Glazbeni primjeri, 1.Poglavlje[1]:

str.1 I-1 ples Balon, 2 sopele, Istra

str.2 I-2 ples Polka, mih, Istra

str.3 I-3 ples Poskočica 2, Dalmacija

str.4 I-4 Busch, sl.1

str.5 I-5 Busch, sl.2

str.6 I-6 Busch, sl.3

str.7 I-7 Busch, sl.4

str.8 I-8 Bass, sl.1, Bassano

str.9 I-9 Bass, sl.2, Coker

str.10 I-10 Bass, sl.3, Coker

str.11 I-11 Bass, pr.1-1, Davis - Coltrane

str.12 I-11 Bass, pr.1-2, Davis - Coltrane

str.13 I-12 Bass, pr.2-1, Ortiz

str.14 I-12 Bass, pr.2-2, Ortiz

str.15 I-13 Bass, pr.3, Dalla Casa 1

str.16 I-14 Bass, pr.4, Dalla Casa 2

str.17 I-15 Bass, pr.5, Krooked Blues

str.18 I-16 Bass, pr.6, Dalla Casa 3

str.19 I-17 Bass, pr.7, Rognoni

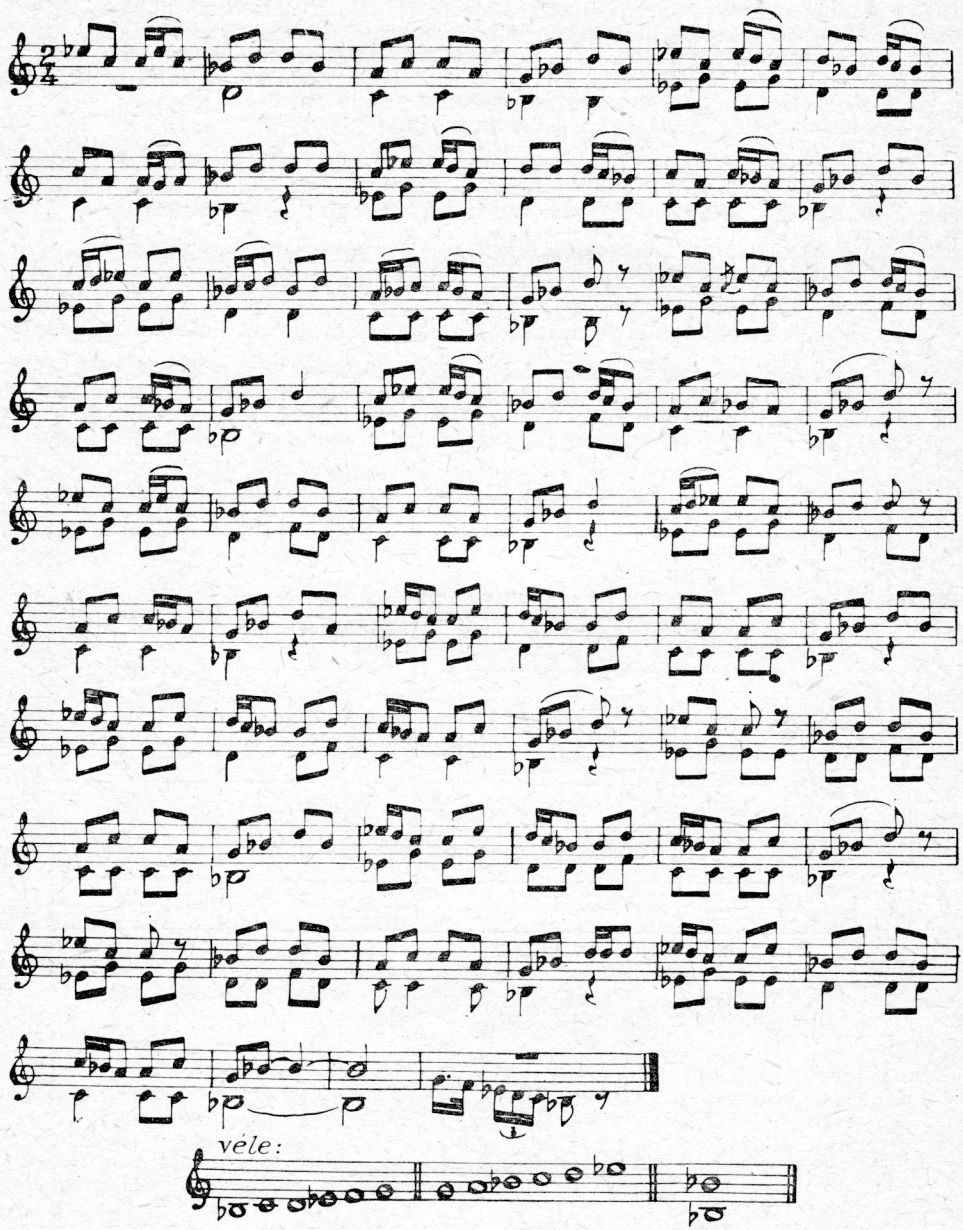
[1] Vidi u Dodatku/ Glazbeni primjeri, 1.Poglavlje

BALON (sopele)

Polka

Rudani

♩=132



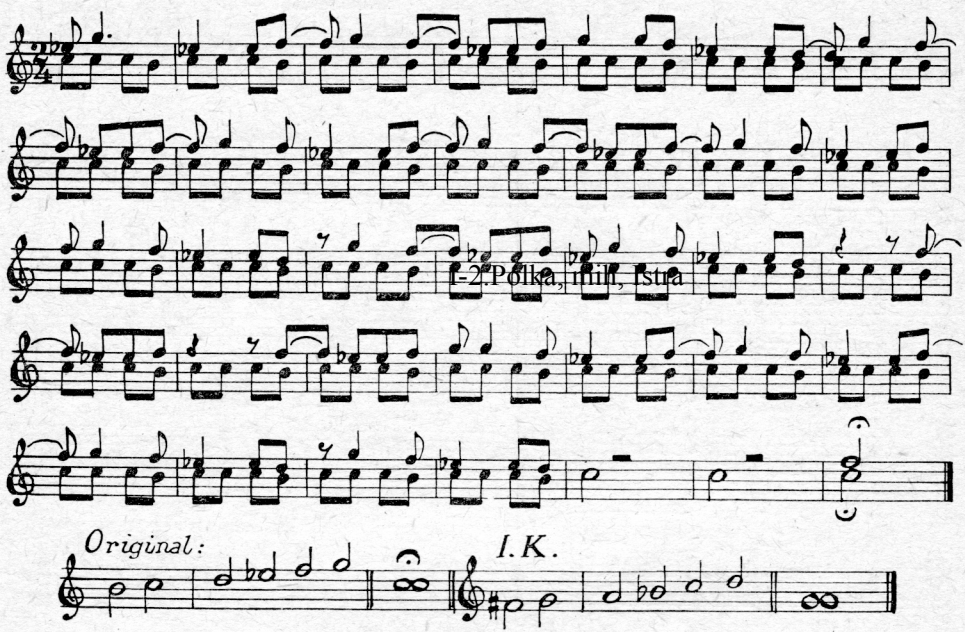
Uporedi intonacije i komentar kod prethodnih komada kao i podatke.

