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***CORSO PROFESSIONALE
DI CHITARRA JAZZ/POP***

***STUDI MELODICI E ARMONICI
Arpeggi e Accordi a 4 voci
nelle Cadenze, Turnarounds & Blues
Warm-Up, Walking Bass***

Vol. 2
Livello Intermedio

con CD mp3
293 Tracce Audio
di cui 90 Backing Tracks



VOLONTÈ & CO



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Premessa

Questo Volume #2 è l'approfondimento di tutti i temi esposti nel Volume #1.

In questo libro affronto gli Arpeggi e gli Accordi a 4 voci. Le circostanze armoniche affrontate sono le stesse del Volume #1:

Gradi congiunti della Tonalità, Cadenze, Turnarounds e in aggiunta affrontiamo il *Blues* in F in tutte le 5 aree del CAGED, sia da un punto di vista *melodico* (arpeggi e frammenti molto vicini al linguaggio improvvisativo), sia *armonico* (in modo da conoscere tutte le posizioni dei numerosi accordi senza dover cambiare area).

La prima parte, dedicata agli Studi Melodici, finisce con un capitolo dedicato al *Riscaldamento*, una serie di studi basati sulle Scale, che sono in grado di riscaldare adeguatamente prima di una esibizione.

Il *Riscaldamento* (Warm-Up) è un momento importantissimo di ogni giorno, prima di iniziare lo studio giornaliero, o un concerto, infatti, è buona abitudine dedicare un periodo (non oltre un'ora) a riscaldare le mani senza affaticarle.

Iniziare sempre lentamente per poi crescere gradatamente con la velocità dopo 10/15 minuti. Per riscaldarsi usare dapprima gli studi, presenti nel Capitolo 6, e poi aggiungere Salti, Triadi, Arpeggi e Scale (vedi "*Manuale di Accordi, Scale e Arpeggi*", Volontè & Co.) in ogni zona della tastiera.

La elaborazione fisica e mentale di tutto questo materiale necessita di tempo e dedizione quotidiana, senza fretta. Quando impariamo qualcosa di nuovo, prima che questo diventi "automatico" passano mesi, a volte anni. In un corso professionale con cadenza settimanale è possibile affrontare tutto questo libro in un anno, ma la maturazione dei contenuti arriverà *dopo*.

Come per il Volume #1 non ho messo indicazioni di diteggiature, perché dato che le possibilità offerte sono diverse, ritengo che ogni insegnante possa così fornire le proprie indicazioni all'allievo.

Fabio Mariani

Roma, 5 Gennaio 2019



CD MP3

Track #1 **Tuning notes**

STUDI MELODICI

CAPITOLO UNO

Track #2	Studio #1
Track #3	Studio #2
Track #4	Studio #3
Track #5	Studio #4
Track #6	Studio #5
Track #7	Studio #6
Track #8	Studio #7
Track #9	Studio #8
Track #10	Studio #9
Track #11	Studio #10
Track #12	Studio #11
Track #13	Studio #12
Track #14	Studio #13
Track #15	Studio #14
Track #16	Studio #15
Track #17	Studio #16
Track #18	Studio #17
Track #19	Studio #18
Track #20	Studio #19
Track #21	Studio #20
Track #22	Studio #21
Track #23	Studio #22
Track #24	Studio #23
Track #25	Studio #24
Track #26	Studio #25
Track #27	Studio #26
Track #28	Studio #27
Track #29	Studio #28
Track #30	Studio #29
Track #31	Studio #30
Track #32	Studio #31
Track #33	Studio #32

CAPITOLO DUE

Track #34	Studio #33
Track #35	Studio #34
Track #36	Studio #35
Track #37	Studio #36
Track #38	Studio #37
Track #39	Studio #38
Track #40	Studio #39
Track #41	Studio #40
Track #42	Studio #41
Track #43	Studio #42
Track #44	Studio #43
Track #45	Studio #44
Track #46	Studio #45
Track #47	Studio #46
Track #48	Studio #47
Track #49	Studio #48

