Melody: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).
- Staff 5: Chords **E<sup>b</sup>6**, **A<sup>b</sup>7**. Melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).
- Staff 6: Chords **Gm<sup>7</sup>**, **D<sup>b</sup>7(#11)**, **C<sup>7</sup>(b13)**. Melody: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).

**27. uzdevums.**

Akorda skaņkārtā atrast mažora trijskaņus. Izmantot tos veidojos salikumus kur kreisā roka spēlē 1/3/7 pakāpes, bet labajā, kādu no trijskaņiem. Atzīmēt labskanīgākos.

B $\flat$ 7(b9)Dm<sup>9</sup>(b5)F $\sharp$ o7G<sup>7</sup>alt.B $\flat$ /CF $\sharp$ maj7(#11)





**28. uzdevums.**

Pierakstīt akorda apvērsumus, pārceļot otro balsi no apakšas oktāvu augstāk.

Am<sup>7</sup>



Dm<sup>7</sup>



Ebm<sup>7</sup>



B<sup>ø7</sup>



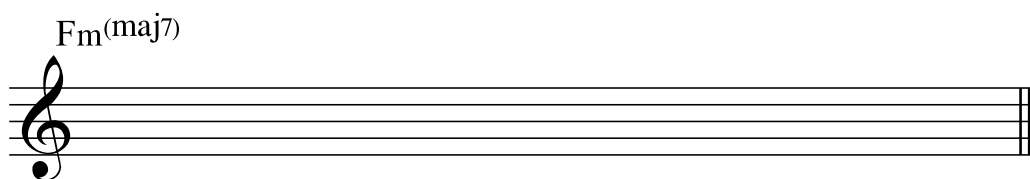
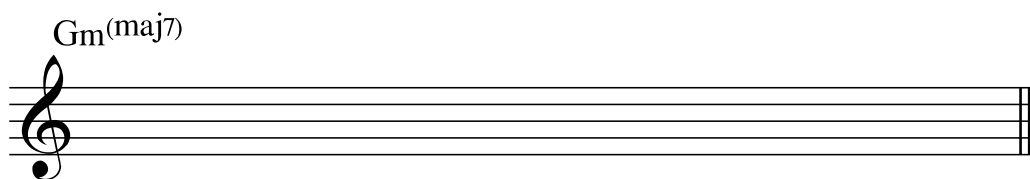
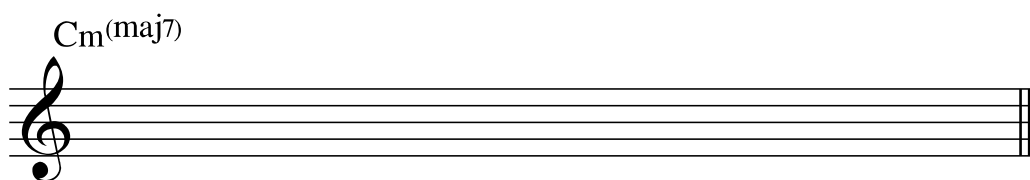
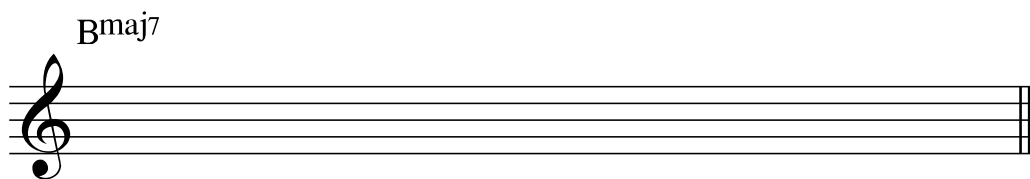
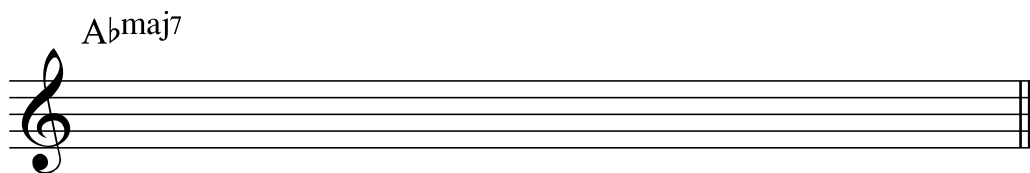
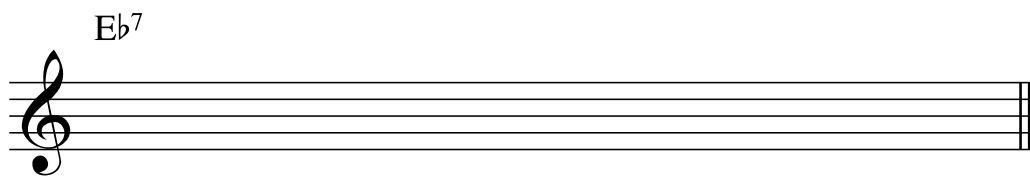
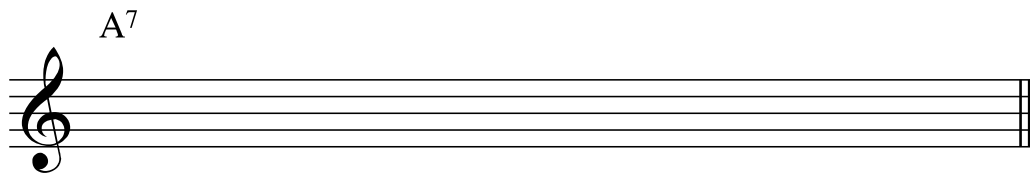
E<sup>ø7</sup>



