

Chapter 1 : What is Jazz? | National Museum of American History

Jazz is in the final analysis rhythmic music and it is the responsibility of the serious artist to do research into this mysterious and powerful universal force. Itinerary OCTOBER ITINERARY.

Beyond the actual notes played melody and possibly harmony depending upon the music there are two aspects that immediately affect any listener. This is especially true in an improvised art such as jazz where the composition is secondary to the performance itself. It is also true that these two elements are central to discerning the style and musical personality of the artist. In jazz, if we were to give five saxophonists the same notes to play in the same tempo and context, why would we immediately know that player one was Sonny Rollins while the other was for example Wayne Shorter? The first impression that affects the listener is the sound emanating from the instrument. This is why instrumentalists in any serious music spend so much time learning to control tone quality and sound. In the final result it is the voice of the performer through an instrument that is being heard. The manner in which the player rhythmically phrases is to an even larger degree more revealing than the actual melodic and harmonic content. It conveys a truly physical impression to the listener which is difficult to describe in words. There are improvised traditions outside of jazz which have existed for centuries, one of the most prominent being Indian classical music. The idea of taking a melody and spontaneously creating variations within a certain rhythmical context is hardly new. One factor that separates jazz from other improvised idioms would seem to be the harmonic implications, stemming from the Western classical tradition. But as we know there are styles of jazz where harmony is either not employed or minimized to such a degree as to not be relevant. So it seems that what really distinguishes improvised traditions worldwide is the specific rhythmical context. And jazz certainly has a unique character in that respect. He points out that this marking off of the first downbeat is for obvious reasons when the music serves the purpose of dance or marching. What is essential for every jazz player to realize in their playing is how pitches are linked together in a line with some sense of a rhythmical momentum. This momentum has ramifications about it, whether it is cast in a forward, aggressive manner or a relaxed, laid back sense. Of course pop music in the last part of the 20th century also placed great emphasis on a groove, but that is a direct outgrowth of dance music and the purpose that any dance music serves, whether it be from the fifteenth or twenty-first century, be it a mazurka or an African tribal ceremonial dance. Eighth notes are the main denomination of jazz time, much like the penny is to the American dollar. Although one may not play only eighth notes, they still serve as the underpinning of jazz time, similar to what the clave beat is in Afro Cuban music, meaning if not necessarily stated it is implied. A note here on terminology: For the purposes here the distinctions are not important. In short, when a jazz musician sees eighth notes written on a page, s he immediately plays the rhythm either like a dotted eighth followed by a sixteenth or the above described triplet. In order to master the subtleties of playing convincing and swinging eighth notes it is necessary to understand various aspects that play a role in their execution. It is important to remember that though there are technical variables which are peculiar to each instrument in the actual playing of eighth notes, the effect is still the same. No matter what rhythms are employed, be they eighths, sixteenths or whatever, it is the way these rhythms are played which determine the ambiance or feel of the music. I would venture to say that the emotional aspect of the music is greatly affected by how rhythm is played, maybe more so than what the rhythms themselves are made up of. What is swinging or not is to some extent a matter of taste and acclimation. That which swings to the novice versus the educated listener may be entirely different, but even among so-called experts, the feeling of swing is so personal and subjective as to seem to be beyond discussion though there is indeed much intense discussion about what does or does not swing. However, I think we could generalize that a feeling of swing has a drive or momentum in balance with a feeling of relaxation and effortlessness. Note some words of caution when attempting to describe rhythm in words. Unlike harmony and melody which can be clearly seen on the page making it available to be dissected and analyzed in very specific terms, describing a rhythmic feel, no matter whether it be jazz or Brazilian or whatever is from the start very difficult. Though we can describe rhythms themselves with technical terms, the effect or what I call time feel is basically beyond words. However we can describe

