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DOCTORAL SCHOOL OF ART STUDIES AND CULTUROLOGY**

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SOCICAN IGOR

**DOUBLE BASS PERFORMANCE TECHNIQUES AND
METHODS IN JAZZ PRACTICE (1920S – PRESENT)**

SUMMARY OF DOCTORAL THESIS

**SPECIALTY 653.01 MUSICOLOGY
(professional doctorate)**

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The thesis was developed within the *Doctoral School of Art Studies and Culturology* at the Academy of Music, Theatre, and Fine Arts.

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The defense will to be held at Mai, 5, 15:00, at the meeting of the committee for the defense of the thesis for the degree of Doctor of Arts, within the Academy of Music, Theater and Fine Arts (Chisinau, Mateevici str., 87)

The thesis and the abstract can be consulted at the National Library of the Republic of Moldova (Chisinau, 31 August 1989 str., 78A), at the Library of the Academy of Music, Theater and Fine Arts (Chisinau, Mateevici str., 87), on the web pages <http://www.cnaa.md> and <https://amtap.md>.

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CONCEPTUAL FRAMEWORK OF THE RESEARCH

Relevance and importance of the topic. The field of double bass musical interpretation, with its rich history and constant evolution, has seen a significant increase in interest over recent decades in exploring and developing new techniques and methods. This trend reflects the dynamism of contemporary musical practice and underscores the relevance and importance of research dedicated to this subject.

One key aspect highlighting the importance of this topic is the increasingly significant role that the double bass plays in various musical fields and genres, as well as in different ensemble formations. Surpassing its status as an accompaniment instrument, the double bass is increasingly assuming the role of protagonist in classical, contemporary, and jazz music ensembles. This shift in paradigm necessitates continuous refinement and adaptation of interpretation techniques and methods to meet the demands and challenges of new musical contexts.

The relevance and importance of research are further emphasized by the need to promote creativity in artistic practice, reflecting the necessity to reveal the relationships and interactions between tradition and innovation in the art of double bass interpretation, and to highlight the impact of these processes on the development and diversification of the repertoire. By exploring new performative options and possibilities, the research will contribute to enriching the double bass repertoire.

The goal of the research is to scientifically substantiate the techniques and methods of double bass interpretation in jazz music and to determine their role in the performative context. The study includes in-depth analyses and examinations of a representative jazz repertoire relevant to the topic. The proposed goal dictates the following objectives:

- Tracing the historical trajectory of the double bass in academic and jazz music
- Highlighting significant personalities who have shaped the development of the double bass in jazz music
- Deciphering and analysing jazz compositions relevant to the thesis
- Characterizing the peculiarities and role of double bass interpretation techniques and methods in jazz music (walking bass line, slap, drumming bass, etc.) from a diachronic-stylistic perspective
- Implementing jazz-specific double bass interpretation techniques and methods in artistic practice

Scientific and Practical Novelty

The scientific and practical novelty of the thesis lies in creating a complex vision of the artistic phenomenon of the double bass by theoretically characterizing and practically demonstrating, for the first time in the Republic of Moldova, the peculiarities of jazz double bass interpretation techniques. A representative jazz double bass repertoire transcribed by the author is introduced into the scientific and artistic circuit, presented in the practical component as an original performative concept, realized from the perspective of theoretical research. For the first time, specific double bass interpretation methods characteristic of the studied jazz styles is systematized, based on the analysis of the art of famous musicians.

Practical Component Validation

The practical component of the thesis is validated through three thematic concerts organized at AMTAP, recorded and available in DVD and online formats. These concerts highlighted the evolution of double bass performative methods and techniques, demonstrating the artistic potential of the instrument in varied instrumental formations.

Theoretical and Methodological Foundation

To achieve the objectives proposed in the thesis, fundamental methods derived from music history and theory were applied, based on a complex analysis of musical creations. Historical, theoretical, and performative analysis methods were synthesized, clarifying extramusical aspects (social, cultural, etc.) of the analysed works and the styles in which they were classified. Coordinated use of these methods allowed for the establishment of connections between theoretical research and practical application of new double bass interpretation techniques, shaping a comprehensive vision of the studied topic and proposing new performative perspectives.

