

## **Improvisieren am Klavier**

### **Klänge erzeugen, erleben und teilen**

Referent: Prof. Werner Rizzi  
AG 39, Sonntag, 19. Mai 2019

## AG 39 Prof. Werner Rizzi Musikschulkongress 2019 in Berlin

### Improvisieren am Klavier – Klänge erzeugen, erleben und teilen

- Ob Prinzessin und Prinz wohl zusammenkommen? Sie suchen sich jedenfalls. Finden sie einstimmig zueinander?
- Wege in Geschichten gehen,  
*dabei mit Spielregeln interagieren und diese verändern, anpassen.....*
- Ein Gedicht am Klavier improvisieren! Aber wie?  
*Konstruieren wir, was wir wollen, ist alles beliebig? Ist es denn dann gut, wenn ich „was“ erkenne, oder wenn meine Erwartungshaltungen erfüllt werden?  
Was meinte John Cage?*
- Hitverdächtig? Go Ahead!
- Ein Bach außer Rand und Band.... Und: viele verschiedene Wege dahin
- Noten sind da: Aber so soll ich sie nicht (*nur*) spielen. Wieso das denn? Und wo führt das alles hin?
- Spannen und Lösen mit dem „Messiaenschen Gabelgriff“. Inside – Outside einfach mit den Ohren gestalten
- Durch Hören Muster erkennen: beim Heraushören von akustischen Medien ohne Noten und dann die Muster aufzeichnen oder merken, *dabei „Fehler“ erkennen und verwerfen oder als Chance nutzbar machen*

*Hörbeispiele: Chick Corea, Children´s Song #1; Max Raabe, Schlaflied; Billy Joel, The Great Wall of China*

Information:

Beim Musikschulkongress 2013 gab es eine AG

*Spiel doch mal dazu! – Das Singen improvisierend am Klavier begleiten*

Dokumentationslink: <https://www.musikschulen.de/medien/doks/mk13/dokumentation/ag-32.pdf>

2015 gab es eine AG ... *immer wieder andere Töne! Improvisieren im Instrumentalunterricht*

Dokumentationslink: [https://www.musikschulen.de/medien/doks/mk15/dokumentation/doku\\_ag-9\\_rizzi.pdf](https://www.musikschulen.de/medien/doks/mk15/dokumentation/doku_ag-9_rizzi.pdf)

Insbesondere hier können in der Dokumentation weitere Hintergrundinformationen, Statements, Reflexionen und Materialien abgerufen werden.

# Go Ahead!

Werner Rizz

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| Fm7 | % | Gadd9 |  |
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c.) :||  
 b.) :||  
 a.) :||

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|     |     |      |                                    |
| Gm7 | Am7 | Bbm7 | C7 C <sup>9b</sup> / <sub>5b</sub> |
|     |     |      |                                    |
|     |     |      |                                    |

# SOLFEGGIO

Johann Christoph Friedrich Bach  
1732-1795

Measures 1-2 of the Solfeggio. The piece is in G major (one sharp) and common time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Measures 3-4. The right hand continues the melodic pattern, and the left hand has a few rests in measure 3 before entering in measure 4.

Measures 5-6. The right hand features a more active melodic line with sixteenth-note runs. The left hand has rests in measure 5 and enters in measure 6.

Measures 7-8. The right hand continues with a melodic line, and the left hand has rests in measure 7 and enters in measure 8.

