

Glazbeni primjeri, 1.Poglavlje¹:

- 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, Krokodil 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

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is indicated as ♩ = 132. The music consists of a melody line and a bass line. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

véle:

This section shows a single staff of music with a treble clef and a key signature of one flat. It contains a melodic line with several notes, including a half note, a quarter note, and an eighth note, with various accidentals (flats and naturals). The staff ends with a double bar line.

Uporedi intonacije i komentar kod prethodnih komada kao i podatke.

I-2 ples Polka

POLKA (*mih*)*Rudani*

♩ = 170

The main musical score consists of five staves of music in 2/4 time. The key signature has one flat (B-flat). The tempo is marked as ♩ = 170. The music is a polka with a characteristic rhythmic pattern of eighth and sixteenth notes. There are some markings above the notes, including a '7' and a '4'. The score ends with a double bar line and a fermata over the final chord.

Original: *I.K.*

The 'Original' section shows the first two measures of the piece in a simplified notation. The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The 'I.K.' section shows the same two measures with a different notation, including a sharp sign before the first note (F#4) and a different rhythmic structure.

Svirac (*mih*): Anton Rudan, „Toni”, rod. 1919., Rudani

2.Poskočica, 2. Župa

The musical score is written for a single melodic line in treble clef with a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 23, and 28 indicated at the start of their respective lines. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final measure at measure 28.

I-4 Busch, sl. 1

Fünf wichtige Elemente der Jazzimprovisation

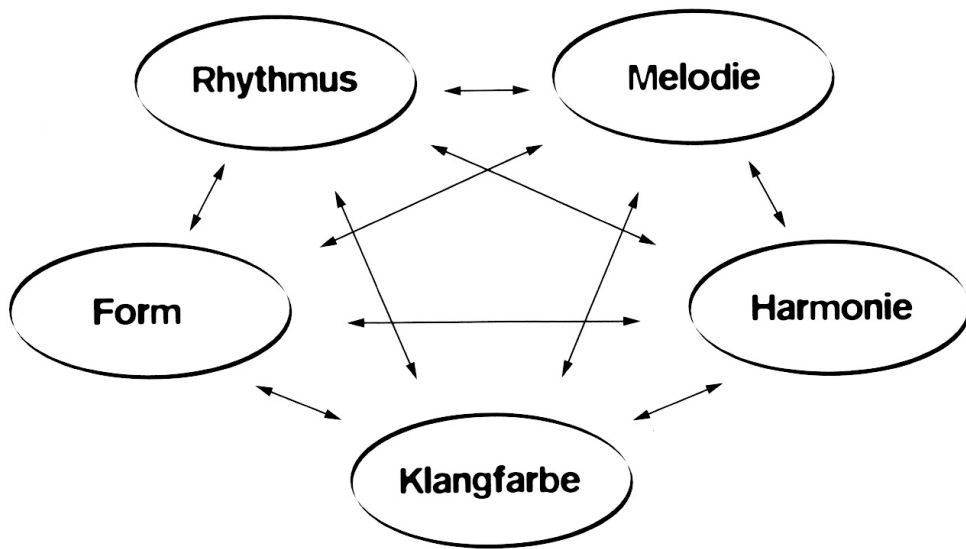
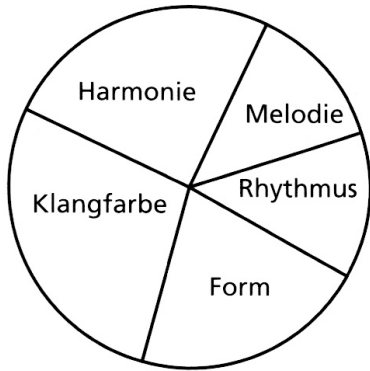
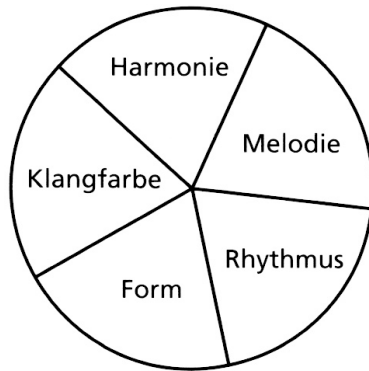