I-2 ples Polka

POLKA (mih)

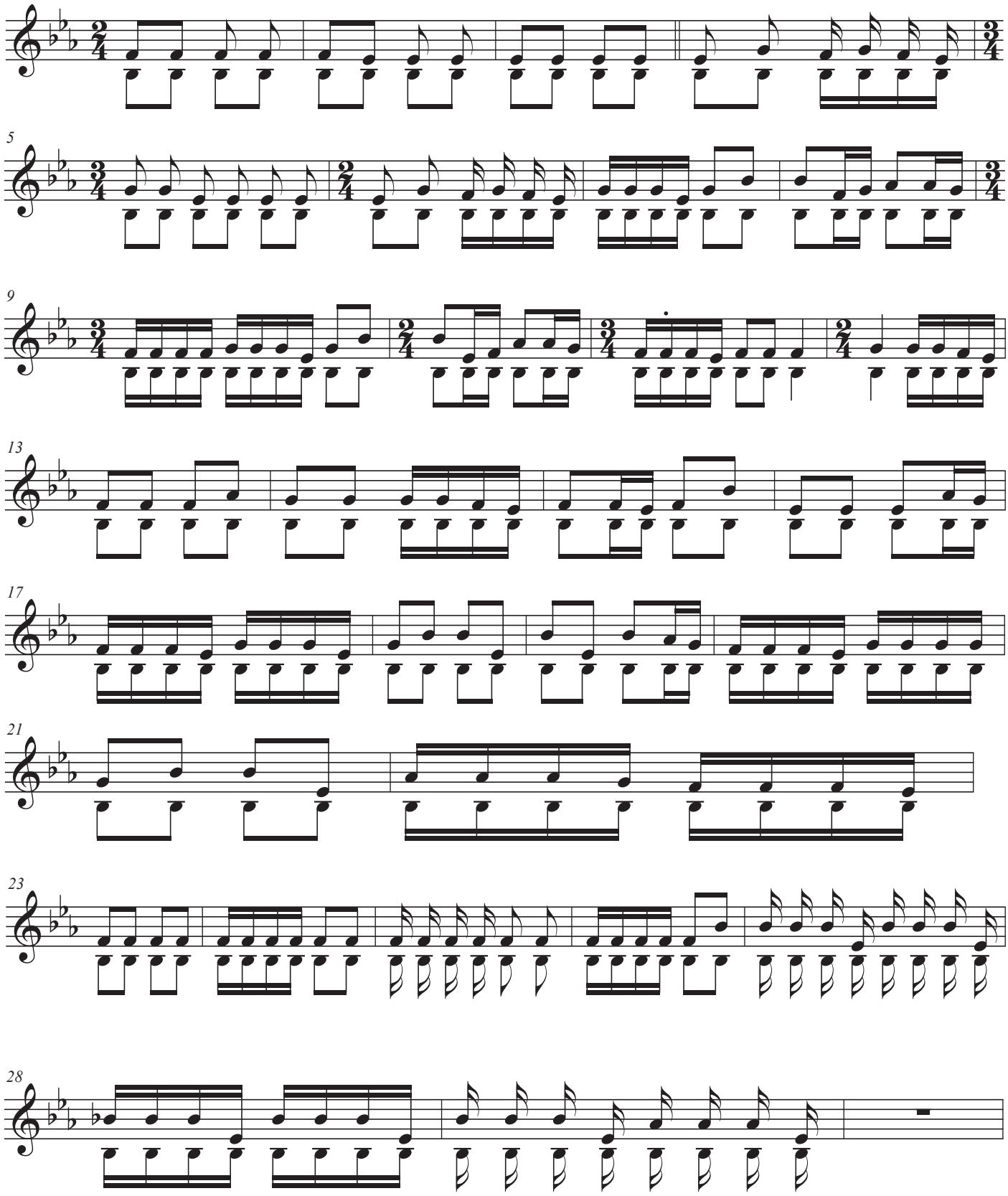
Rudani

♩= 170



Svirač (mih): Anton Rudan „Toni", roč. 1919., Rudani

2.Poskočica, 2. Župa



I-4 Busch, sl. 1

Fünf wichtige Elemente der Jazzimprovisation

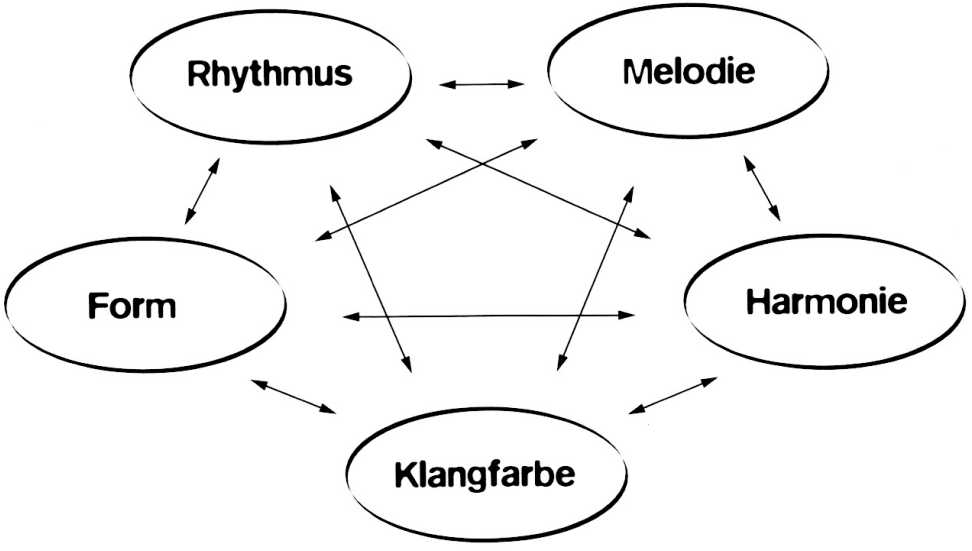
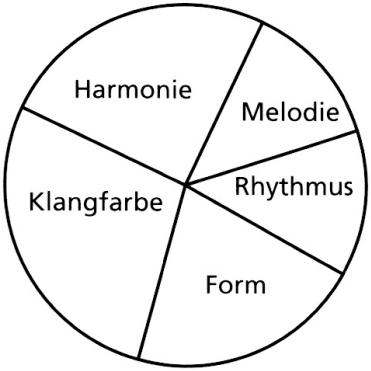
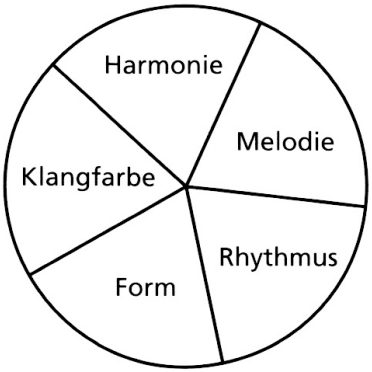