Sources Consulted

During the thesis work, a wide range of sources from multiple domains were consulted. The first and most important domain relates to the *history and theory of jazz*. Reference works, articles, and studies by renowned authors, researchers, and musicians such as Oleg Garaz, Victoria Tcacenco, Joachim-Ernst Berendt, Ted Gioia, Ira Gitler, Mark Gridley, Albert McCarthy, and others were invaluable. Fundamental works by authors like Piero Scaruffi and Mark Levine were also crucial. Additionally, works by Nicolae Gâscă, Werner Claude, Svetlana Amirhanova, Tatiana Berezovicova, Veaceslav Dașevschi, Igor Brill, Leonid Pereverzev, and Winthrop Sargeant, dedicated to jazz theory, provided a solid foundation for analysing structural elements of jazz musical discourse.

The second fundamental domain for this thesis is related to the history and theory of double bass interpretation art. Reference research by F. Warneke and A. Planyavsky, as well as essential work by John Goldsby, served as vital benchmarks. Adam Booker's article "Slap Bass Notation" was instrumental in deciphering analyzed creations, exploring notation methods for slap technique in jazz music and presenting a systematic approach to slapping technique notation using specific symbols. Stijepovic Djordje's "Basic Slap Bass Patterns" describes basic slap technique models for double bass, including single slap, double slap, and triple slap.

Comprehensive Sources

The third domain includes notographic, audio, and video sources, essential for a deep understanding of jazz evolution, its sociocultural context, and key concepts like improvisation and swing. Familiarizing with previous research, theories, and methodologies allowed identification of new research directions and development of critical and analytical skills, providing a solid theoretical framework for research and enabling contextualization and validation of results.

Jamey Aebersold's *Jazz Handbook* is crucial for musicians aiming to improve improvisation skills and understanding jazz harmony. Gunther Schuller's works, *Early Jazz: Its Roots and Musical Development* (1968) and *The Swing Era: The Development of Jazz, 1930-1945* (1989), offer detailed analyses of early jazz history.

Multimedia Sources

Audio and video sources hold a special place in this work. Using modern ICT technologies, the author explored, transcribed, and documented recordings and digital archives, covering various musical genres, styles, and periods worldwide.

Practical Value

The theoretical study materials and practical components of the thesis can serve as a basis for further research, be used in the educational process, and in preparation for concert performances. By researching and describing new methods and techniques, the thesis provides musicians with performative recommendations to overcome various artistic practice difficulties.

Implementation of Scientific Results

The research results were presented at national and international scientific events, approved in communications at five scientific conferences, and reflected in five published articles. The main research findings are incorporated into the practical component of the doctoral thesis, through three concerts held at AMTAP and various jazz ensemble concerts on prestigious stages in the republic. The implementation of research results also took place in the author's educational activities, as a

university assistant at AMTAP, teaching *Special Instrument (Jazz Double Bass)* and *Jazz Theory and Practice*.

Approval of Research Results

The thesis was conducted at the *Doctoral School of Art Studies and Culturology* at AMTAP in the Republic of Moldova, discussed in the Guidance Committee meetings, the Preliminary Defense Commission with a representative from the Scientific Council and an external expert, meeting minutes from February 27, 2025, and recommended for defense.

SUMMARY OF THESIS COMPONENTS

The practical component of the doctoral thesis includes three concerts presented both solo and in various ensemble formations by the author. The concerts featured a variety of original works and arrangements from the universal jazz repertoire, demonstrating the performative peculiarities of double bass techniques and original stylistic treatment of the given works.

The theoretical component is structured into an introduction, annotations, two chapters, conclusions and recommendations, and a bibliography listing 127 sources. The thesis contains two appendices.

Introduction

The introduction outlines, formulates, and argues the relevance and importance of the addressed issue, the research goal and objectives, the novelty and originality of the artistic concept, the theoretical and methodological foundation, the practical value of the work, the approval of results, and a summary of the thesis content.