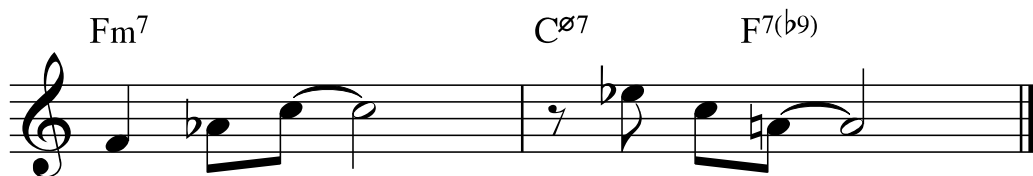
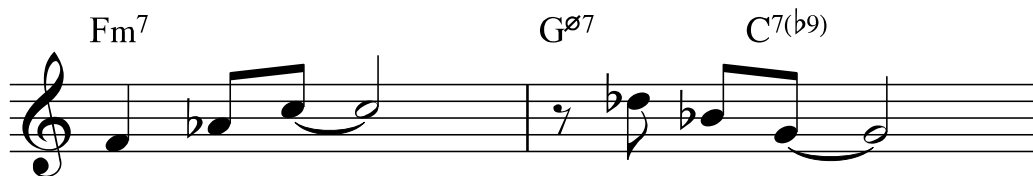
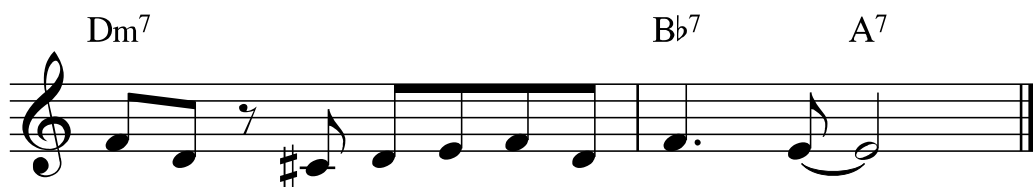
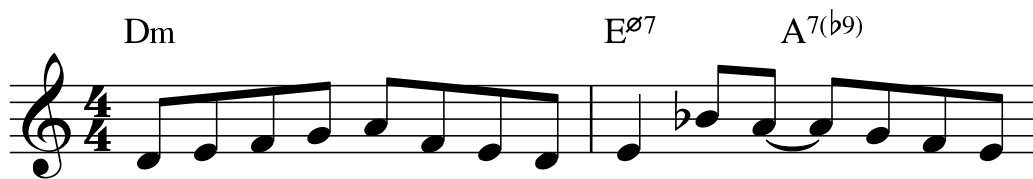
G<sup>#ø7</sup>



The image shows six musical staves, each with a treble clef and a key signature of one flat (B-flat). The first staff contains the Am<sup>7</sup> chord (A2, C3, E3, G3). The second staff is for Dm<sup>7</sup>. The third staff is for Ebm<sup>7</sup>. The fourth staff contains the B<sup>ø7</sup> chord (B2, D3, F3, A3). The fifth staff is for E<sup>ø7</sup>. The sixth staff is for G<sup>#ø7</sup>. Each staff has a double bar line at the end.



29. uzdevums.  
Uzrakstīt otrā plāna melodiju



### 30. uzdevums.

Noharmonizēt otrā plāna melodiju ar kādu no visiem iepriekš rakstītajiem harmonizācijas un akordu salikumu veidiem tā, lai tas netraucē melodijai.