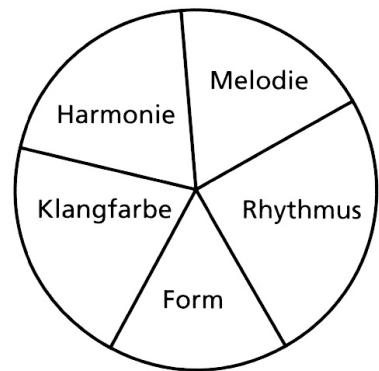
Abb.1: Wirkungsgefüge Jazzimprovisation



Albert Mangelsdorff

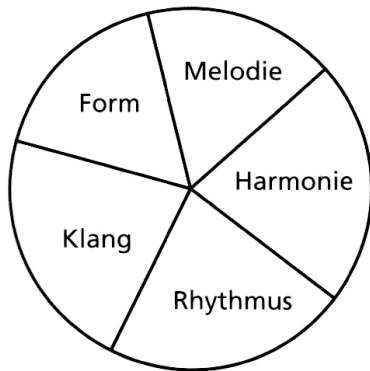


Miles Davis

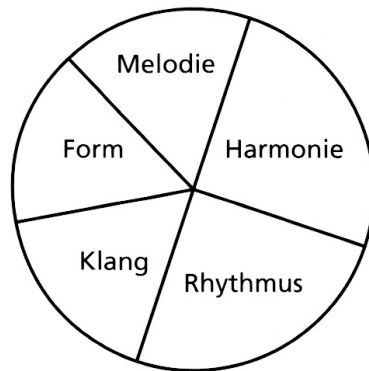


Sonny Rollins

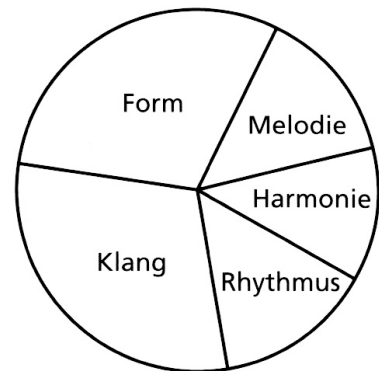
2-2



Swing

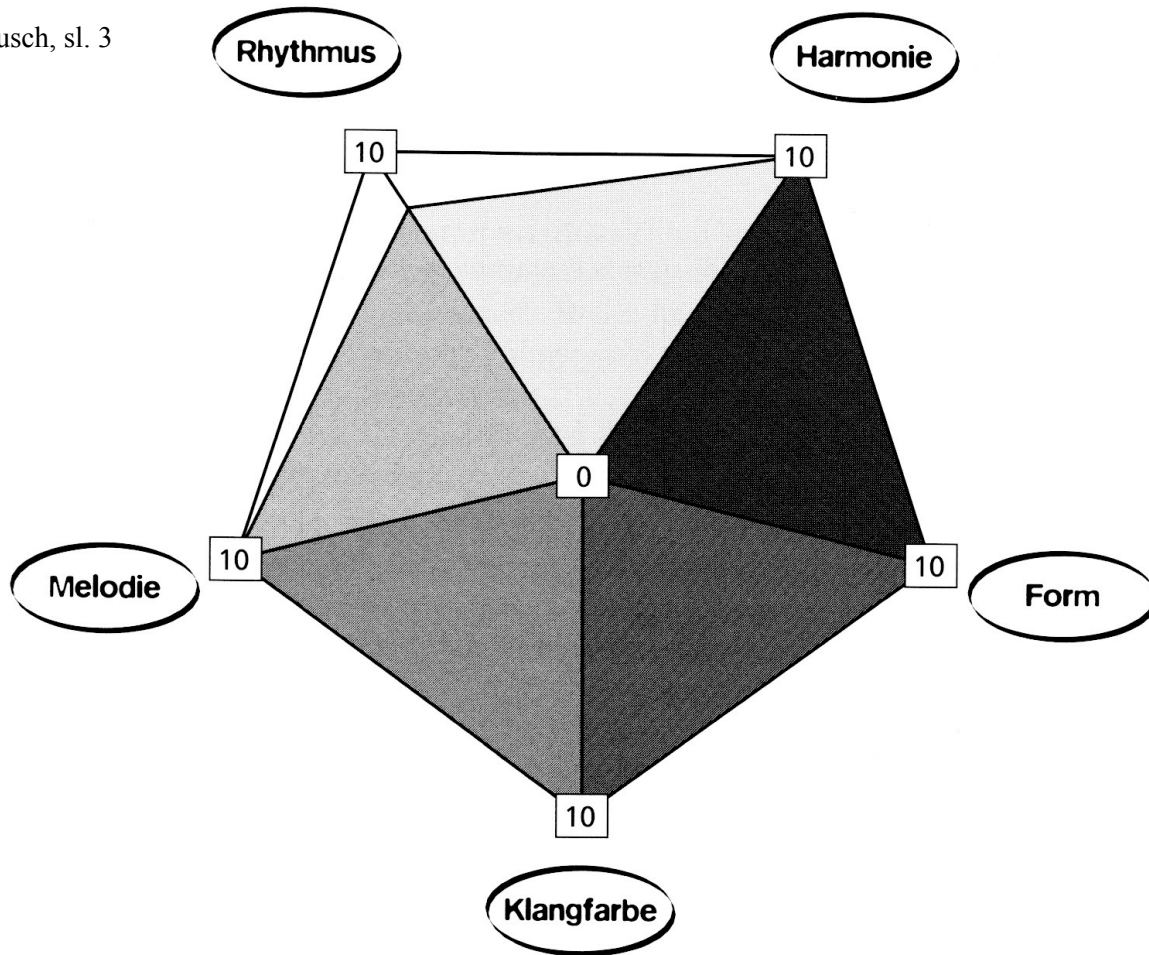


Bebop



Free Jazz

Abb. 2: Improvisationsprofile verschiedener Jazzmusiker und -stile