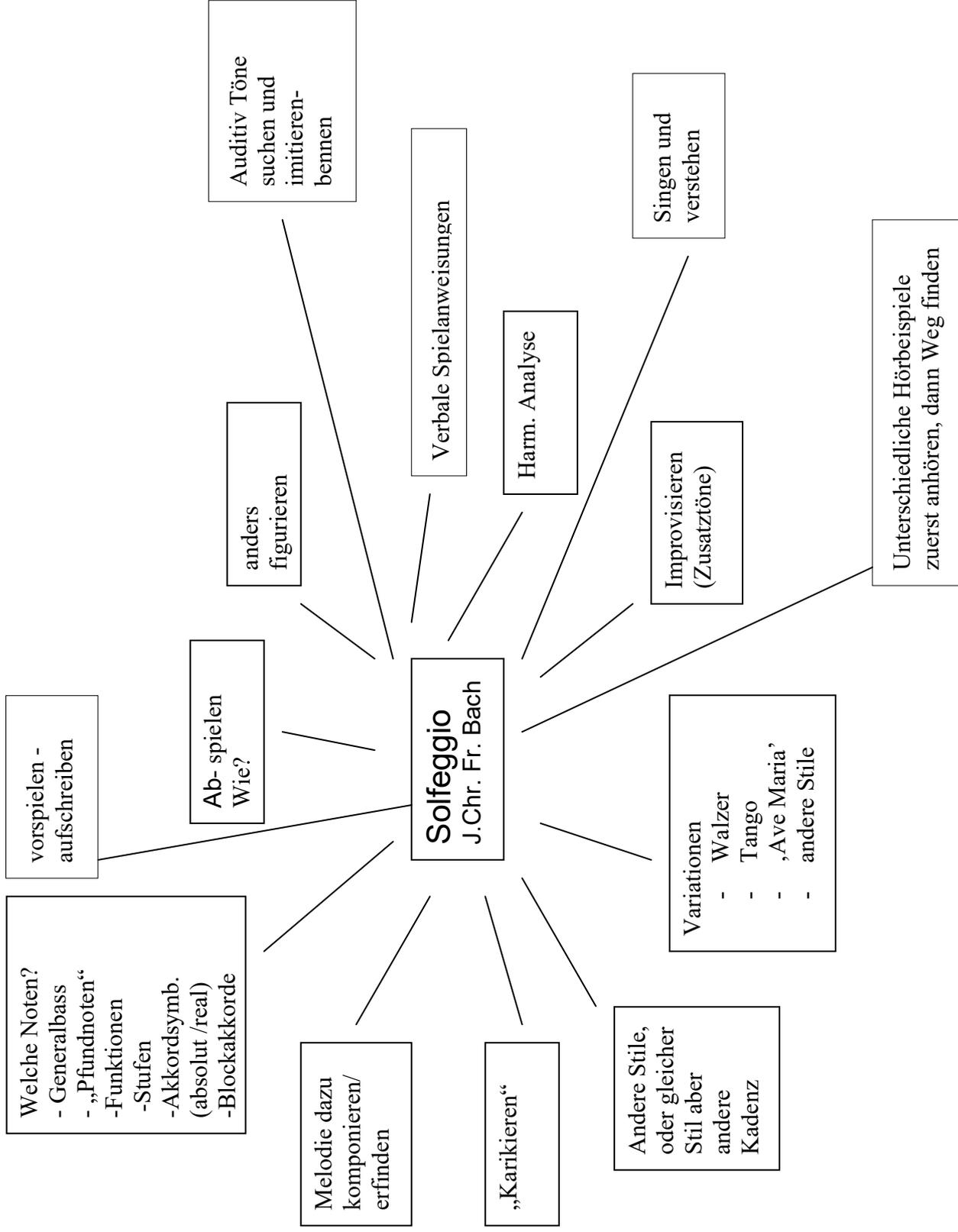
Solfeggio / J. C. F. Bach

Measures 9-10. The right hand has a melodic line with some grace notes. The left hand has rests in measure 9 and enters in measure 10.

Measures 11-12. The right hand continues the melodic pattern. The left hand has rests in measure 11 and enters in measure 12.

Measures 13-14. The right hand has a melodic line with some grace notes. The left hand has rests in measure 13 and enters in measure 14.

Measures 15-16. The right hand has a melodic line with some grace notes. The left hand has rests in measure 15 and enters in measure 16. The piece ends with a fermata and a repeat sign.



Georg Friedrich Händel - Arpeggienstücke

Preludium

arpeggio

Fm

15

Prelude

arpeggio

11

21

Chick Corea Children's Song #1

Material Thema

Musical notation for the Material Thema, written on a single staff in treble clef. The key signature has one sharp (F#). The notation consists of four measures. The first measure contains a whole note chord with notes B0, D#0, and F#0. The second measure contains a half note chord with notes G0 and B0, followed by an arrow pointing to the right. The third measure contains a half note chord with notes G#0 and B0, followed by two eighth notes G0 and A0. The fourth measure contains a half note chord with notes G0 and B0, followed by two eighth notes A0 and B0.

Ostinato

Musical notation for the Ostinato, written on a single staff in bass clef. The time signature is 6/8. The notation consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, 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## Billy Joel: Great Wall Of China

### Intro

D A B F G / C D A ://

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### Segno

F Eb Ab Bb ://  
Ab F

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G F Bb C  
Bb G

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### Refrain

//: C/Bb C/A C/G - F C/E Ab/Eb Db mj7 Db 6

C C/Bb C/A C/G *Segno b. Wdh.* / F C/E D ://

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### Coda

D D/C D/B D/A G Dm/F E7 Eb mj

D D/C D/B D/A G D/F+ E(7)

# LIEGETÖNE

Werner Rizzi 1988

Refr. "Basin' Street Blues"

I      C    E7    A7    D7    G7    |<sup>1</sup>C    A-    D-    G    ||<sup>2</sup>C    C7    Fmj7    F#07    C/G    G7    C13

