

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

I-12 Bass ex-7 Rognoni

I-13 Bass ex.8. Bovicelli

I-1 dance Balon, Istria

BALON (sopele)

Polka

Rudani

$\text{♩} = 132$

The musical score consists of ten staves of music. The first nine staves are arranged in pairs, with a treble clef on the top staff and a bass clef on the bottom staff of each pair. The music is written in 2/4 time and features a key signature of one flat (B-flat). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a final staff that begins with the word 'véle:' and contains a melodic line in the treble clef.

véle:

A single staff of music in the treble clef, starting with a treble clef and a key signature of one flat. It contains a melodic line with several measures, ending with a double bar line.

Uporedi intonacije i komentar kod prethodnih komada kao i podatke.

I-2 dance Polka, Istria

*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. The fifth staff ends with a double bar line and a fermata over the final chord.

Original:

The original notation shows the first few notes of the melody on a single staff. It includes a treble clef, a key signature of one flat, and a common time signature. The notation includes a fermata over a measure and a repeat sign at the end.

*I. K.**Svirac (mih): Anton Rudan, "Toni", rod. 1919., Rudani*

I-3 dance Poskočica 2, Dalmatia

2.Poskočica, 2. Župa

The musical score is written in B-flat major (two flats) and 2/4 time. It consists of a melody line and a piano accompaniment line. 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 is primarily composed of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note pattern in the left hand, with occasional changes in rhythm and dynamics. There are several time signature changes throughout the piece, including 3/4, 2/4, and 3/4. The piece concludes with a final measure at measure 28.

Fünf wichtige Elemente der Jazzimprovisation

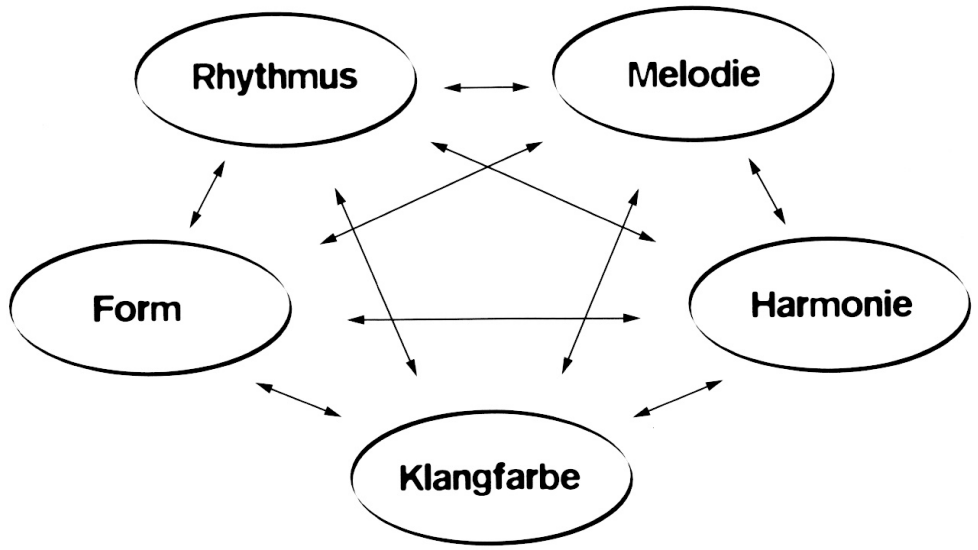
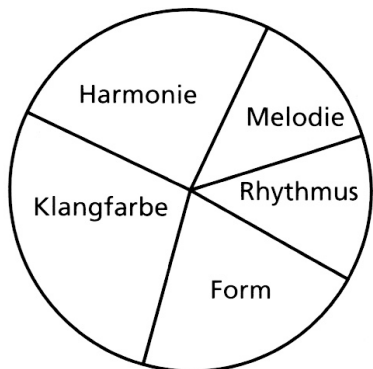
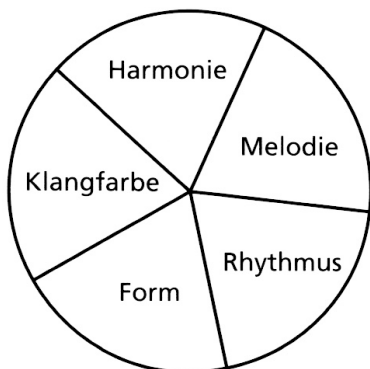