the elements which determine this feel. Phrasing This expression is very commonly used as a general way to describe how rhythms are played. But in my opinion it is too general a word. But we can divide phrasing into its specifics. But besides other musical terms such as tenuto, slur, accent, etc. In jazz, it is very much this middle area of articulation which is crucial to the feel. Another way to conceptualize articulation is as degrees of intensity in the attack of a note from light to hard, aggressive to gentle and so on. Another consideration is that certain styles of jazz might invoke one form of articulation as more favorable and therefore prevalent for that particular idiom. As a generalization we could say that the vast majority of articulations heard in jazz fall somewhere between staccato and legato with an incredibly vast palette of variety. The use of an accent translates to a louder note which in turn obviously means what came before and after appears softer. The softest articulated note in jazz is termed interchangeably a ghost, swallowed or muffled tone. In jazz of course, both the articulations and accents are spontaneous and therefore open to much variability. For the sake of explanation, recall that two eighth notes in jazz can be more easily described as a dotted eighth followed by a sixteenth or a triplet with the middle beat left out EXAMPLE 1. With this in mind, the length of the dotted sixteenth or first two parts of the triplet or the first eighth note, depending upon how one conceptualizes it, can be varied mathematically and microscopically to reflect a whole palette of proportions between the two divisions of the beat. Some musicians have a long duration of the downbeat than others, for example the ride beat cymbal pattern of drummer Elvin Jones. On the other hand, the great Tony Williams had an almost opposite proportion in his ride beat, all depending upon tempo and other factors of course. Each artist brings his own way of feeling this division to the music. This variable has a large effect upon beat placement, discussed below. Totally dependent upon the characteristics of an instrument in combination with the personality and control of the player, it is through the use of nuance that the emotion of a line is felt, both rhythmically and melodically. This is the equivalent to how an actor uses his voice to express sadness or happiness inflecting the same words by tone and nuance. This is speech brought to music, pure and simple. Some common devices, again dependent upon the instrument are vibrato, smears, portamento, grace notes, bent tones, vocalizations, etc. Every great individualist has his own set of nuances which are completely personal and become a sort of trademark. If you think of for example just the way pianists like Herbie Hancock, Keith Jarrett and Chick Corea play grace notes, the variety and uniqueness is astounding. A most basic against the time rhythm is three against two quarter note triplets and then even further divisions of that. But there are multiple choices available and one can listen to the incredibly sophisticated rhythmic cycles of South Indian music for these and other advanced techniques. Wayne Shorter with Miles Davis in the mid 60s demonstrated this quite a bit while in that same band Herbie Hancock and Tony Williams played fantastic subdivided rhythmic cycles. Saxophonist Steve Coleman and bassist Dave Holland have delved deeply into this area in recent times. This means that for small episodic passages the improviser creates a sense of being out of time without an obvious reference point. Usually these are fast noted passages and wild sounding in texture, but the effect is of the improviser freeing himself from the ongoing pulse like a bird in flight, quickly returning with a vengeance to earth, or in other words completely swinging in time. The ability to do this gracefully is one of the highest forms of time playing in my opinion. To be free but to know where you are at the same time is magical. It is the equivalent of playing truly chromatically, meaning in another key but with an underlying reference to the home key center. Achieving Rhythmic Freedom Practicing rhythmical concepts in a disciplined orderly fashion is difficult compared to harmony, instrumental technique, arranging, etc. But the reality is that for non-drummers, practicing the concepts I have described is quite ambiguous, so a certain amount of creativity and imagination is called for. Listening Because of its inherent ambiguity, after the basics of coordinating rhythmical movement in pulse, further development is more of a conceptual challenge rather than only technical. If a musician can learn to hear a certain way, noticing what I have described and more, there is an increased likelihood that these concepts will have a chance to register in the mind, body and ear. Therefore the first thing to do is to learn to listen not only to the main soloist or prominent activity going on, but concentrate upon the entire rhythmic flow occurring in the band. Metronome It goes without saying that at some stage of development, the earlier the better, everyone must practice scales, arpeggios, lines, patterns and so on with the metronome executing the material accurately in time. After doing that reasonably well at

tempos ranging from slow to very fast, I urge the student to use the metronome more creatively in different parts of the bar, for example only the fourth beat, or only the upbeat of three, or the upbeat of one, etc. The idea is that a musician can get very loose and confident in relations to feeling all four beats without being tied down to one, two, three, four. Great drummers are not always going to be that obvious when they are playing at the height of their creative game. I remember the wonderful drummer Pete La Rocca, who was my very first mentor back in saying that for him every beat was a one. In any case every musician should get friendly with the metronome. Once this is accomplished it can be put away forever at least in this regimented and rigid aspect.

Beat Placement After a certain degree of accuracy of pulse is established I urge the student to purposely try to play ahead and behind the beat. Using a playalong record can help since whatever the rhythm section feels like, at the least it remains in the same place time after time, so you can use this as a sort of barometer to play with in order to habitualize the sensation. This is really more of a physical exercise than just musical. One must feel the beat as a rubber band—expanding and contracting at will, but never so far as to drag or rush the beat!!