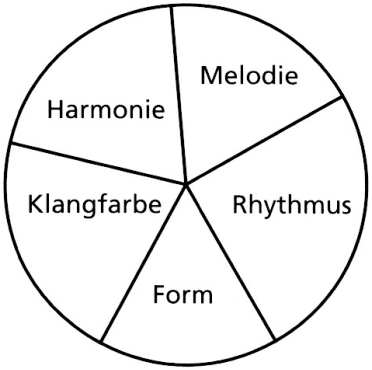
Abb.1: Wirkungsgefüge Jazzimprovisation



Albert Mangelsdorff

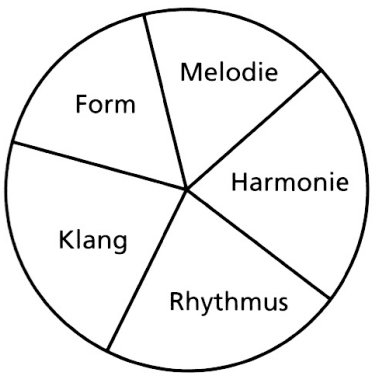


Miles Davis

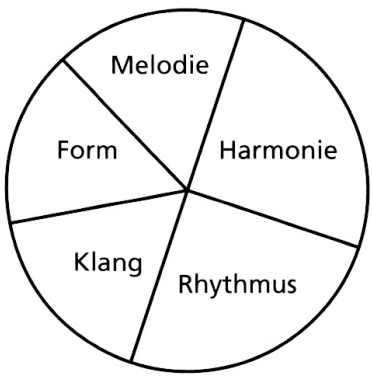


Sonny Rollins

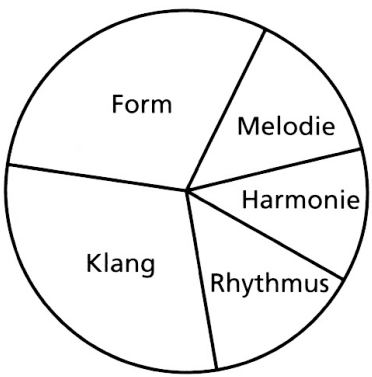
2-2



Swing



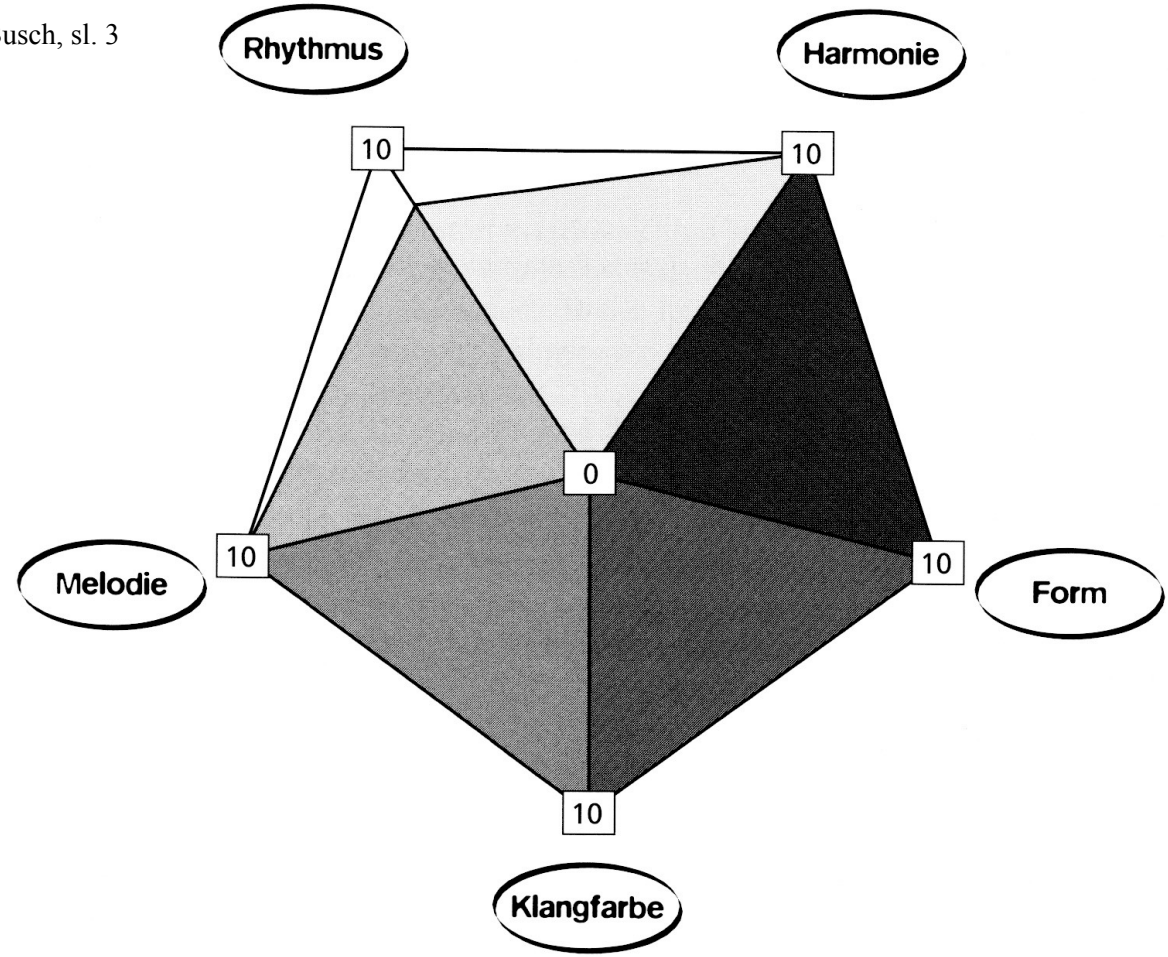
Bebop



Free Jazz

Abb. 2: Improvisationsprofile verschiedener Jazzmusiker und -stile

I-6 Busch, sl. 3



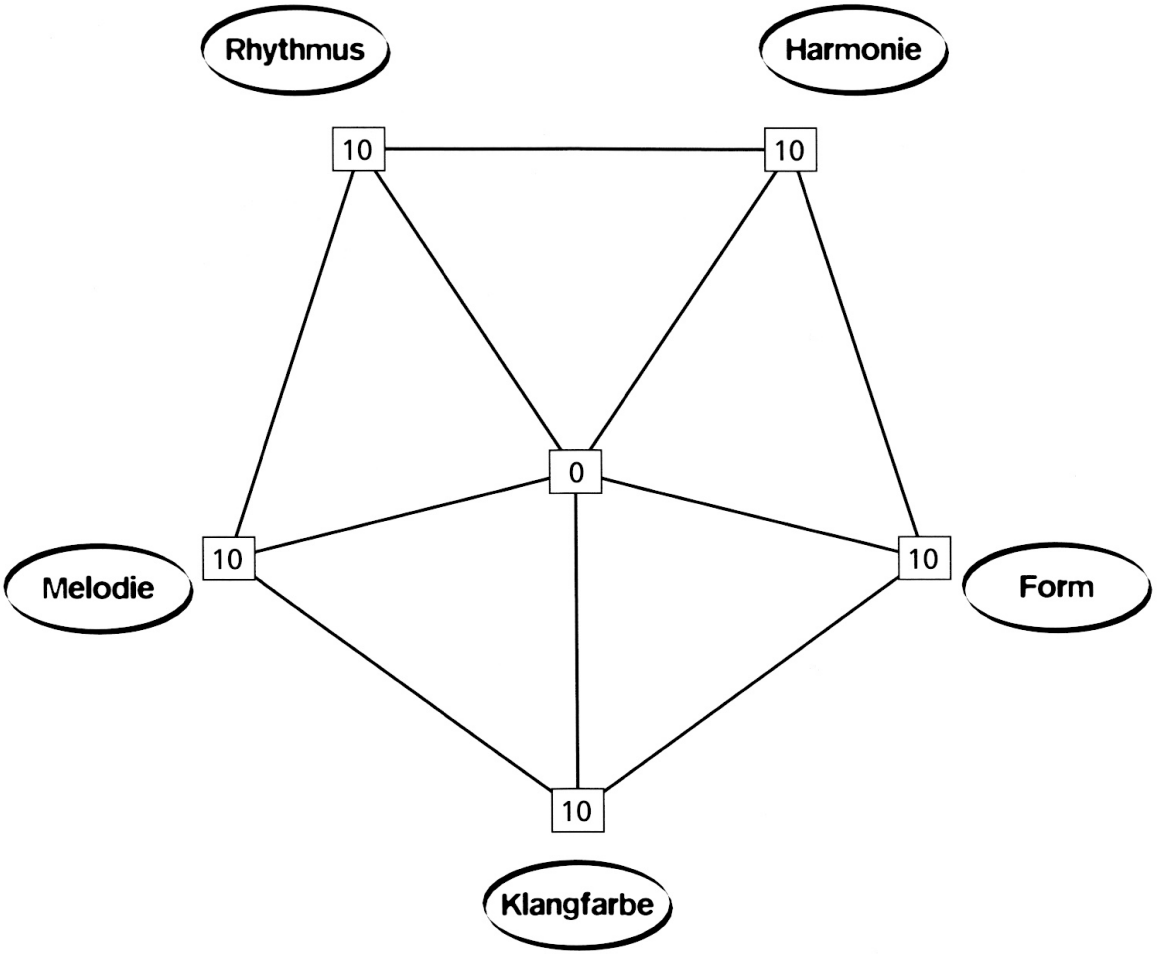
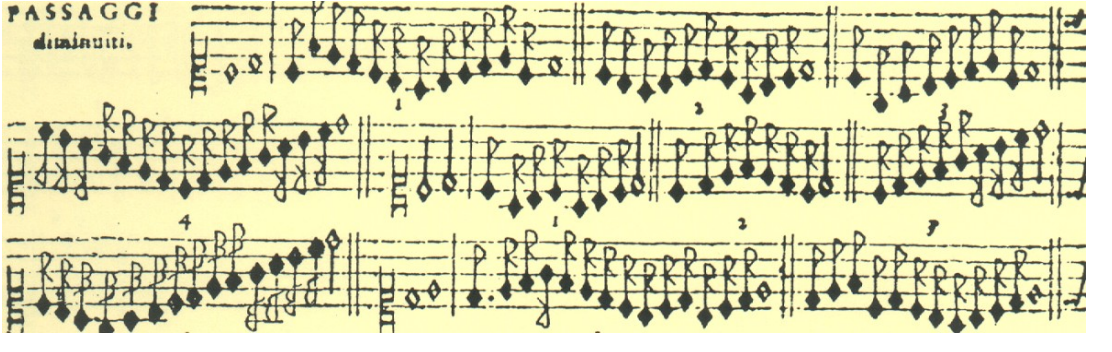