Abb.1: Wirkungsgefüge Jazzimprovisation

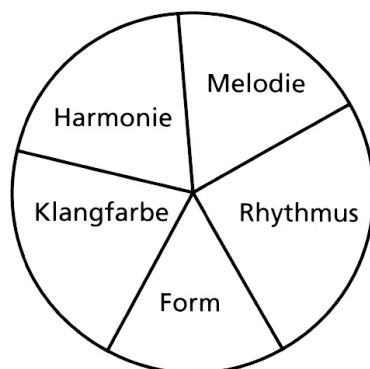
2-1



Albert Mangelsdorff



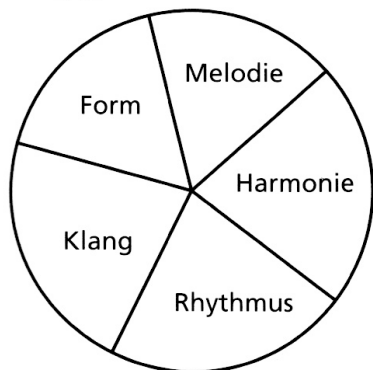
Miles Davis



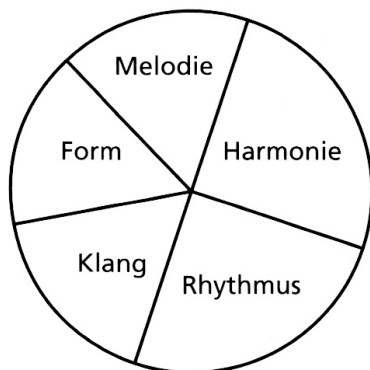
Sonny Rollins

I-5 S. Busch, Fig.2

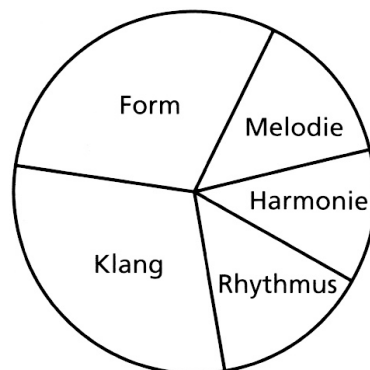
2-2



Swing

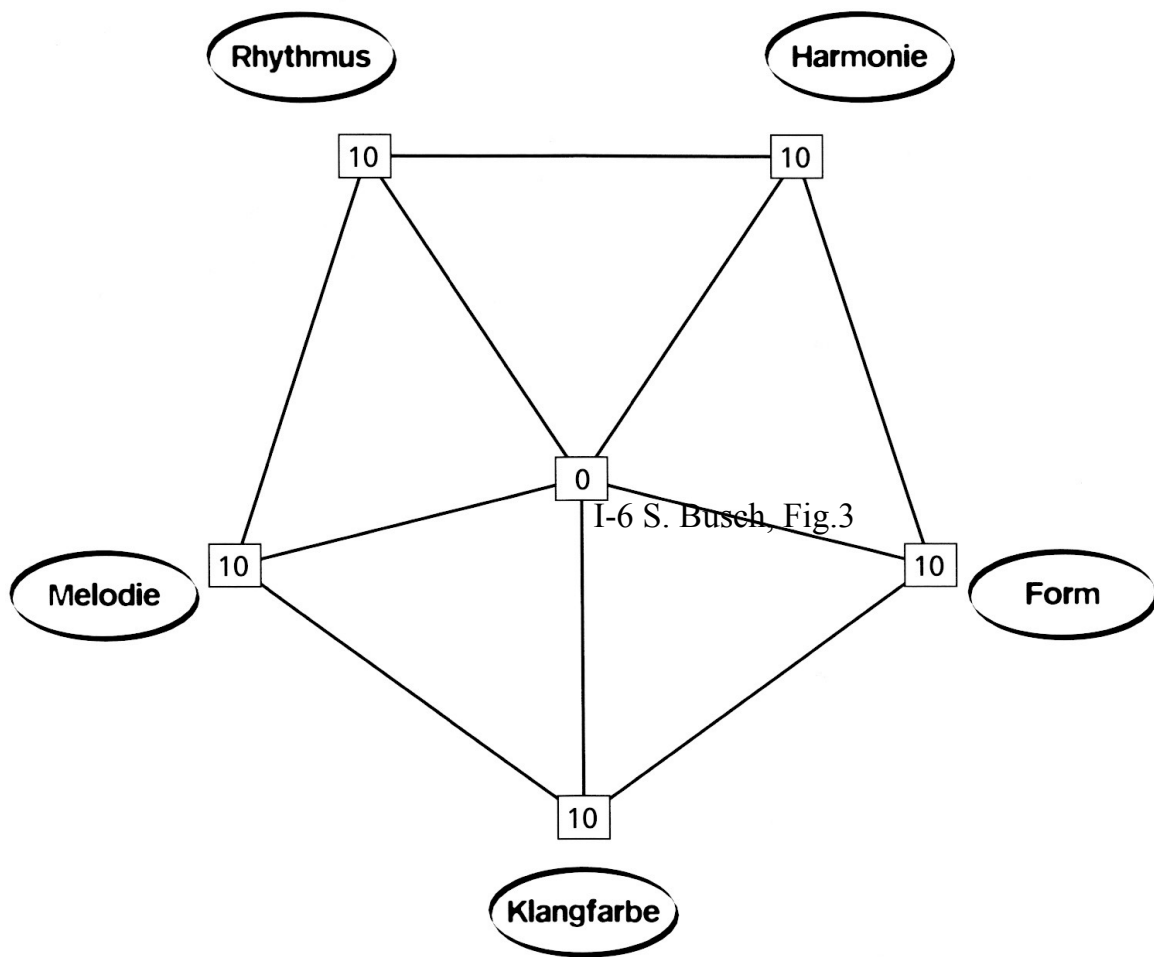


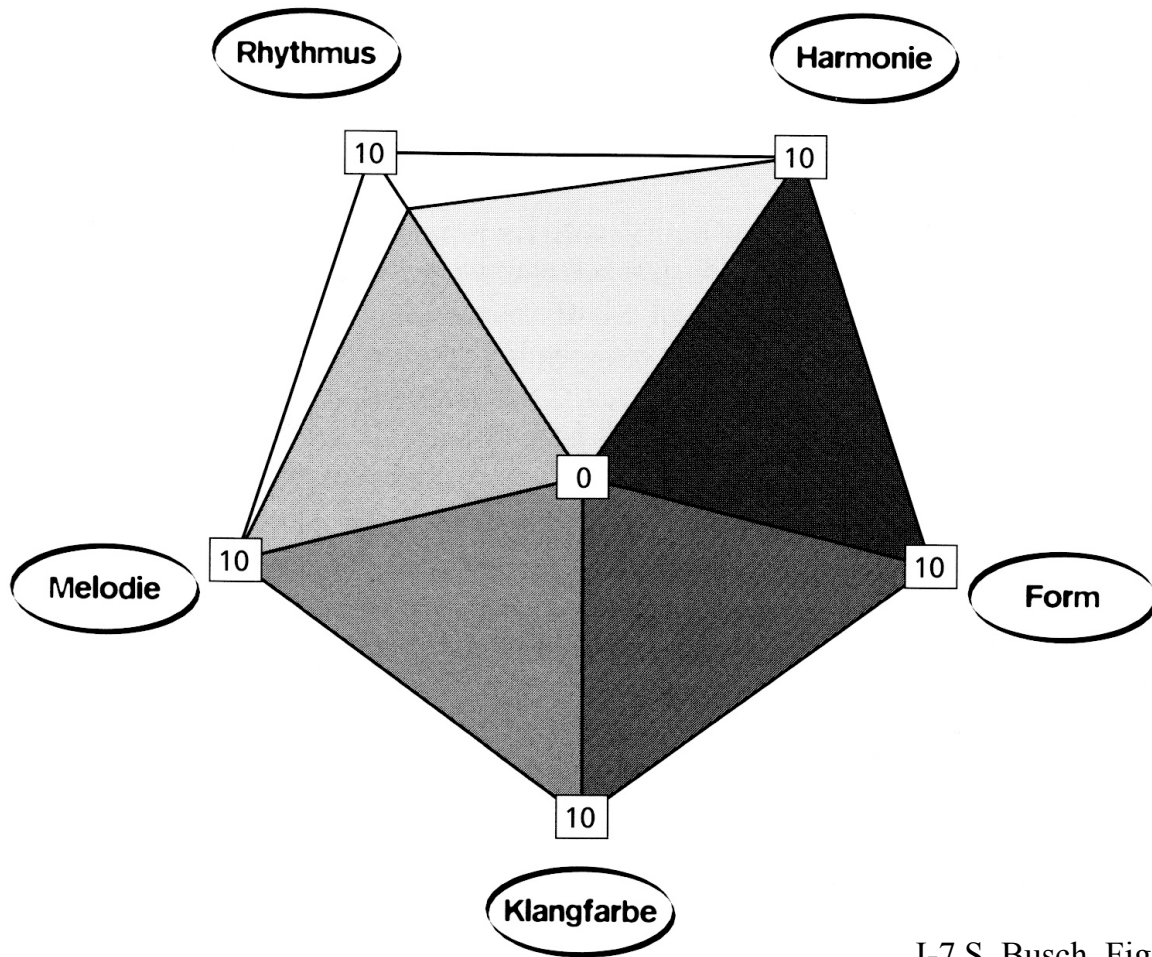
Bebop



Free Jazz

Abb. 2: Improvisationsprofile verschiedener Jazzmusiker und -stile





Viel Spaß dabei.

I-7 S. Busch, Fig.4

I-8 Bass Fig.2. Crocker

Figure 2. *Patterns for Jazz* by Jerry Coker¹²

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.

29

¹² Jerry Coker, *Patterns for Jazz* (Lebanon, IN: Studio P/R, 1970), 29.

I-9 Bass fig.3. Crocker

Figure 3. *Patterns for Jazz* by Jerry Coker¹³

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.

♩ = 108-136

128

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.

♩ = 108-136

129

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.

♩ = 100-132

130

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.

♩ = 116-160

131

Cm7 *F7*

2 3 2 1 1 6

¹³ Ibid., 89.

I-10 Bass ex.2,Ortiz

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

The image displays a musical score for a bass instrument, consisting of five systems of staves. Each system includes three staves: a top staff for the Recercada (First or Fourth), a middle staff for the Recercada (Fourth or First), and a bottom staff for the Cantus Firmus 'La Spagna'. The score is written in a key signature of one flat (B-flat) and a 3/8 