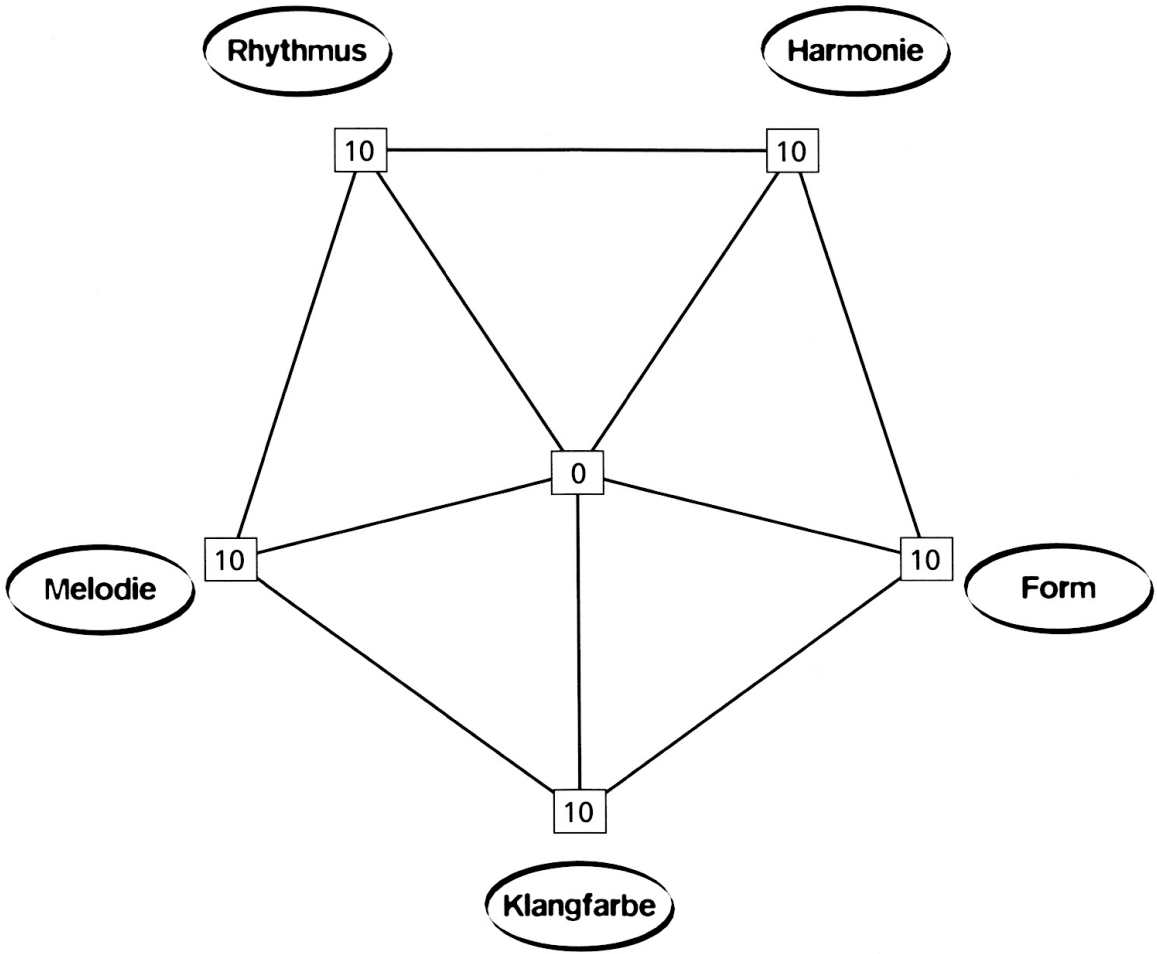


Abb.3: Pentagramm Bill Evans

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

Giovanni Bassano, *Ricercate, Passaggi et Cadentie*⁹

PASSAGGI
diminuti.

1 2 3

4 1 2 3

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.

128

$\text{♩} = 108-136$

Cm7 *F7*

5 6 7 9 5 3 2 1

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.

129

$\text{♩} = 108-136$

Cm7 *F7*

