

Recentemente la casa editrice Bèrben di Ancona ha pubblicato *Basso elettrico, contrabbasso e tuba nell'accompagnamento musicale*, un interessante metodo per bassi, integrato da cd audio, scritto da Fiorenzo Bernasconi. Il volume è reperibile nei negozi di strumenti musicali oppure può essere ordinato direttamente all'editore ([www.berben.it](http://www.berben.it) 071-204428). Cosa rarissima per un libro italiano, è stato già tradotto in inglese. Ecco una recensione del Dr Richard Schwartz, professore di musica e coordinatore di teoria musicale alla Virginia State University di Petersburg (USA) che ha curato la revisione del testo.

Newly published and translated into English, *Playing the Basses! A Method to Accompany Easily with Electric Bass, Double Bass, and Tuba*, is a masterful text written in a manner not so often found in other methods. It is scholarly, technically accurate, theoretically sound, but it is also written from a refreshing common sense viewpoint seldom seen in so many other works. It begins with a short discussion of the many bass instruments and their construction, and even has some information and photographs of the Washtub Bass. After discussing the theoretical basics of intervals, the book immediately becomes the practical guide that is so evident throughout by showing the bass player the importance of playing "just a few notes, but harmonically correct," In other words, setting a harmonic foundation for the rest of the players in an ensemble is the most important thing any bass player can do, and this work proceeds to teach the student exactly how to do that. Bernasconi also teaches the importance of good intonation, rhythm, and being able to introduce interesting melodic patterns into the solid harmonic foundation taught earlier. The work emphasizes the importance of listening to the other players and being the central hub around which all of the players can depend. The work provides a CD with musical examples and also a composition written especially for the method: Tuba, Tabu by Vito Maniscalco and Fiorenzo Bernasconi. The work ends with a summary of Tuba Fingerings, Note Placement on the Upper Part of the Double Bass Neck, Major Scales, Key Signatures, and Commonly Used Popular Chord Symbols. This method is a gem, one that has been needed for a long time. Bernasconi has masterfully succeeded in all respects. Bravo Fiorenzo Bernasconi!