Chapter 1 Double Bass in the Context of Academic and Jazz Music contains two subsections, representing a historical overview of the instrument relative to the two major musical domains, from its "roots" in the medieval period to its transformative role in 20th-century jazz. **Subsection 1.1 Double Bass in Academic Music: Retrospective View** focuses on the historical trajectory of the "academic" double bass, starting with its early forms and evolving through various terminologies, constructions, tunings, and roles in musical ensembles. The importance of the double bass in symphonic orchestras is highlighted, along with a review of the repertoire, composers, and renowned performers who have shaped its distinct sound. This analysis provides a solid foundation for understanding the subsequent importance of the double bass's role in jazz music. **Subsection 1.2 The Art of Double Bass in Classic Jazz (*New Orleans, Chicago, Swing Styles*)** focuses on the evolution of double bass interpretation art in jazz, analyzing historical recordings of masters like Walter Page, John Kirby, and Charles Mingus. The influences of technologies on jazz genres are explored, along with the development of jazz-specific performing

techniques, such as setting standards in classic jazz and the double bass's role as the metric and harmonic base of the jazz ensemble. The extension of *pizzicato* technique and the use of the entire double bass range are highlighted as essential elements. The development of a distinct contrapuntal accompaniment style, a defining feature of the jazz tradition, is emphasized. By placing these developments in their cultural and historical contexts, the author highlights the significant contributions of jazz double bass players to various periods and styles, from classic jazz to *bebop*. Also, the prerequisites for the appearance of new techniques and how they evolved from stylistic experiments to fundamental elements of interpretation in later periods are identified. The predominant function of the double bass in *New Orleans Style* and *Dixieland* is examined, emphasizing its role in maintaining rhythm, accentuating syncopations, and applying techniques such as *pizzicato*, *slap*, and *arco*. With the development of *Chicago Style*, the double bass began to transcend its traditional accompaniment role, gaining a melodic function. This change marked an important stage in redefining the double bass's contribution to jazz. This chapter is ended with

1.3. Conclusions on the subjects researched:

- The double bass has had a complex and lengthy evolution: from earlier instruments like the *trumscheit* and *violone* to its contemporary form, the double bass has undergone numerous transformations in terms of shape, size, number of strings, and tuning. This evolution was influenced by the necessity to adapt the instrument to musical demands and the physical possibilities of performers.
- Technological evolution profoundly influenced jazz double bass: electrification, sound systems, and recording technologies have significantly impacted how the instrument was used. These technologies allowed sound amplification, experimentation with new techniques, and greater flexibility in interpretation.
- One of the most important landmarks of the double bass in jazz music during this period was the transition from its role as an accompaniment instrument to a soloistic one. In *New Orleans* and *Dixieland* styles, the double bass was predominantly used *percussively*, with emphasis on *rhythm* and *syncopations*, playing a crucial role in maintaining the pulse. Techniques such as *pizzicato*, *slapping*, and *arco* were actively applied. *Mahogany Hall Stomp*, composed by Louis Armstrong and His Orchestra, demonstrates the use of *arco*, *pizzicato*, and *slapping* techniques by George Murphy "Pops" Foster in New Orleans style.
- In *Chicago style*, the double bass transcends its traditional accompaniment role, assuming a pronounced melodic function and integrating as a solo instrument with equal rights in the ensemble. *Jazz Me Blues*, composed by Gene Krupa in Chicago style, offers a model of interaction between the double bass and the melodic section.

- In the *swing era*, *walking bass lines* represented an important step in the evolution of the double bass, transforming it into an instrument capable of generating complex melodic lines and actively contributing to musical texture, along with other techniques such as riffing, exploring more elaborate harmonic progressions, and interpreting chord arpeggios with altered degrees. Integrating the double bass into larger instrumental ensembles like big bands diversified the timbre, providing a solid rhythmic support and stable harmonic foundation. Jimmy Blanton, in Duke Ellington's *In a Mellow Tone*, demonstrates the use of walking bass and other innovative techniques for that period.

Chapter 2 Performative Techniques on Double Bass in Jazz Music presents an analysis of the development of specific double bass interpretation techniques in contemporary jazz. The evolution of these techniques was a complex process influenced by social, cultural, and musical factors.