Transcription I have written a great deal over the years on this all important method of learning the thought patterns as they pertain to notes and harmonies the Complete Guide to Transcription video available through Caris Music Services. But even more so in the area of nuance and time feel, there is no better method for understanding what is involved than to be able to imitate a model who does it expertly.

Be a Drummer Any serious musician knows that understanding and at least having a minimal amount of execution concerning the piano is mandatory for musical excellence. In the area of rhythmic feel it is the same for learning drums. All musicians should feel what it is like to account for every beat over the course of an entire performance. But even a casual familiarity with the drums will be revelatory. They are always the loosest of musicians with a sense of tradition which rivals pianists. After all, drummers and drums are universal since the beginning of time. Even if it means just getting a pencil and playing on the table with records, this is a start. Furthermore, I urge everyone to work out with a real drummer in a duo setting. Try to make playing with a drummer a weekly activity. The two musicians should be specific as to what they want to accomplish. For example, today they may work on one of them playing over the time with the other being very accurate stating the form of the tune. Then listen back and try to understand anything that happened which was unclear.

Other Rhythmically Based Musics It goes without saying that any serious musician would be interested in other musical traditions which are heavily rhythmic. Some suggestions are the aforementioned Indian classical music, Afro Cuban, African and the Balkan traditions.

Chapter 2 : BBC Bitesize - GCSE Music - Tempo, metre and rhythm - Revision 5

- Syncopation - Polymetric grouping - Secondary Rag (used for ragtime) - Stressed assonance (used in rap) - Denoted the articulation of two measures of triple meter as if they were three measures of duple meter, a rhythmic device much used in cadential progressions.

AABA - The most common popular song form. See also groove and club jazz. A version recorded on a different day is not an alternate take. Arrangements may be as minimal as a bass line or as complex as a full orchestral score. An arranger may take such great liberties with the original piece that it becomes a new composition

A grouping of beats, that establishes the meter of a piece of music See also locked hands. First heard in the late s, but popular throughout the s

Top C call-and-response - An antiphonal pattern common to jazz and all African American folk music, with a "call" played by a soloist and "answered" by the ensemble

Chicago style jazz - A style of small band jazz popular in Chicago in the s and s that derived from New Orleans style, but emphasized greater solo space, fixed ensembles, and a more prominent role for the rhythm section See popular song forms

The air is inhaled through the nose simultaneously while the mouth continues to produce musical sounds. A short coda is called a tag See also West Coast jazz. A 19th century Cuban dance derived from European contredances; a musical form usually played by a charanga

Latin Dixieland - Also "Dixie. This is a common rhythm device in ballad playing

Top E EAI - Electroacoustic improvisation; a term that may be used to include such styles and processes also known as "reductionist," "Onkyo," "minimal," and "lowercase" improvised music

F fake - To play without written music A form of rhythm organization in which all four beats are relatively equal. Four-beat was especially common in the swing era and afterwards, but was also found in earlier jazz

Top G ghost note - A note that is fingered on a wind instrument but blown so lightly as to be inaudible; on a musical transcription, a note that may or may not be in the original

Top H half-time - A rhythmic device in which the melody continues at a fixed tempo while the accompanying instruments double the tempo

Chapter 3 : Rhythm - Definition and Examples of Rhythm

Jazz Styles Final. STUDY. PLAY. Mastered the rhythmic devices necessary to swing. John Coltrane. among the ten most important figures in jazz history. Had.