5 3 2 1 1 2 3 5

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.

130

$\text{♩} = 100-132$

Cm7 *F7*

1 2 4 3 2 4 3 1

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.

131

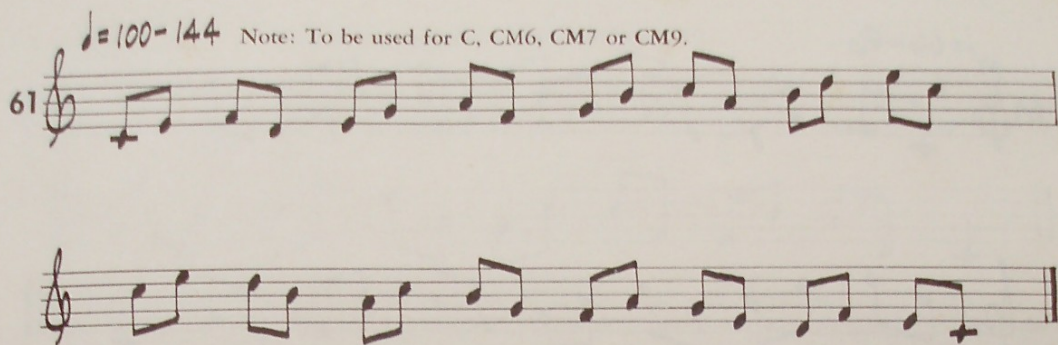
$\text{♩} = 116-160$

Cm7 *F7*

2 3 2 1 1 6

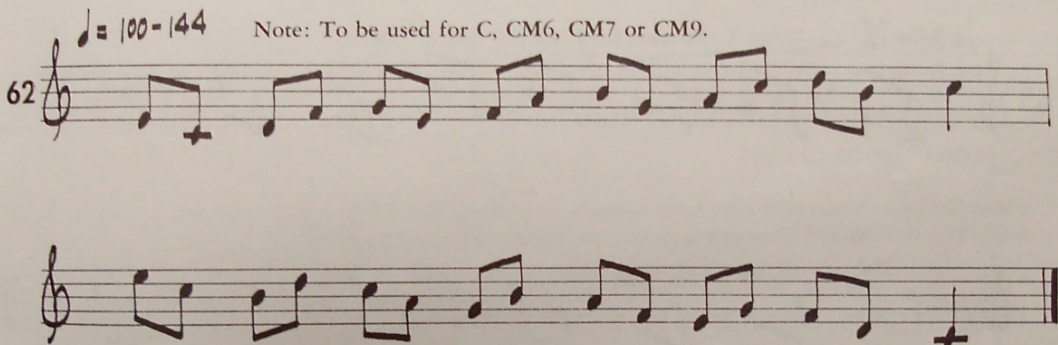
*Patterns for Jazz by Jerry Coker*¹²

61 $\text{♩} = 100-144$ Note: To be used for C, CM6, CM7 or CM9.