Abb.3: Pentagramm Bill Evans

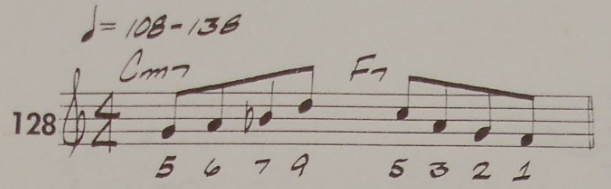
Abb. 4: Ihr eigenes Pentagramm, Stand vom:.....

Giovanni Bassano, *Ricercate, Passaggi et Cadentie*[9]

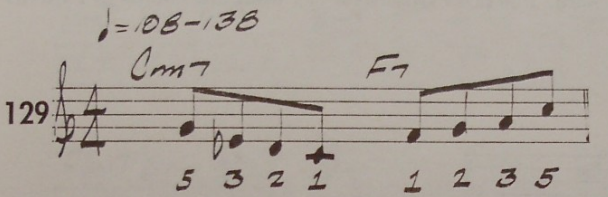


Patterns for Jazz by Jerry Coker[13]

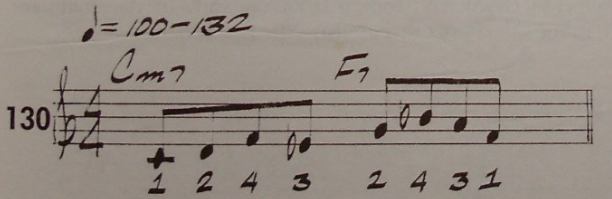
This pattern uses fragment 5-6-7-9 from the scale of the minor seventh chord, and fragment 5-3-2-1 from the scale of the dominant seventh chord. Practice Pattern No. 128 with the *chords* in Patterns No. 123-126.



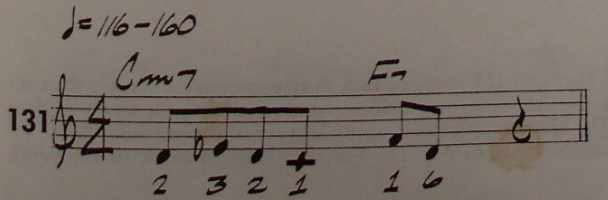
This pattern uses fragment 5-3-2-1 from the scale of the minor seventh chord, and fragment 1-2-3-5 from the scale of the dominant seventh chord. Practice Pattern No. 129 with the *chords* in Patterns No. 123-126.



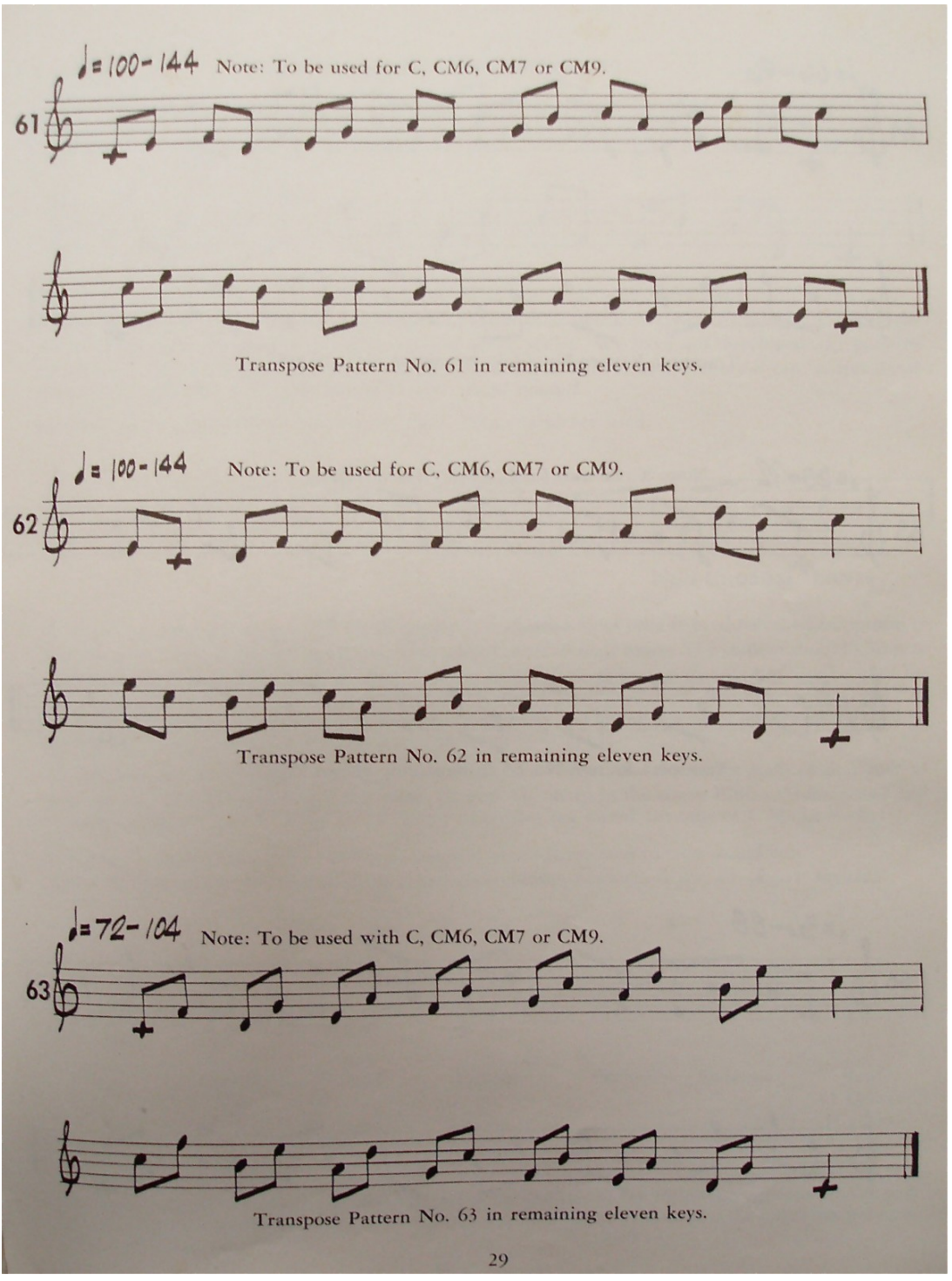
This pattern uses fragment 1-2-4-3 of the scale of the minor seventh chord, and fragment 2-4-3-1 from the scale of the dominant seventh chord. Practice Pattern No. 130 with the chords in Patterns No. 123-126.



This pattern uses the fragment 2-3-2-1 from the scale of the minor seventh chord, and the fragment 1-6 from the scale of the dominant seventh chord. Practice Pattern No. 131 with the chords in Patterns No. 123-126.