II

III

IV

V

## Akkordsymbole

|                                   |   |  |
|-----------------------------------|---|--|
| C                                 | = | C Dur Dreiklang (C, E, G), auch CM   |
| C <sup>maj7</sup>                 | = | C Dur Vierklang mit großer Septime (C, E, G, B)  |
| C <sup>add9</sup>                 | = | C und die große None (D)   |
| C <sup>6,9</sup>                  | = | C Dur Dreiklang mit großer Sexte (A) sowie großer None (D)   |
| C <sup>7</sup>                    | = | C Dur Vierklang mit kleiner Septime (C, E, G, Bb)  |
| C <sup>7,9</sup>                  | = | der gleiche Akkord wie zuvor mit großer None (D)   |
| C <sup>7/b9</sup>                 | = | C <sup>7</sup> mit kleiner None (Db), auch C <sup>7/9-</sup>   |
| C <sup>7/#9</sup>                 | = | C <sup>7</sup> mit übermäßiger None (D#), auch C <sup>7/9+</sup>   |
| C <sup>7/b5</sup>                 | = | C <sup>7</sup> mit verminderter Quinte (Gb)  |
| C <sup>11</sup>                   | = | C <sup>7</sup> mit großer None (D) und Undezime (F)  |
| C <sup>7,13</sup>                 | = | C Dur Sept- oder Septnonakkord mit großer 13 (Tredezim) also   |
| A, das                            |   | immer über der Septime liegt, auch C <sup>13</sup>   |
| C <sup>7/9/13</sup>               | = | auch C <sup>13</sup>   |
| C <sup>add9 (no3)</sup>           | = | C <sup>sus2</sup>  |
| C <sup>sus</sup>                  | = | (C,F,G) auch C <sup>4</sup> , C <sup>sus4</sup> , C <sup>add11</sup>   |
| C <sup>-</sup>                    | = | C Moll Dreiklang (C,Eb,G)  |
| C <sup>-7</sup>                   | = | C Moll mit kleiner Septime (C,Eb,G,Bb)   |
| C <sup>-(maj7)</sup>              | = | C Moll mit großer Septime (C,Eb,G,B)   |
| C <sup>-7,b5</sup>                | = | C Moll mit kleiner Septime und verminderter Quinte<br>(C Eb Gb Bb), Auch C ∅, C ∅ <sup>7</sup> , Cm <sup>7/b5</sup>  |
| C <sup>+</sup>                    | = | C Dur Dreiklang mit übermäßiger Quinte (C, E, G#), auch C <sup>+7</sup> ,<br>C <sup>7+</sup> , C <sup>7/5+</sup> , C aug., C <sup>5+</sup> , C <sup>5#</sup>   |
| C <sup>7/#5</sup>                 | = | C <sup>7</sup> mit hochalterierter Quinte, auch C <sup>+7</sup> , C <sup>7+</sup> , C <sup>7/5+</sup>  |
| C <sup>o</sup> , C <sup>dim</sup> | = | C Dreiklang mit kleiner Terz und verminderter Quinte (C Eb Gb)<br>= verminderter Dreiklang,  |
| C <sup>o7</sup>                   | = | vierstimmiger Akkord, bestehend aus Grundton und drei darüber<br>geschichteten kleinen Terzen (C verminderter Septakkord = C Eb<br>Gb A) A ist enharmonisch verwechselt die verminderte Septime<br>Bbb, auch C <sup>dim7</sup> |
| C <sup>7,sus4</sup>               | = | Vierstimmiger Akkord auf C, jedoch wird die Terz durch die<br>Quarte<br>ersetzt (C, F, G, Bb), auch C <sup>sus4</sup> , C <sup>sus</sup> , C <sup>4</sup>  |
| C <sup>sus7/9</sup>               | = | (C,F,G,B <sup>b</sup> ,D) s.o.   |
| C <sup>maj7/A</sup>               | = | die unter dem Schrägstrich stehende Note ist der unterste<br>Ton   |
| B                                 |   | (Basston) unter dem darüber stehenden Akkord   |
| <u>B</u>                          | = | polytonaler Akkord, bei dem über dem C Dur Dreiklang ein B Dur<br>Dreiklang liegt (C, E, G + B, D#, F#)  |
| C                                 |   |  |

Bb, Ab, F#, C# etc. durch b und # werden die veränderten Stammtöne bezeichnet,  
B = B natural, im Deutschen H, international B, sofern claviert wird

Alternativen:

1. C<sup>maj7</sup>, auch: CΔ, C<sup>mj7</sup>, C mj, C maj, C<sup>7+</sup>, Cj, Cj7, CM, CΔ,7, CM7, CMaj7, Cma, CMA7
2. C – auch: c, cm, Cm, Cmin, CMI

Die Quinte kann in den Akkorden weggelassen werden.

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