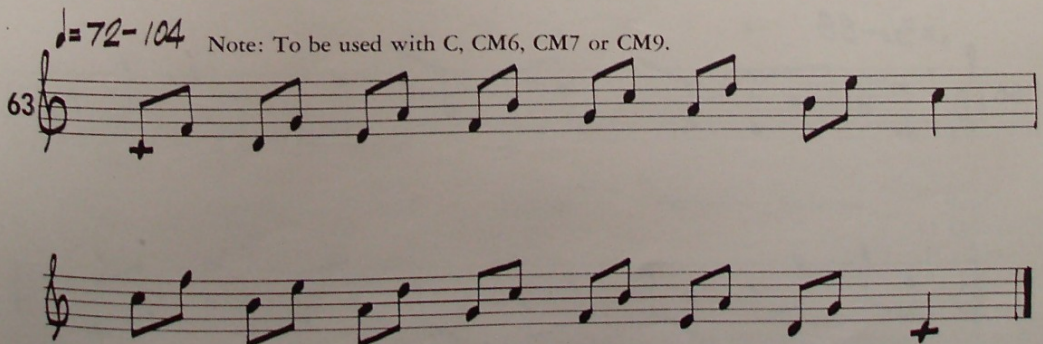
Transpose Pattern No. 61 in remaining eleven keys.

62 $\text{♩} = 100-144$ Note: To be used for C, CM6, CM7 or CM9.



Transpose Pattern No. 62 in remaining eleven keys.

63 $\text{♩} = 72-104$ Note: To be used with C, CM6, CM7 or CM9.



Transpose Pattern No. 63 in remaining eleven keys.

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.

The image displays a musical score for bass parts, showing solos by Miles Davis and John Coltrane over the piece "So What" from the album *Kind of Blue*. The score is presented in concert key and is divided into eight systems, each corresponding to a measure number (1, 7, 12, 17, 21, 26, 30). Each system consists of two staves: the top staff is for Miles Davis and the bottom staff is for John Coltrane. The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are indicated above the staves: Dm7 at measures 1, 7, 21, and 30; and Ebm7 at measure 17. Measure numbers are placed at the beginning of each system. The solos are written in a style characteristic of the bebop and hard bop eras, with Davis using a more melodic approach and Coltrane using a more technically demanding, chromatic style.

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)

35

Davis

Coltrane

40

Davis

Coltrane

44

Davis

Coltrane

48

Davis

Coltrane

53

Davis

Coltrane

57

Davis

Coltrane

62

Davis

Coltrane

Dm7

E \flat m7

Dm7

Detailed description of the musical score: The score is written for two staves, Davis (top) and Coltrane (bottom), in a 4/4 time signature. It consists of eight systems of music, each starting with a measure number (35, 40, 44, 48, 53, 57, 62). Davis's part is primarily melodic, featuring eighth and quarter notes with some rests. Coltrane's part is highly rhythmic, often using triplets and sixteenth-note runs. Chord changes are indicated by 'Dm7' above the Davis staff at measures 40 and 57, and 'Ebm7' above the Davis staff at measure 48. The key signature has one flat (Bb).

I-12 Bass, pr.2-1

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

Recercada Primera

Recercada Quarta

Cantus Firmus
"La Spagna"

R. 1

R. 4

C.F.

R. 1

R. 4

C.F.

R. 1

R. 4

C.F.

R. 1

R. 4

C.F.

The image displays a musical score for a bass instrument, consisting of four systems. Each system contains three staves: the top staff is the Recercada Primera (treble clef), the middle staff is the Recercada Quarta (treble clef), and the bottom staff is the Cantus Firmus 'La Spagna' (bass clef). The first system includes a bracketed annotation '[E-sharp in original]' above the Recercada Quarta staff. The score is divided into four measures per system, with measure numbers 5, 9, 13, and 17 indicated at the beginning of each system. The music is in a 3/4 time signature and a key signature of one flat (B-flat).

I-12 Bass, pr.2-2

Example 1 (*continued*)

21

R. 1

R. 4

C.F.

25

R. 1

R. 4

C.F.

29

R. 1

R. 4

C.F.

33

R. 1

R. 4

C.F.

37

R. 1

R. 4

C.F.