Track #50	Studio #49
Track #51	Studio #50
Track #52	Studio #51
Track #53	Studio #52
Track #54	Studio #53
Track #55	Studio #54
Track #56	Studio #55
Track #57	Studio #56
Track #58	Studio #57
Track #59	Studio #58
Track #60	Studio #59
Track #61	Studio #60
Track #62	Studio #61
Track #63	Studio #62
Track #64	Studio #63
Track #65	Studio #64

CAPITOLO TRE

Track #66	Studio #65
Track #67	Studio #66
Track #68	Studio #67
Track #69	Studio #68
Track #70	Studio #69
Track #71	Studio #70
Track #72	Studio #71
Track #73	Studio #72
Track #74	Studio #73
Track #75	Studio #74
Track #76	Studio #75
Track #77	Studio #76
Track #78	Studio #77
Track #79	Studio #78
Track #80	Studio #79
Track #81	Studio #80
Track #82	Studio #81
Track #83	Studio #82
Track #84	Studio #83
Track #85	Studio #84
Track #86	Studio #85
Track #87	Studio #86
Track #88	Studio #87
Track #89	Studio #88
Track #90	Studio #89
Track #91	Studio #90
Track #92	Studio #91
Track #93	Studio #92
Track #94	Studio #93
Track #95	Studio #94
Track #96	Studio #95
Track #97	Studio #96

CAPITOLO QUATTRO

Track #98	Studio #97
Track #99	Studio #98
Track #100	Studio #99

Track #101	Studio #100
Track #102	Studio #101
Track #103	Studio #102
Track #104	Studio #103
Track #105	Studio #104
Track #106	Studio #105
Track #107	Studio #106
Track #108	Studio #107
Track #109	Studio #108
Track #110	Studio #109
Track #111	Studio #110
Track #112	Studio #111
Track #113	Studio #112
Track #114	Studio #113
Track #115	Studio #114
Track #116	Studio #115
Track #117	Studio #116
Track #118	Studio #117
Track #119	Studio #118
Track #120	Studio #119
Track #121	Studio #120
Track #122	Studio #121
Track #123	Studio #122
Track #124	Studio #123
Track #125	Studio #124

CAPITOLO CINQUE

Track #126	Studio #125
Track #127	Studio #126
Track #128	Studio #127
Track #129	Studio #128
Track #130	Studio #129
Track #131	Studio #130
Track #132	Studio #131
Track #133	Studio #132
Track #134	Studio #133
Track #135	Studio #134
Track #136	Studio #135
Track #137	Studio #136
Track #138	Studio #137
Track #139	Studio #138
Track #140	Studio #139
Track #141	Studio #140
Track #142	Studio #141
Track #143	Studio #142
Track #144	Studio #143
Track #145	Studio #144
Track #146	Studio #145
Track #147	Studio #146
Track #148	Studio #147
Track #149	Studio #148
Track #150	Studio #149
Track #151	Studio #150
Track #152	Studio #151
Track #153	Studio #152

**CAPITOLO SEI**

Track #154	Studio #153
Track #155	Studio #154
Track #156	Studio #155
Track #157	Studio #156
Track #158	Studio #157

STUDI ARMONICI**CAPITOLO SETTE**

Track #159	Studio #158
Track #160	Studio #159
Track #161	Studio #160
Track #162	Studio #161
Track #163	Studio #162

CAPITOLO OTTO

Track #164	Studio #163
Track #165	Studio #164
Track #166	Studio #165
Track #167	Studio #166

CAPITOLO NOVE

Track #168	Studio #167
Track #169	Studio #168
Track #170	Studio #169
Track #171	Studio #170
Track #172	Studio #171
Track #173	Studio #172
Track #174	Studio #173

CAPITOLO DIECI

Track #175	Studio #174
Track #176	Studio #175
Track #177	Studio #176
Track #178	Studio #177
Track #179	Studio #178

