

The course is supported with notes, music papers, tapes containing, for each style considered, the musical bases, integrated with a listener guide, of the pieces to be studied. It will be played and analyzed, for each period, characteristic and relevant pieces; the students will learn to play and improvise in the different styles.

Moreover, it is planned to analyze and to study the most important musicians and, particularly, the electric bass player, i.e. S. Clarke, J. Pastorius, A. Caron, J. Berlin, M. Miller, J. Patitucci and others, who introduced the most significant innovations to the instrument development and to the music as well.

Thereafter, by taking into consideration the personal attitudes of each student, it will be indicated the route for a personal style development.

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BLUES

structure and development

rhythmic exercises

themes and improvisation

execution with the aid of musical bases

- MAJOR AND MINOR PENTATONIC SCALES:

adopted for composition, improvisation and arrangement in the field of jazz, pop, rock etc...

- OTTOFONIC SCALES, PROGRESSIONS, PATTERNS, 4th CHORDS

- JAZZ:

structures (blues major and minor, II-V-I, anacrusis, standards etc...) from Be-Bop to Fusion through Modal Jazz, Free-Jazz, Jazz-Rock etc...;

structures, compositions, improvisations on several styles with the aid of musical bases which allow to play and practise with a real rhythmic section.

In order to play and improvise in the different styles, it will be played and analyzed, with the aid of a listener guide, characteristic and relevant pieces of each period considered.

Moreover, it is planned the study and the analysis of the most important musicians, especially the double bass players (R. Brown, S. Jones, S. La Faro, R. Carter, D. Holland, E. Gomez and others) who introduced the most significant innovations to the jazz development.

Thereafter, according to the personal attitudes, the students will be addressed to the development of a personal style.

HARMONY

- intervals
- major and minor moods
- harmonization of the major and minor scale according to triad and quadriad
- tonality and modality
- secondary dominants
- harmonization of a melody
- 7th chords: diminished, altered etc... and their use
- chords of 9th, 11th and 13th
- the modulation
- enlargement of the tonal harmony: modal scales , whole-tone scale, pentatonic, harmony for 4th, 5th etc..., polytonality
- analysis of harmony in various fields (jazz, pop, classic, *leggera*) and their interactions

Each topic is described with examples and recall to well known pieces and styles in order to allow, by means of composition and arrangement, the practice of the lessons learned.