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

Dalla Casa

Frisque et gaillard
superius

The image displays a musical score for the piece 'Frisque et gaillard' by Dalla Casa. It consists of two staves: the top staff is the original 'Dalla Casa' version, and the bottom staff is the 'Frisque et gaillard superius' ornamented version. The music is in 3/4 time and features a key signature of one flat. The ornamented version includes several passages of sixteenth-note runs, some marked with a '6' for a sixteenth-note figure. The score is divided into four systems, with measure numbers 4, 7, and 10 indicated at the beginning of their respective systems. The ornamented version concludes with a final cadence in the key of F major.

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

parte.

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-3. The Soprano part is mostly silent. The Alto part has a long note in measure 2. The Tenor and Bass parts have rhythmic patterns.

Musical score for Soprano, Alto, Tenor, and Bass, measures 4-6. Measure 4 is marked with a '4'. The Soprano part has a melodic line with a flourish. The Alto part has a rhythmic pattern. The Tenor and Bass parts have rhythmic patterns.

Musical score for Soprano, Alto, Tenor, and Bass, measures 7-9. Measure 7 is marked with a '7'. The Soprano part has a melodic line with a flourish. The Alto part has a rhythmic pattern. The Tenor and Bass parts have rhythmic patterns.

Musical score for Soprano, Alto, Tenor, and Bass, measures 10-12. Measure 10 is marked with a '10'. The Soprano part has a melodic line with a flourish. The Alto part has a rhythmic pattern. The Tenor and Bass parts have rhythmic patterns.

Transcription of "Krooked Blues" (by Benjamin Spikes, John Spikes,¹⁷ and recorded by King Oliver's Creole Jazz Band on 3 October 1923, Gennett 5274-A. All Parts shown in concert key.

The image displays a musical score for the piece "Krooked Blues". It is arranged for four parts: Clarinet, Cornet, Trombone, and Harmony. The music is in concert key (B-flat major) and common time (C). The score is divided into two systems, each containing four measures. The Clarinet part features a melodic line with various rhythmic patterns and slurs. The Cornet part provides a harmonic accompaniment with a similar melodic line. The Trombone part includes a bass line with a "Gliss" marking in the second measure of each system. The Harmony part consists of a series of diagonal lines, indicating a specific harmonic progression. Chord symbols B^b, G7, C7, and F7 are placed below the Trombone staff in each system, corresponding to the measures. The first system starts with a double bar line, and the second system begins at measure 6.

Clarinet

Cornet

Trombone

Harmony

B^b G7 C7 F7

6

6

6

B^b G7 C7 F7

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

Ornamented Superius (Dalla Casa)

Anchor che col partire Superius

Bastarda

An - cor che col par - ti - - - re

An - chor che col par - - - ti - - - re

lo mi sen - - - ta mo - ri - - - re,

lo mi sen - - - ta mo - ri - - - re,

Par - - - tir vor - - - rei ogn' hor o - - - gni mo - men -

Par - - - tir vor - rei ogn' - hor, - o - - - gni mo - men -

to, Tant' è il pia - cer ch'io sen - to Tant' è il pia - cer ch'io sen - to

to, Tant' è il pia - cer ch'io sen - to, Tant' è il pia - cer ch'io sen - to

De la vi - - - ta ch'ac - - - qui - - - sto nel

De la vi - - - ta ch'ac - - - qui - sto nel

ri - - - tor - - - do;

ri - - - tor - - - do.

I-17 Bass, pr.7

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

Rognoni
Texted Superius

Anchor che col partire
Superius

An - cor ___ che col ___ par - ti - - - re Io ___

An - chor ___ che col par - ti - - - re Io

5
mi ___ sen - - - ta ___ mo - ri - - - - re, Par - tir ___ vor -

mi sen - - - ta mo - ri - - - - re, Par - tir vor -

8
rei ___ ogn' ___ hor ___ o - - - gni mo-men - - - to, Tan' ___ è il pia -

rei ogn' - - hor, - o - gni ___ mo-men - - - to: Tant' è il pia -

11
cer ch'io sen - - - to, Tan' ___ è il pia - cer ch'io sen - - - to

cer ch'io sen - - - to, Tan' è il pia cer ch'io sen to

14
De la ___ vi - - - - ta ___ ch'ac - qui - sto ___ nel

De la vi - - - - ta ch'ac - qui - sto nel

17
ri - - - - tor - - - - no;

ri - - - - tor - - - - no.