Subsection 2.1 *The Role of Walking Bass in the Development of Jazz Styles (Bebop, Cool Jazz, Hard Bop, etc.)* studies a major transformation that occurred with the elaboration and popularization of the walking bass line technique. Musicians began to create complex melodic lines, explore riffs, elaborate harmonic progressions, and chord arpeggios, integrating and enhancing the role of the double bass in big bands. In the Bebop style, double bass players explored sophisticated harmonic structures with extensions, altered degrees, and substitutions, which allowed them to expand their musical vocabulary and navigate these complex contexts with flexibility. Additionally, the horn-like manner of interpretation, inspired by wind instruments, brought a new focus on melody, phrasing, and improvisation. Improvised melodic lines included arpeggios, chromaticism, and non-chord tones, contributing to the creation of unpredictable and original phrases.

Subsection 2.2 *Combining Melodic, Rhythmic, and Accompaniment Techniques: Slap and Drumming Bass* focuses on defining techniques for jazz double bass such as slap and drumming bass. The impact of these techniques on the evolution of the double bass in jazz music is analyzed. Elements of the slap technique, combining percussive elements with pizzicato, emerged in the swing era, in New Orleans. Musicians like Milt Hinton and Wellman Braud used slap to add rhythmic complexity and expressiveness to jazz musical discourse. To standardize slap technique, specific notation systems were developed, contributed by musicians like Gunther Schuller and others. Drumming bass is among the most important contemporary advanced percussive techniques on double bass, requiring exceptional mastery: the musician simultaneously strikes different parts of the instrument to create varied sounds while also playing the melody. Renowned contemporary musicians like Adam Ben Ezra, Avishai Cohen, Lakis Tzimkas, and others continue

to innovate by combining traditional techniques with modern approaches. This chapter is ended with **2.3. Conclusions:**

- The role of the double bass changed with the emergence and development of various jazz styles: from classic jazz to bebop, cool jazz, hard bop, and free jazz, each style brought new challenges and opportunities for double bass interpretation art. The double bass evolved from a predominantly rhythmic, accompaniment role to a melodic and soloistic one, with increasing complexity of bass lines and greater expressive freedom.
- Bebop revolutionized jazz, bringing major innovations, including in the role of the double bass. Characteristics of the double bass in bebop include interpreting sophisticated harmonic progressions with altered degrees, extensions, and substitutions, stimulating the extension of harmonic vocabulary and developing greater flexibility in interpreting these complex structures. Double bass soloists implemented the horn-like manner, similar to wind instruments, focusing on melody, phrasing, and improvisation. They explored harmonic possibilities through arpeggios, chromaticism, and non-chord tones.
- Walking bass lines in bebop became more melodic, double bass players used a greater variety of rhythms, syncopations, and intervals to create complex melodic lines in accompaniment and solos. Slap technique, characterized by combining percussive elements with pizzicato, was a significant discovery in jazz. Developed in New Orleans and popularized in the swing era, it influenced various styles, from rockabilly to blues. Slap technique enriched rhythmic texture and expressiveness of the double bass.
- To facilitate the promotion and study of slap technique, musicians and researchers developed specific notation systems. Notographic examples and analyses by Gunther Schuller and other experts contribute to standardizing and internationalizing terminology, making this technique more accessible for deciphering and interpretation. Drumming bass is a percussive technique that transcends traditional double bass treatments. Not only the face of the instrument is used to produce sounds, but also the sides and back, each area generating a variety of timbres and pitches.
- Renowned jazz double bass players contributed to the development of double bass interpretation art: Jimmy Blanton, Walter Page, Oscar Pettiford, Charles Mingus, and many others explored the instrument's limits, developed new techniques, and redefined the role of the double bass in jazz. They raised technical and artistic standards, transforming the double bass into a virtuoso solo instrument.
- By exploring new melodic, percussive, and accompaniment techniques, the double bass has become an indispensable instrument in modern jazz formations. This evolution continues today through innovations brought by contemporary artists who continue to

experiment, implementing innovative techniques such as complex percussive ones using the entire surface of the instrument. Adam Ben Ezra, one of the most important contemporary double bass players, combines traditional techniques with modern approaches, reflecting the adaptability and potential for experimentation of the double bass in contemporary times.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The scientific and practical problem solved in the thesis consists in scientifically substantiating double bass interpretation methods in jazz music. As a member of the string instrument group with a bow, the double bass evolved from a series of predecessors like *violones* and *trumscheit*, becoming a recognized instrument in both academic and jazz music. In its development, the double bass extended its range to the lower register, and the diversity of forms, tunings, techniques, and interpretation methods reflects the continuous efforts of luthiers and musicians to meet the artistic and technical challenges of music in contemporary times. Both the theoretical and practical components of the doctoral research fill a less studied area in the music science of the Republic of Moldova, referring to the peculiarities of double bass art in jazz music.

