

CHAPTER 1.



Indian Sarangi Player

WHAT IS IMPROVISATION?

Chapter 1.What is improvisation?	p.11
1.1.Improvisation in the music of Eastern cultures – India	p.12
1.2.Improvisation in traditional Croatian folk music	p.14
1.3.Improvisation in rock music	p.16
1.4.Audience or attitude towards the audience	p.17
1.5.Jazz music	p.18
1.5.1 Sigi Busch: Improvisation in Jazz	p.21
1.6.Free Improvisation (contemporary music?)	
1.7.Improvisation on the organ, organists	p.23
1.8."Bridge" towards the Early Music (EM) I: Baroque Music	p.27
1.9."Bridge" towards the EM II: John Bass, Improvisation in Sixteenth-Century Italy: Lessons from Rhetoric and Jazz.	p.29
1.10."Bridge" towards the EM III; my own experiences with improvisation	p.38
To remember and repeat:	p.45
Reading recommendations:	p.46

A.Music Examples in Text:

Chapter 1:

I-1 dance „Balon“, 2 *sopele*, Istria

I-2 dance „Polka“, *mih*, Istria

I-3 dance „Poskočica“ 2, *lijerica*, Dalmatia

I-4 S. Busch, Fig.1

I-5 S. Busch, Fig.2

I-6 S. Busch, Fig.3

I-7 S. Busch, Fig.4

I-8 Bass Fig.2. Crocker

I-9 Bass Fig.3. Crocker

I-10 Bass ex.2. Ortiz

I-11 Bass ex.3 Dalla Casa 1

I-12 Bass ex-7 Rognoni

I-13 Bass ex.8. Bovicelli

NB: All Music Examples to be find on the USB Stick attached

CHAPTER 2



Adam Gumpelzhaimer's *Neue Teutsche Geistliche Lieder*, Augsburg 1591

ABOUT EARLY MUSIC IN GENERAL AND THE TOOLS YOU WOULD NEED FOR IMPROVISATION

Chapter 2.: About Early Music in general and the Tools you would need for improvisation	p.50
2.1. Introduction: Explanation of the term Early Music	
2.2. Early Music Revival	p.52
2.3. Historically Informed Performance	p.54
2.4. My opinion on some problems of today's EM performance	p.55
a)Iconographic sources	
b)Written sources	p.56
c)Material sources	
2.5. EM In the light of the writing of several leading experts	p.56
a)H.M. Brown	
b)T.Binkley	p.59
2.6. What factors are very important for EM revival in general and for improvisation in particular?	p.60
2.6.1 Church Modes, according to L. Curtis	p.61
P.Schubert	p.64
A.Mariani	p.66
2.6.2 The Pitch, according to K. Kreitner	p.68
2.6.3 Tempo according to T. McGee,	p.70
R. Sheer	p.71
E. Segerman	p.72
2.6.4 Musica Ficta, according to R. C. Wegman	p.73
2.6.5 Solmization according to P. Schubert	p.74
2.7. Quotations from the book by Anne Smith	p.75
2.7.1 Metric hierarchy, articulation and rhythmic flexibility	
2.7.2 Rhetoric of counterpoint	p.76
2.7.3 What skills were expected from professional musicians?	p.80
To remember and repeat:	p.84
Reading recommendations:	p.85

A.Music Examples in Text:

Chapter 2:

- II-1 Curtis & Schubert, Modi I
- II-2 Curtis & Schubert, Species
- II-3 Mariani, Modi and Species
- II-4 Mariani, Fig.3.11.
- II-5 Mariani, Fig.3.12.
- II-6 Kreitner, Pitch, Ranges, ex.1-3, 2 and 3.
- II-7 McGee Tables 1 and 2 I
- II-8 Wegman MFicta ex.3
- II-9 Wegman MFicta ex.4
- II-10 Schubert ex. 3-1 and 3-2
- II-11 Schubert ex. 3-3
- II-12 Schubert ex. I-3 and 1-4
- II-13 Schubert, ex.I-5a and 5b, ex.I-6 and ex.I-7
- II-14 McGee, original notation, ex.2.1a
- II-15 McGee, modern notation, ex.2.1b
- II-16 Table of notes and rests in mensural notation
- II-17 Engelke, Table I & II
- II-18 Engelke, Table III

NB: All Music Examples to be find on the USB Stick attached