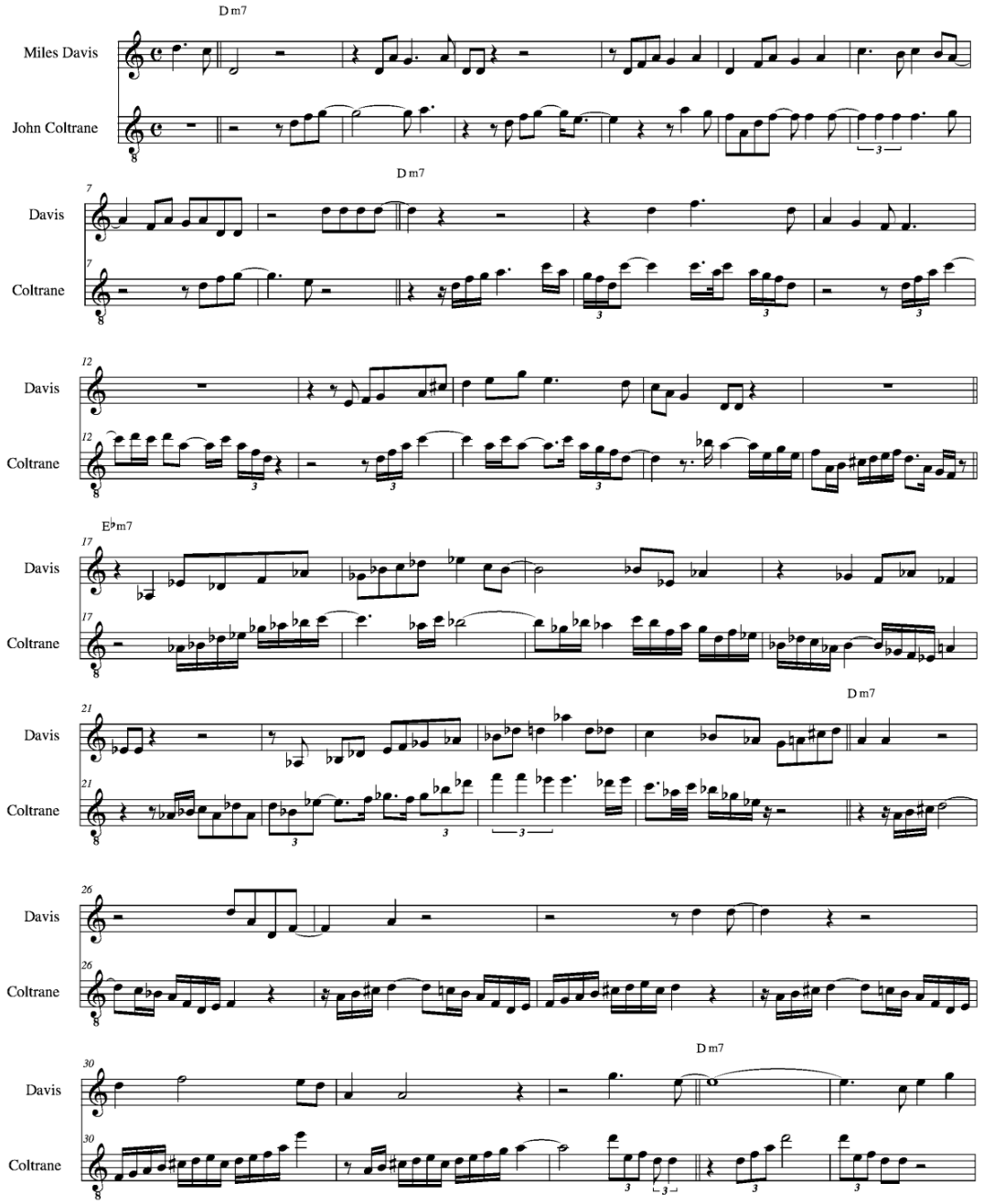


Patterns for Jazz by Jerry Coker[12]



I-11 Bass, pr.1-1

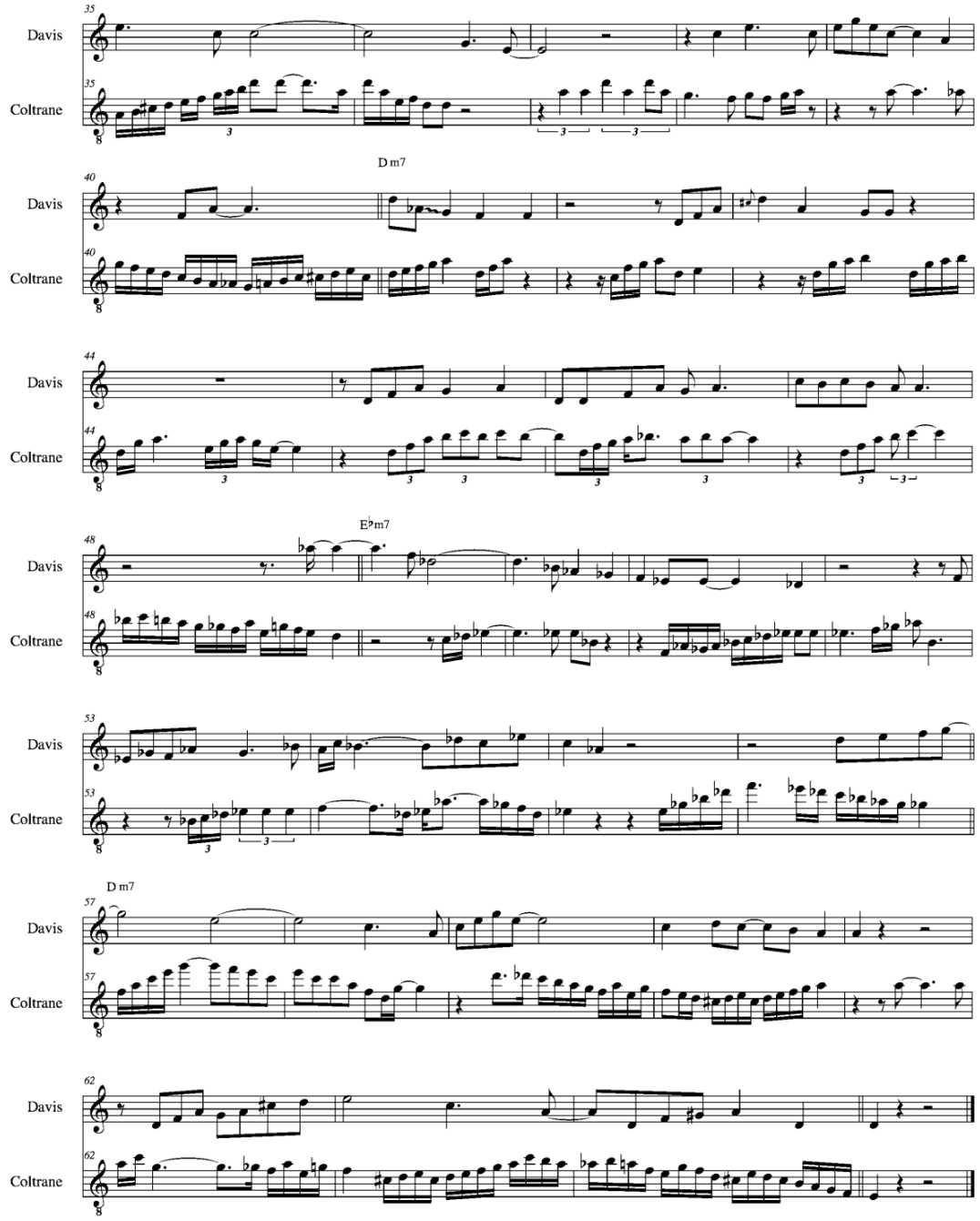
Example 1. Solos by Miles Davis and John Coltrane over "So What" from the album *Kind of Blue*.[18] Parts shown in concert key.



18 These are adapted from transcriptions by Rob Duboff, Mark Vinci, Mark Davis, and Josh Davis, found in *Kind of Blue: Transcriptions of the classic Miles Davis album* (Milwaukee, WI: Hal Leonard, 2007), 23-28.