Since the 19th century, luthiers continue to refine the instrument, continuously improving the sound and construction elements of the double bass. Artistic contexts and increasing technical demands have transformed the double bass into a fundamental instrument of the symphonic orchestra over time. The double bass repertoire, developed by composers like J. Haydn, L. Beethoven, and B. Bartók, highlights its expressive and technical potential in numerous genres and forms of academic music, in various orchestral formations. Also, European interpretive schools—Italian, German, French, or Czech—have contributed to refining execution techniques and study methods.

In jazz music, the double bass has significantly evolved, driven by various social and cultural factors, as well as the art of visionary artists who have redefined the instrument innovatively. The transformation processes specifically refer to two dimensions:

- **Functional Dimension:** Regarding the role it fulfills in ensembles, the double bass initially functioned as accompaniment and rhythmic support. Over time, through the development of various jazz styles, it gradually assumed a significant solo role, becoming a “full-fledged” member in diverse contemporary jazz formations.
- **Technical-Interpretive Dimension:** Throughout various styles, numerous new techniques and methods specific to jazz double bass have emerged and developed, including *walking bass*, *slap*, *drumming bass*, etc. Styles like *swing*, *bebop*, or *cool jazz* have highlighted the expressive potential of the instrument. One of the most important techniques, *slap*, evolved

to generate multiple performing methods, such as *double slap*, *pluck*, *snap*, *Bartok pizzicato*, and others. These techniques, promoted by famous musicians, showcase the instrument's adaptability in different jazz stylistic contexts. In contemporary jazz, the *Drumming bass* technique stands out, promoted by prominent musicians like Adam Ben Ezra, demonstrating both the continuous creative development potential of double bass interpretation art and the expansion of jazz music's expressive boundaries in modern times.

A special place in jazz double bass art is held by *improvisation*, made possible by the affirmation of the instrument's soloistic role. Thus, the artistic mastery of remarkable double bass musicians has brought jazz improvisation art to new artistic heights, writing golden pages in the modern history of jazz music.

New methods and techniques introduced by musicians from different periods and styles have expanded the technical and performative possibilities of contemporary jazz double bass, blending tradition with modern experimentation. The integration of melodic, rhythmic, and percussive elements into its technical interpretation arsenal has transformed it into a modern instrument with high artistic potential. Creative collaborations among jazz artists and the diversity of stylistic approaches contribute to the continuous development of these interpretive techniques, consolidating the double bass's status as an indisputable pillar of contemporary jazz music.

The deciphering, structural-stylistic analyses of samples from the repertoire of artists from different periods and styles, carried out in the research, as well as the performance of representative jazz works on stage, demonstrate the achievements in the field of double bass art in jazz music.

RECOMMENDATIONS

- Organize workshops with renowned artists focused on perfecting the technical and creative skills of jazz double bassists.
- Deepen research on extended techniques in contemporary jazz double bass and integrate them into the modern teaching and artistic training system, emphasizing adaptation to contemporary styles and current interpretative demands.
- Create modern educational resources such as audio methods, videos, and interactive scores to facilitate the learning process of jazz double bass.
- Standardize notation systems for extended interpretive techniques – *slap*, *pizzicato*, *percussive* techniques, etc. – to support their implementation in artistic practice.
- Integrate the double bass into various experimental musical formats, encouraging its use in solo roles in orchestral music, jazz, and other musical genres.