time signature. The first system is labeled 'Recercada Primera' and 'Recercada Quarta', with a measure number '8' at the beginning. A note in the middle staff of the first system is marked '[E-sharp in original]'. The second system is labeled 'R. 1' and 'R. 4', with a measure number '5' at the beginning. The third system is labeled 'R. 1' and 'R. 4', with a measure number '9' at the beginning. The fourth system is labeled 'R. 1' and 'R. 4', with a measure number '13' at the beginning. The fifth system is labeled 'R. 1' and 'R. 4', with a measure number '17' at the beginning. The Cantus Firmus 'La Spagna' is represented by a series of chords in the bottom staff of each system.

I-10 Bass ex.2-2

Example 2 (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.

I-11 Bass ex.3 Dalla Casa

Example 3. Excerpt of Dalla Casa's ornamented version of *Alla dolce ombra, prima parte*.

The image displays a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is divided into three systems, each containing four staves. The key signature is one flat (B-flat) and the time signature is 3/4. The Soprano part features a melodic line with various ornaments, including grace notes and slurs. The Alto part provides harmonic support with sustained notes and some ornamentation. The Tenor part has a more active melodic line with frequent sixteenth-note patterns. The Bass part provides a steady harmonic foundation with a mix of quarter and eighth notes. Measure numbers 4, 7, and 10 are indicated at the beginning of their respective systems.

I-12 Bass ex-7 Rognoni

Example 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

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

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

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

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

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

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

I-13 Bass ex.8. Bovicelli

Example 8. Bovicelli's ornamented superius of *Anchor che col partire* and *Angelus ad pastores* along with the original superius of *Anchor che col partire*.

Bovicelli
Anchor che col partire

Anchor che col partire
Superius

Bovicelli
Angelus ad pastores

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

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

An - - - ge - lus ad pa - sto - res a - - - it

4

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

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

ad pa - sto - res a - - - it

7

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

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

A - - - nun - ci - o vo - bis A - nun - ci - o vo -

10

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

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

bis gau - dí - um ma - - - gnum, gau - dí - um ma -

Example 8. (continued)

13
sen - - - to De la
sen to De la vi - - -
gnum gau - di - um ma - - -

15
vi - - - ta ch'ac - - -
ta ch'ac - - -
gnum, ma - - -

16
qui - - - sto
qui - - - sto nel
nel ri - - - tor - - - no.

17
ri - - - tor - - - no.
gnum,