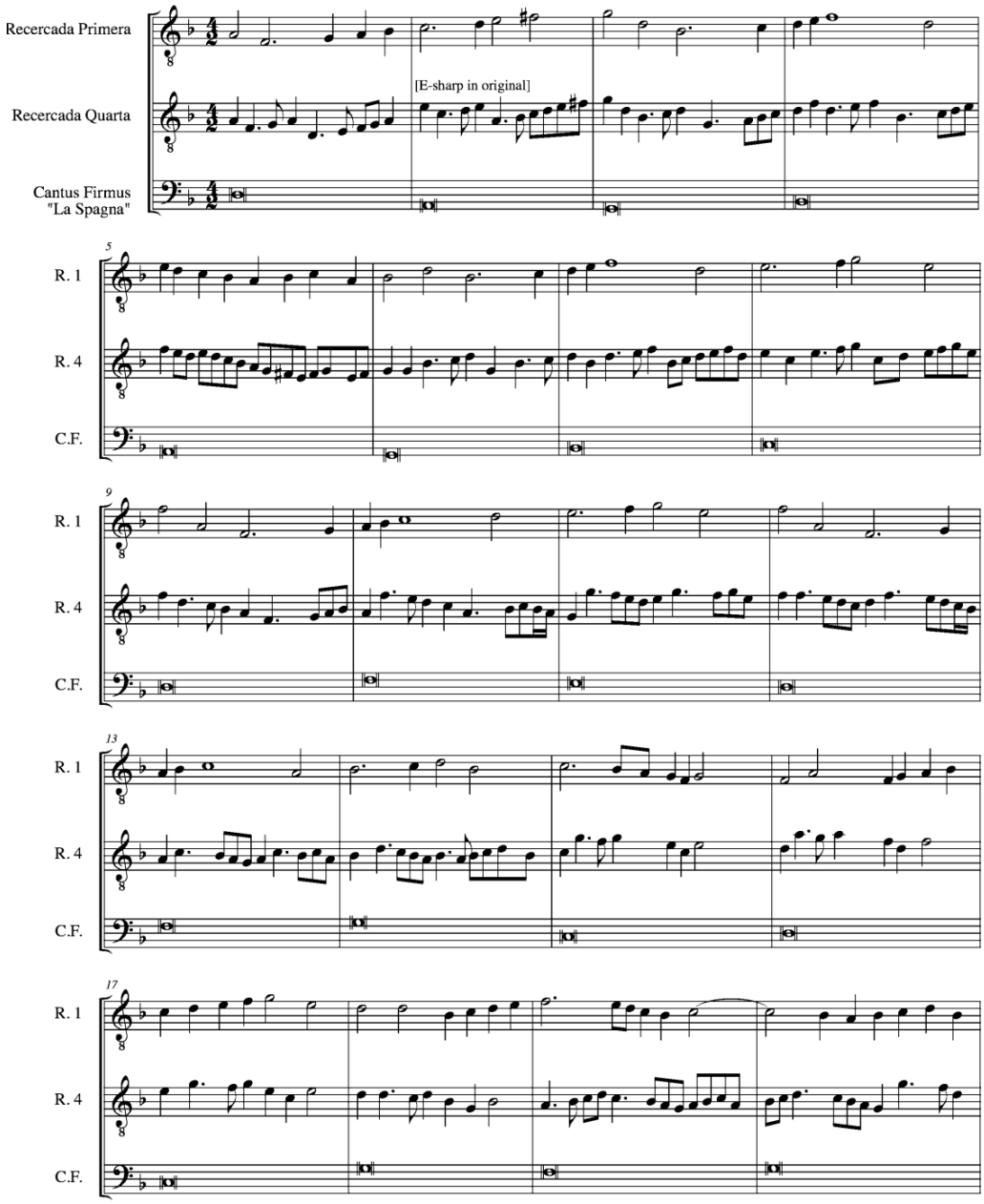
I-11 Bass, pr.1-2

Example 1 *(continued)*



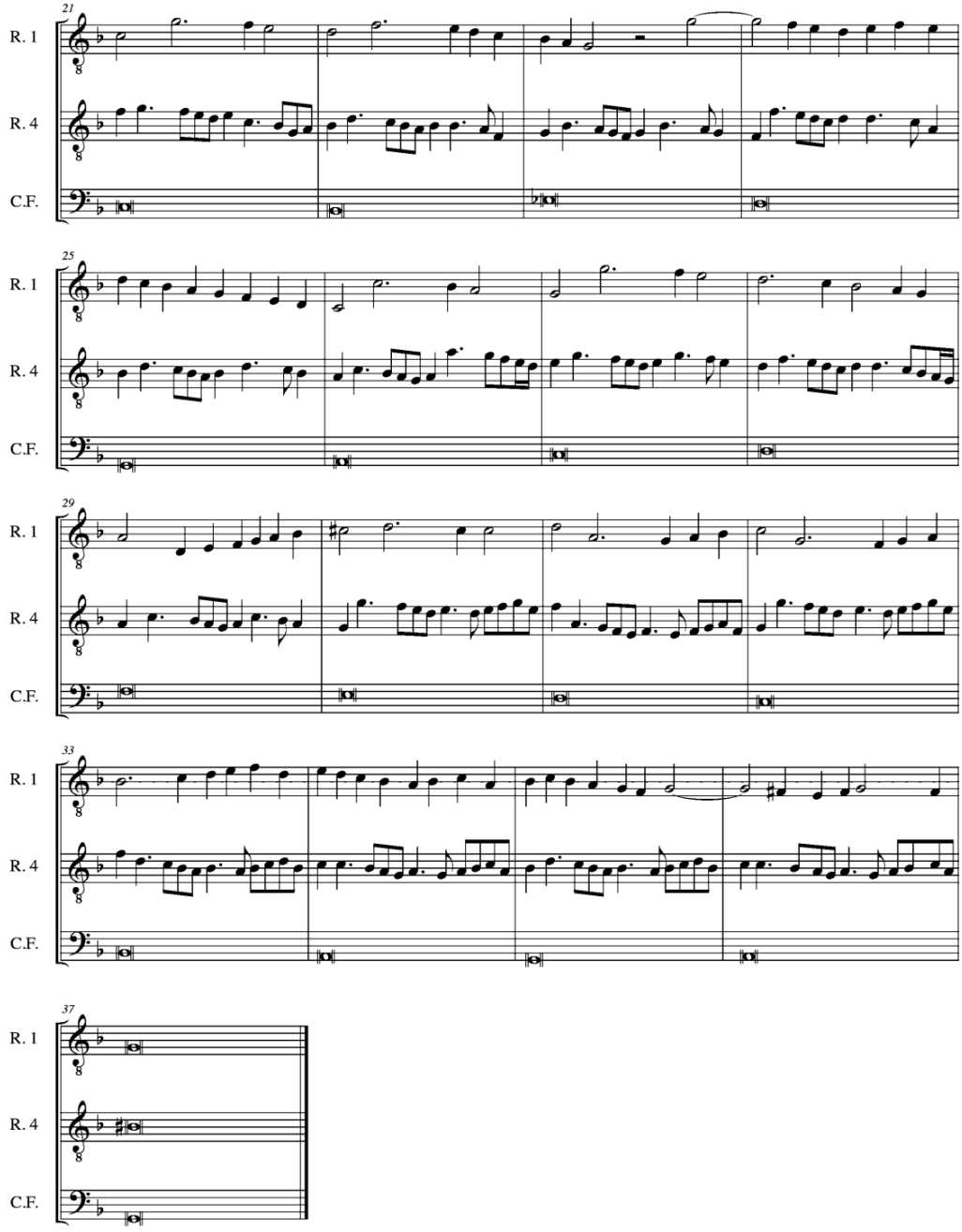
I-12 Bass, pr.2-1

Example 2. Diego Ortiz's recercadas primera and quarta over *La Spagna*.