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COMPONENTA PRACTICĂ A TEZEI: PROGRAMUL RECITALURILOR

RECITAL NR. 1. 8 AUGUST 2020, AMTAP, BLOCUL II

Igor Socican – contrabas, chitară
Nicolai Andrus – pian
Petru Hăruță – trompetă, percutie

1. Nat Adderley. *Work Song*
2. Johann Pachelbel & Eric Clapton. *Tears for Pachebel*
3. Paul Desmond. *Take Five*
4. The Beatles & Miles Davis. *Come Together & So what*
5. Kurt Weill. *Mack, The Knife*
6. Leonard Kohen. *A Thousand Kisses Deep*
7. Tania Maria. *Yatra-Ta*
8. Henry Mancini. *Moon River*
9. Adam Ben Ezra. *Can't Stop Running*
10. Daniel Stelter & Christoph Moschberger. *Kleimond*
11. The Beatles. *Something*
12. Pink Floyd. *Money*
13. J. S. Bach. *Air on Strings.*

RECITAL NR. 2. 30 IANUARIE, 2022, AMTAP, BLOCUL II

Igor Socican – contrabas, chitară
Veaceslav Dașevschi – pian

1. Thelonious Monk. *Blue Monk*
2. Thelonious Monk. *I Mean You*
3. Thelonious Monk. *Blue Monk*
4. Antonio Carlos Jobim. *How Insensitive*
5. Cliffird Brown. *Sandu*
6. Thelonious Monk. *Pannonica*
7. Charlie Parker. *Now's The Time*
8. Sonny Rollins. *St. Thomas*
9. Victor Young. *Stella by Starlight*
10. Kenny Dorham. *Blue Bossa*
11. Richard Rodgers. *My Funny Valentine*
12. Slava Dashevsky. *No Blues*
13. Miles Davis. *Nardis*
14. Freddie Hubbard. *Little Sunflower.*

RECITAL NR. 3. 24 APRILIE 2023, AMTAP, BLOCUL II

Igor Socican – contrabas solo

1. Mercer Ellington. *Things Ain't What They Used To Be.*
2. Charles Mingus. *Goodbye Pork Pie Hat*
3. Adam Ben Ezra. *Can't Stop Running*
4. Henry Mancini. *Pink Panther*
5. Nenad Vasilic. *Vranjanka*
6. Duke Ellington. *Pitter Panther Patter*
7. Thelonious Monk. *Straight No Chaser*
8. Matt Dennis & Earl Brent. *Angel Eyes*
9. Lakis Tzimkas. *Walking In the City*
10. Miles Davis. *All Blues*
11. The Beatles. *Norwegian Wood*
12. Charlie Haden. *Waltz for Ruth*
13. Don Raye și Gene de Paul. *You Don't Know What Love Is.*

LISTA PUBLICAȚIILOR LA TEMA TEZEI

Tehnici și procedee de interpretare la contrabas în practica jazzistică (anii 1920-prezent)

2. Articole în reviste științifice

2.3. Articole științifice în reviste incluse în Registrul National al revistelor de profil

(Categoria B)

2.3.1. Socican I. Îmbinarea procedeelelor percusive și melodice la contrabas. In: Studiul artelor și culturologie Nr.3 (40), 2021. Chișinău: Notograf Prim, 2021. pp. 57-67

https://ibn.idsi.md/sites/default/files/imag_file/57-67_2.pdf

2.3.2. Socican I. Contrabasul: istorie și contemporaneitate. In: Studiul artelor și culturologie, Nr. 1 (42) 2022. Chișinău: Notograf Prim, 2022. pp. 58-64

https://ibn.idsi.md/ro/vizualizare_articol/163072#

2.3.3. Socican I. Aspecte inovative în arta de interpretare la contrabasul de jazz în secolul XX. In: Intertext Nr. 2 (2022), Chișinău: ULIM, 2022. pp. 125-130

https://ibn.idsi.md/ro/vizualizare_articol/182454#

3.2. Culegeri de lucrări ale conferințelor internaționale

3.2.1. Socican I. Aspecte ale stilisticii New Orleans și Chicago din perspectiva contrabasului de jazz. In: Învățământul artistic — dimensiuni culturale: Conferința științifică internațională, 15 aprilie 2022. Chișinău: Notograf Prim, 2023. pp. 30-36

https://ibn.idsi.md/sites/default/files/imag_file/30-36_27.pdf

3.2.2. Socican I. Rolul contrabasului în era swingului din perioada jazzului clasic. In: Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova. Chișinău: Valinex, 2023. pp. 107-115