CAPITOLO UNDICI

Track #180	Studio #179
Track #181	Studio #180
Track #182	Studio #181
Track #183	Studio #182
Track #184	Studio #183
Track #185	Studio #184
Track #186	Studio #185
Track #187	Studio #186
Track #188	Studio #187
Track #189	Studio #188
Track #190	Studio #189
Track #191	Studio #190
Track #192	Studio #191

Track #193	Studio #192
Track #194	Studio #193

CAPITOLO DODICI

Track #195	Studio #194
Track #196	Studio #195
Track #197	Studio #196
Track #198	Studio #197
Track #199	Studio #198
Track #200	Studio #199

CAPITOLO TREDICI

Track #201	Studio #200
Track #202	Studio #201
Track #203	Studio #202

BACKING TRACKS

Track #204	GC 80BPM
Track #205	GC 100BPM
Track #206	GC 120BPM
Track #207	GC 140BPM
Track #208	GC 180BPM
Track #209	St. #9 80BPM
Track #210	St. #9 100BPM
Track #211	St. #9 120BPM
Track #212	St. #9 140BPM
Track #213	St. #9 180BPM
Track #214	St. #10 80BPM
Track #215	St. #10 100BPM
Track #216	St. #10 120BPM
Track #227	St. #10 140BPM
Track #218	St. #10 180BPM
Track #219	Cadenze 80BPM
Track #220	Cadenze 100BPM
Track #221	Cadenze 120BPM
Track #222	Cadenze 140BPM
Track #223	Cadenze 180BPM
Track #224	Turn. 80BPM
Track #225	Turn. 100BPM
Track #225	Turn. 120BPM
Track #227	Turn. 140BPM
Track #228	Turn. 180BPM
Track #229	Turn. 1D 80BPM
Track #230	Turn. 1D100BPM
Track #231	Turn. 1D 120BPM
Track #232	Turn. 1D140BPM
Track #233	Turn. 1D 180BPM
Track #234	Turn. 2D 80BPM
Track #235	Turn. 2D 100BPM
Track #236	Turn. 2D120BPM
Track #237	Turn. 2D 140BPM
Track #238	Turn. 2D180BPM
Track #239	F Blues 80 BPM

Track #240	F Blues 100BPM
Track #241	F Blues 120 BPM
Track #242	F Blues 100BPM
Track #243	F Blues 180 BPM
Track #244	St. #41 80BPM
Track #245	St. #41 100BPM
Track #246	St. #41 120BPM
Track #247	St. #41 140BPM
Track #248	St. #41 180BPM
Track #249	St. #42 80BPM
Track #250	St. #42 80BPM
Track #251	St. #42 120BPM
Track #252	St. #42 140BPM
Track #253	St. #42 180BPM
Track #254	St. #72 80BPM
Track #255	St. #72 100BPM
Track #256	St. #72 120BPM
Track #257	St. #72 140BPM
Track #258	St. #72 180BPM
Track #259	St. #73 80BPM
Track #260	St. #73 100BPM
Track #261	St. #73 120BPM
Track #262	St. #73 140BPM
Track #263	St. #73 180BPM
Track #264	St. #74 80BPM
Track #265	St. #74 100BPM
Track #266	St. #74 120BPM
Track #267	St. #74 140BPM
Track #268	St. #74 180BPM
Track #269	St. #101 80BPM
Track #270	St. #101 100BPM
Track #271	St. #101 120BPM
Track #272	St. #101 140BPM
Track #273	St. #101 180BPM
Track #274	St. #102 80BPM
Track #275	St. #102 100BPM
Track #276	St. #102 120BPM
Track #277	St. #102 140BPM
Track #278	St. #102 180BPM
Track #279	St. #129 80BPM
Track #280	St. #129 100BPM
Track #281	St. #129 120BPM
Track #282	St. #129 140BPM
Track #283	St. #129 180BPM
Track #284	St. #130 80BPM
Track #285	St. #130 100BPM
Track #286	St. #130 120BPM
Track #287	St. #130 140BPM
Track #288	St. #130 180BPM
Track #289	St. #153 BPM VAR
Track #290	St. #154 BPMVAR
Track #291	St. #155 BPM VAR
Track #292	St. #156 BPMVAR
Track #293	St. #157 BPM VAR