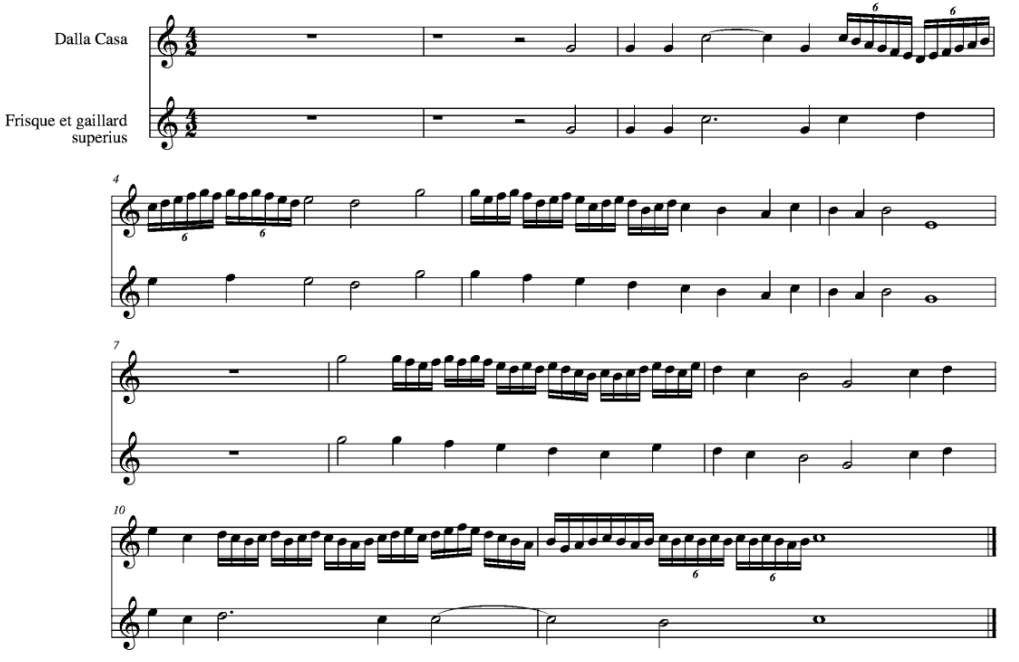


I-12 Bass, pr.2-2

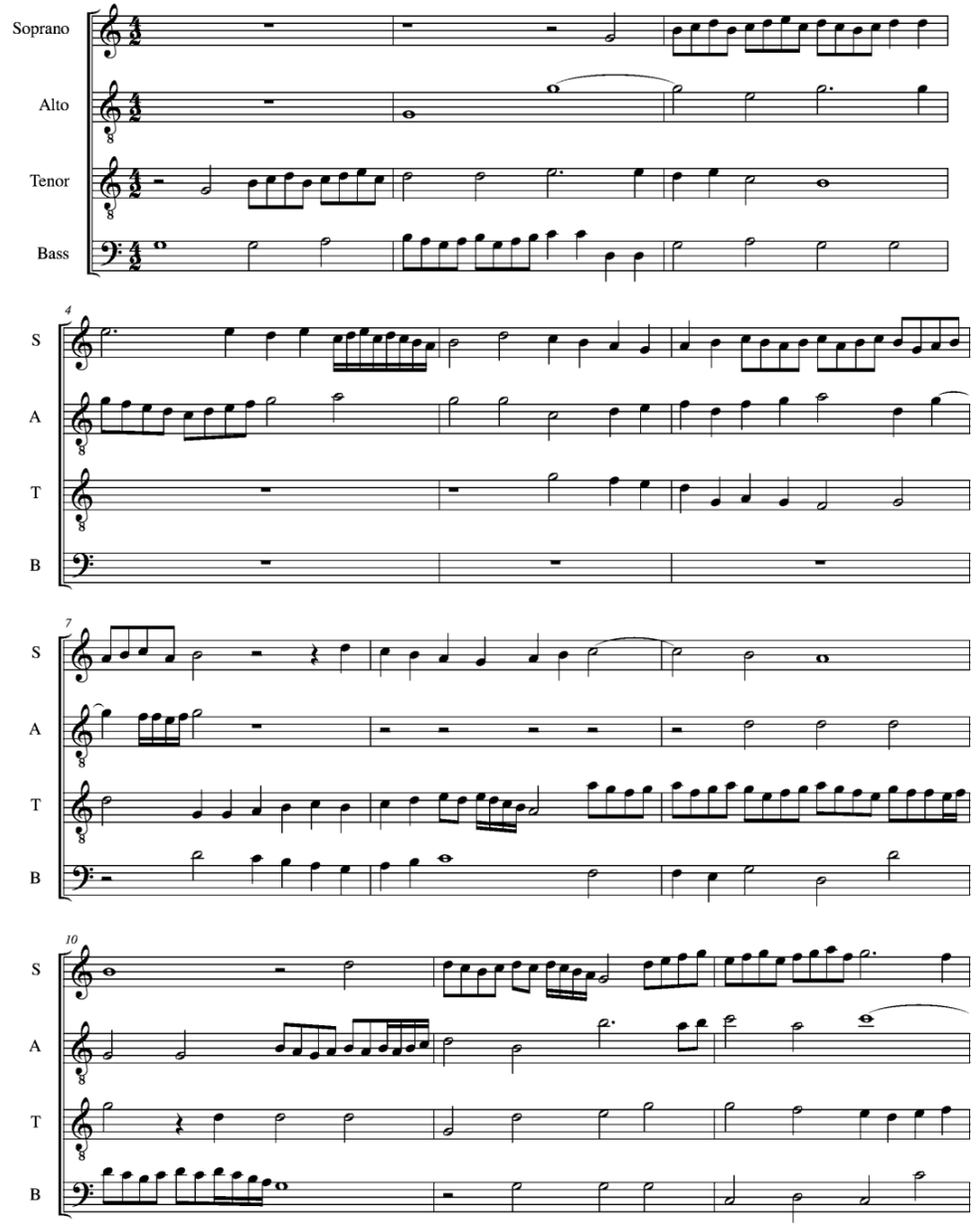
Example 1 (*continued*)



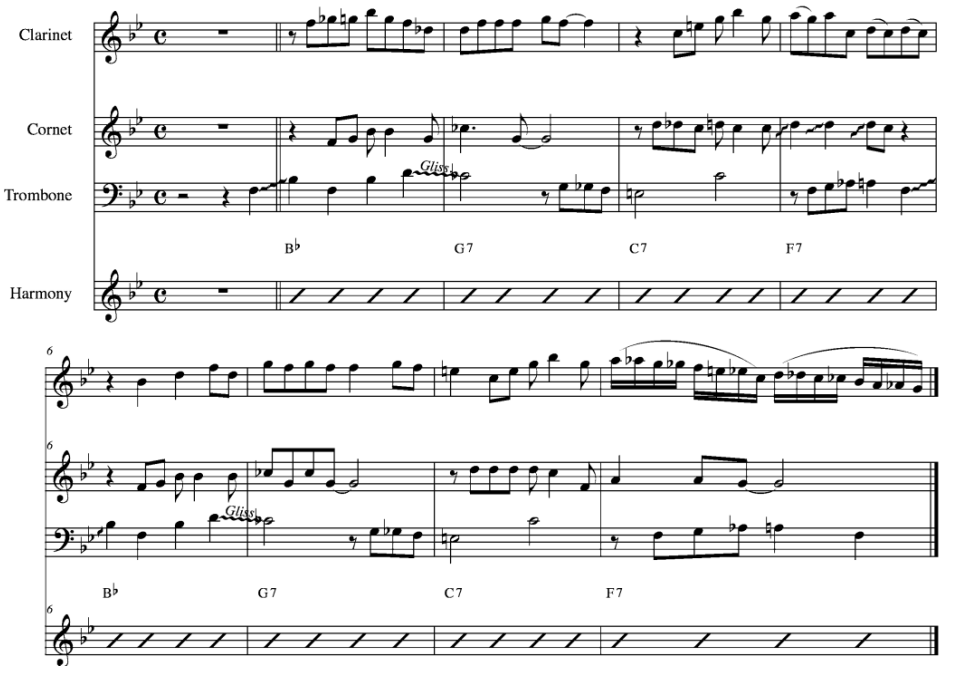
Excerpt from Dalla Casa's ornamented superius of *Frisque et gaillard,* along ginal.