https://ibn.idsi.md/ro/vizualizare_articol/193298#

4. Materiale, teze, rezumate în lucrările conferințelor și altor manifestări științifice

4.1. Conferințe internaționale desfășurate în Republica Moldova

4.1.1. Сочикан И. Об использовании особенностей стиля фламенко в пьесах для контрабаса соло А.Б. Эзра (Particularități ale stilului flamenco în piesele pentru contrabas solo de A.B. Ezra). In: Patrimoniul muzical din Republica Moldova (folclor și creație componistică), conferință științifică internațională (ediția a V-a), 24 septembrie 2019. Tezele comunicărilor. Chișinău:: Valinex SRL, 2019. pp.85-87

https://ibn.idsi.md/sites/default/files/imag_file/85-87_39.pdf

4.1.2. Socican I. Îmbinarea procedeelelor melodice, percusive și de acompaniament la contrabasul de jazz. In: Învățământul artistic — dimensiuni culturale: Conferință științifică internațională, 15 mai, 2020. Tezele comunicărilor. Vol. I. Chișinău: AMTAP, 2020. pp. 65-66

https://ibn.idsi.md/ro/vizualizare_articol/116446#

4.1.3. Socican I. Artă de interpretare la contrabas: evoluții istorice și aspecte contemporane. În: Învățământul artistic — dimensiuni culturale: Conferință științifică internațională, 23 aprilie 2021. Tezele comunicărilor. Vol. I. Chișinău: AMTAP, 2021. p. 46

https://ibn.idsi.md/ro/vizualizare_articol/139303#

ADNOTARE

Socican Igor. Tehnici și procedee de interpretare la contrabas în practica jazzistică (anii 1920 – prezent). Teza de doctor în arte, specialitatea 653.01 Muzicologie (creație). Chișinău, 2024.

Structura tezei: introducere, 2 capitole, concluzii generale și recomandări, bibliografie din 127 de titluri, 80 pagini ale textului de bază, figuri, tabele, exemple muzicale, anexe.

Cuvinte-cheie: *Bebop, Chicago, Cool jazz, contrabas, drumming bass, Hard bop, interpretare, jazz, New Orleans, repertoriu, slap, Swing, walking bass.*

Domeniul de studiu: arta muzicală, istoria și teoria interpretării instrumentale.

Scopul cercetării constă în fundamentarea științifică a tehnicilor și procedeelelor de interpretare la contrabas a muzicii de jazz și determinarea rolului acestora în context interpretativ. Scopul propus condiționează următoarele **obiective:** urmărirea parcursului istoric al contrabasului, în muzica academică și jazz; evidențierea unor personalități ce au marcat dezvoltarea contrabasului, în muzica jazz; descifrarea și analiza unor creații din repertoriul jazzistic, relevante tematicii tezei; caracterizarea particularităților și rolului tehnicilor și procedeelelor de interpretare la contrabas a muzicii jazz din perspectivă diacronică-stilistică; implementarea în practica artistică a procedeelelor și tehnicilor de interpretare specifice contrabasului de jazz.

Noutatea și originalitatea științifică constă în crearea unei viziuni complexe asupra fenomenului artistic al contrabasului, prin caracterizarea teoretică și demonstrarea practică a particularităților tehnicilor de interpretare a muzicii jazz la acest instrument. Pentru prima dată au fost sistematizate procedeele interpretative specifice contrabasului, caracteristice stilurilor de jazz vizate, în baza analizei artei unor muzicieni celebri.

Noutatea și originalitatea conceptului artistic este determinată de introducerea în circuitul artistic a unui repertoriu reprezentativ transcris de autor, prezentat în cadrul componentei practice, într-un concept interpretativ original, realizat din perspectiva cercetării teoretice. În cadrul recitalurilor a fost scos în evidență specificul tehnicilor de interpretare la contrabas, potențialul artistic al instrumentului solo sau în diverse componente instrumentale, în diverse contexte stilistice.