Legenda:

GC = Gradi Congiunti; Turn.=Turnarounds; Turn. 1D=Turnarounds con Una Dominante Secondaria;
Turn. 2D=Turnarounds con Due Dominanti Secondarie; BPM VAR=Velocità Variabile.



PARTE PRIMA

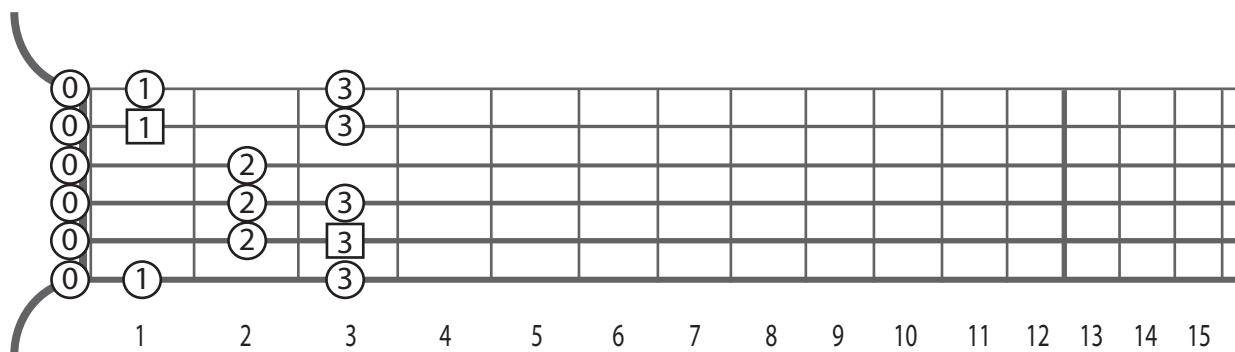
Studi Melodici



CAPITOLO 1

Studi Melodici

Sistema CAGED - Forma di C



Studi sui Gradi Congiunti della Scala Arpeggi a 4 voci

(Backing Tracks: Tr. 204 80BPM/205 100BPM/206 120BPM/207 140BPM/208 180BPM)

in ogni base il giro è ripetuto 8 volte

Studio #1 (Track #2)

Diagram showing the arpeggiated scales for Studio #1 (Track #2) in 4/4 time, featuring four voices (T, A, B, B) and various chords.

Chords and Scale Runs:

- Cmaj7:** C-E-G-A (T), C-E-G-A (A), C-E-G-A (B), C-E-G-A (B)
- Dm7:** D-F-A-C (T), D-F-A-C (A), D-F-A-C (B), D-F-A-C (B)
- Em7:** E-G-B-D (T), E-G-B-D (A), E-G-B-D (B), E-G-B-D (B)
- Fmaj7:** F-A-C-E (T), F-A-C-E (A), F-A-C-E (B), F-A-C-E (B)
- G7:** G-B-D-F (T), G-B-D-F (A), G-B-D-F (B), G-B-D-F (B)
- Am7:** A-C-E-G (T), A-C-E-G (A), A-C-E-G (B), A-C-E-G (B)
- Bm7(b5):** B-D-F-A (T), B-D-F-A (A), B-D-F-A (B), B-D-F-A (B)
- Cmaj7:** C-E-G-A (T), C-E-G-A (A), C-E-G-A (B), C-E-G-A (B)

The diagram includes a treble clef and a 4/4 time signature. The bass lines (B) are shown with fingerings (0, 1, 2, 3) and a 4/4 time signature. The treble lines (T, A, B) are shown with fingerings (0, 1, 2, 3) and a 4/4 time signature.