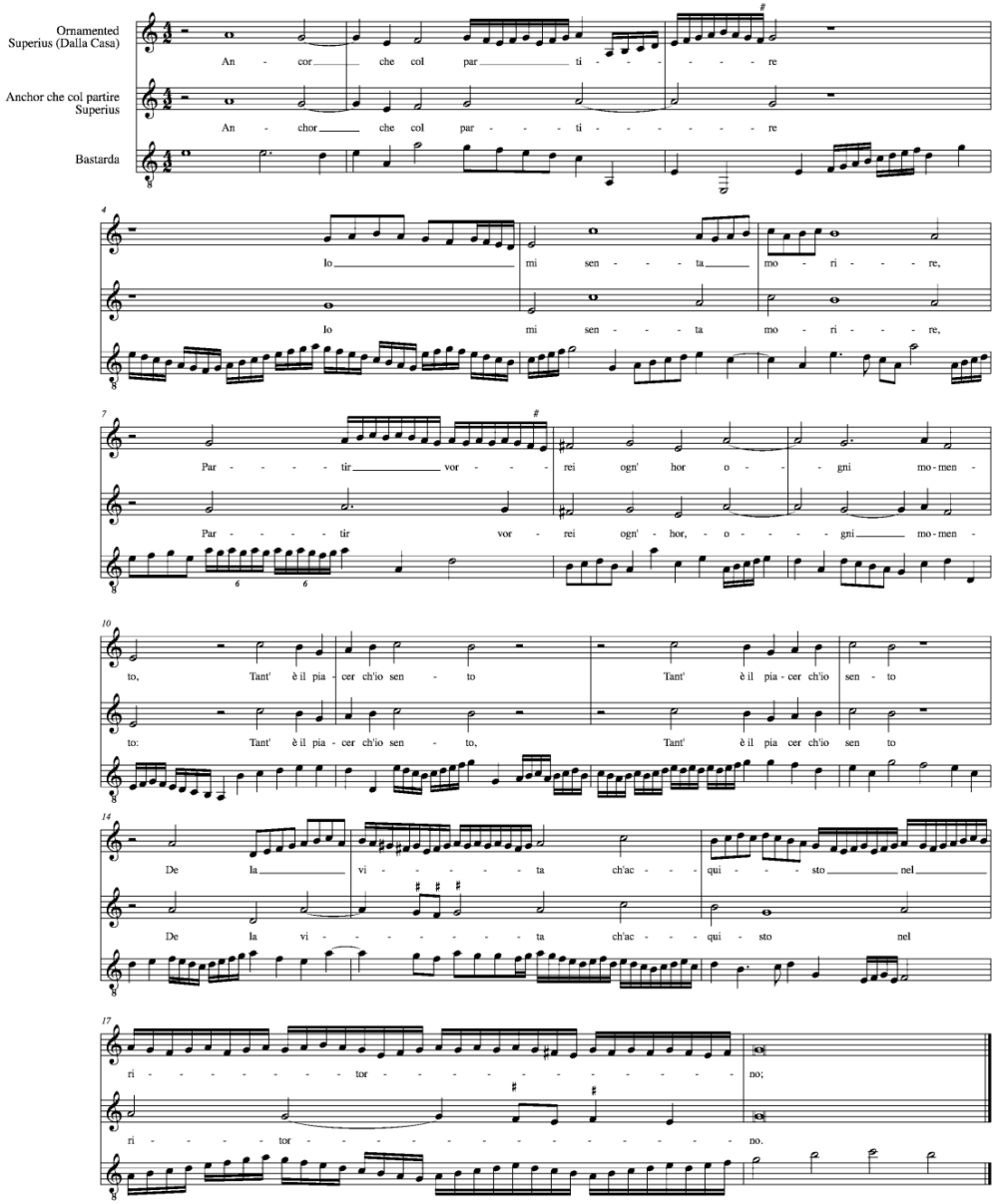
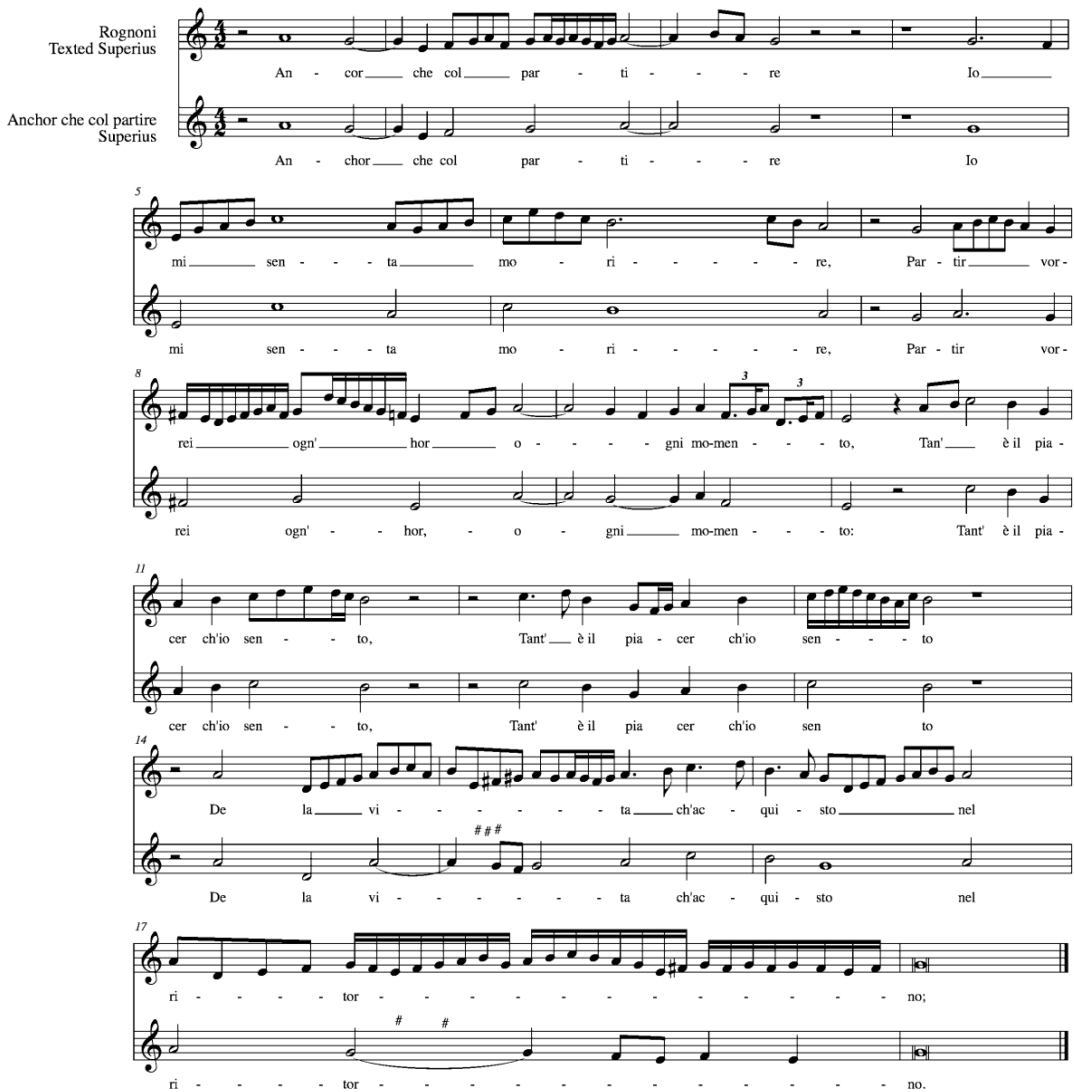
Excerpt of Dalla Casa's ornamented version of *Alla dolce ombra*, *prima parte*.



Transcription of "Krooked Blues" (by Benjamin Spikes, John Spikes, and recorded by King Oliver's Creole Jazz Band on 3 October 1923, Gennett 5274-A. All Parts shown in concert key.



Measures 1-18 of Dalla Casa's ornamented superius and viola *bastarda* *Anchor che col partire*, along with the original superius part.



Measures 1-18 of Ricardo Rognoni's texted superius parts on *Anchor che col partire* along with the original part.