Valoarea aplicativă a lucrării. Materialele studiului teoretic și ale componentei practice a tezei pot servi drept suport pentru cercetări ulterioare în domeniu; pot fi incluse în procesul didactic, la discipline precum *Instrument special, Ansamblu de jazz, Orchestră de jazz, Stilistica muzicii jazz, Teoria și practica jazzului, Istoria muzicii jazz, Practica de descifrări ș.a.*; pot fi utile muzicienilor în procesul de pregătire pentru evoluările concertistice.

Implementarea rezultatelor științifice. Rezultatele cercetării au fost prezentate la manifestări științifice naționale și internaționale, fiind aprobate în cadrul comunicărilor la 5 conferințe științifice, fiind reflectate în 5 articole publicate. Reperele principale ale cercetării teoretice se regăsesc în componenta practică a tezei de doctorat, în cadrul a trei recitaluri desfășurate pe scena Academiei de Muzică, Teatru și Arte Plastice și într-un șir de concerte, în cadrul unor diverse formații de jazz, pe scene prestigioase din republică. De asemenea, implementarea rezultatelor cercetării a avut lor și în cadrul activității didactice a autorului, în calitate de asistent universitar la AMTAP, titular al cursurilor de *Instrument special (Contrabas de jazz)* și *Teorie și practică a jazzului*.

ANNOTATION

Socican Igor. Double Bass Performance Techniques and Methods in Jazz Practice (1920s – present). Doctoral thesis in Arts, specialty 653.01 Musicology (creation). Chişinău, 2024.

Thesis structure: introduction, 2 chapters, general conclusions and recommendations, bibliography comprising 127 titles, 80 pages of main text, figures, tables, musical examples, appendices.

Keywords: *Bebop, Chicago, Cool jazz, double bass, drumming bass, Hard bop, performance, jazz, New Orleans, repertoire, slap, Swing, walking bass.*

Field of study: musical arts, history and theory of instrumental performance.

The aim of the research is the scientific substantiation of jazz music performance techniques and methods on the double bass and determining their role within the performance context. This aim entails the following objectives: tracing the historical trajectory of the double bass in both academic and jazz music; highlighting key figures who influenced the development of the double bass in jazz music; transcribing and analyzing jazz repertoire works relevant to the thesis topic; characterizing the particularities and role of double bass jazz performance techniques and methods from a diachronic-stylistic perspective; implementing specific jazz double bass performance methods and techniques in artistic practice.

The scientific novelty and originality lies in creating a comprehensive overview of the artistic phenomenon of the double bass, through theoretical characterization and practical demonstration of the specific techniques for performing jazz music on this instrument. For the first time, performance methods specific to the double bass and characteristics of the examined jazz styles have been systematized, based on the analysis of the artistry of celebrated musicians.

The novelty and originality of the artistic concept stems from the introduction into the artistic circuit of a representative repertoire transcribed by the author, presented within the practical component through an original performance concept derived from theoretical research. The recitals highlighted the specific double bass performance techniques, the artistic potential of the instrument as a solo voice or within various instrumental ensembles, across diverse stylistic contexts.

Applicative value of the work. The materials from the theoretical study and the practical component of the thesis can serve as a basis for future research in the field; can be incorporated into the educational process for courses such as *Principal Study (Instrument)*, *Jazz Ensemble*, *Jazz Orchestra*, *Jazz Music Stylistics*, *Jazz Theory and Practice*, *History of Jazz Music*, *Transcription Practice*, etc.; can be useful for musicians preparing for concert performances.

Implementation of Scientific Results. The research results have been presented at national and international scientific events, approved through presentations at 5 scientific conferences, and reflected in 5 published articles. The main findings of the theoretical research are embodied in the practical component of the doctoral thesis, through three recitals performed at the Academy of Music, Theatre and Fine Arts (AMTAP) and in a series of concerts with various jazz groups on prestigious stages within the republic. Furthermore, the research results have been implemented through the author's teaching activities, as an assistant lecturer at AMTAP, teaching the courses *Principal Study (Jazz Double Bass)* and *Jazz Theory and Practice*.

SOCICAN IGOR

**TEHNICI ȘI PROCEDEE DE INTERPRETARE
LA CONTRABAS ÎN PRACTICA JAZZISTICĂ
(ANII 1920-PREZENT)**

SPECIALITATEA 653.01 MUZICOLOGIE (CREAȚIE)

Doctorat profesional

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