The "dah" anticipates, or leads into, the "DUM. It may be occasionally accented for phrasing or dynamic purposes. The first note of each pair is often understood to be twice as long as the second, implying a triplet feel, but in practice the ratio is less definitive and is often much more subtle. During the early development of swing music, the bass was often played with lead-in main-note couplets, often with a percussive sound. Later, the lead-in note was dropped but incorporated into the physical rhythm of the bass player to help keep the beat "solid. The piano was played with a variety of devices for swing. Chord patterns played in the rhythm of a dotted-eighth sixteenth couplet were characteristic of boogie-woogie playing sometimes also used in boogie-woogie horn section playing. The "swing bass" left hand, used by James P. Johnson, Fats Waller, and Earl Hines, used a bass note on the first and third beats, followed by a mid-range chord to emphasize the second and fourth beats. The lead-in beats were not audible, but expressed in the motion of the left arm. Swing bass piano also put the first and third beats a role anticipatory to the emphasized second and fourth beats in two-beat figures. It was soon found that the high-hat cymbal could add a new dimension to the swing expressed by the drum kit when played in a two-beat "ti-tshhh-SH" figure, with the "ti" the lead-in to the "tshhh" on the first and third beats, and the "SH" the emphasized second and fourth beats. With that high-hat figure, the drummer expressed three elements of swing: Early examples of that high-hat figure were recorded by the drummer Chick Webb. The changed role of the drum kit away from the heavier style of the earlier drumming placed more emphasis on the role of the bass in holding the rhythm. One of the characteristic horn section sounds of swing jazz was a section chord played with a strong attack, a slight fade, and a quick accent at the end, expressing the rhythmic pulse between beats. That device was used interchangeably or in combination with a slight downward slur between the beginning and the end of the note. Straight eighth notes were commonly used in solos, with dynamics and articulation used to express phrasing and swing. Phrasing dynamics built swing across two or four measures or, in the innovative style of tenor saxophonist Lester Young, across odd sequences of measures, sometimes starting or stopping without regard to place in the measure. Bud Powell and other piano players influenced by him mostly did away with left-hand rhythmic figures, replacing them with chords. The ride cymbal played in a "ting-ti-ting" pattern took the role of the high-hat, the snare drum was mainly used for lead-in accents, and the bass drum was mainly used for occasional "bombs. Drummer Max Roach emphasized the importance of the lead-in, audible or not, in "protecting the beat. The groundbreakers of bebop had come of age as musicians with swing and, while breaking the barriers of the swing era, still reflected their swing heritage. Various rhythmic swing approximations:

Chapter 4 : Jazz Glossary: Archives

In music, the term swing has two main uses. Colloquially, it is used to describe the sense of propulsive rhythmic "feel" or "groove" created by the musical interaction between the performers, especially when the music creates a "visceral response" such as feet-tapping or head-nodding (see pulse).

Jazz improvisation Although jazz is considered difficult to define, in part because it contains many subgenres, improvisation is one of its key elements. These work songs were commonly structured around a repetitive call-and-response pattern, but early blues was also improvisational. Classical music performance is evaluated more by its fidelity to the musical score, with less attention given to interpretation, ornamentation, and accompaniment. In contrast, jazz is often characterized by the product of interaction and collaboration, placing less value on the contribution of the composer, if there is one, and more on the performer. New Orleans jazz, performers took turns playing melodies and improvising countermelodies. Soloists improvised within these arrangements. In the bebop era of the s, big bands gave way to small groups and minimal arrangements in which the melody was stated briefly at the beginning and most of the song was improvised. Modal jazz abandoned chord progressions to allow musicians to improvise even more. In many forms of jazz, a soloist is supported by a rhythm section of one or more chordal instruments piano, guitar, double bass, and drums. The rhythm section plays chords and rhythms that outline the song structure and complement the soloist. Tradition and race[edit] Since the emergence of bebop, forms of jazz that are commercially oriented or influenced by popular music have been criticized. According to Bruce Johnson, there has always been a "tension between jazz as a commercial music and an art form". An alternative view is that jazz can absorb and transform diverse musical styles. For others, jazz is a reminder of "an oppressive and racist society and restrictions on their artistic visions". Papa Jack Laine, who ran the Reliance band in New Orleans in the s, was called "the father of white jazz". Others from Chicago such as Benny Goodman and Gene Krupa became leading members of swing during the s. These musicians helped change attitudes toward race in the U. Betty Carter was known for her improvisational style and scatting. Female jazz performers and composers have contributed throughout jazz history. Women began playing instruments in jazz in the early s, drawing particular recognition on piano. Women were members of the big bands of Woody Herman and Gerald Wilson. From the s onwards many women jazz instrumentalists became prominent, some sustaining lengthy careers. Over the decades, some of the most distinctive improvisers, composers and bandleaders in jazz have been women. Kemble from a century later In the late 18th-century painting *The Old Plantation*, African-Americans dance to banjo and percussion. By the 18th century, slaves gathered socially at a special market, in an area which later became known as Congo Square, famous for its African dances. Robert Palmer said of percussive slave music: As late as, a traveler in North Carolina saw dancers dressed in costumes that included horned headdresses and cow tails and heard music provided by a sheepskin-covered "gumbo box", apparently a frame drum; triangles and jawbones furnished the auxiliary percussion. There are quite a few [accounts] from the southeastern states and Louisiana dating from the period " Some of the earliest [Mississippi] Delta settlers came from the vicinity of New Orleans, where drumming was never actively discouraged for very long and homemade drums were used to accompany public dancing until the outbreak of the Civil War. However, as Gerhard Kubik points out, whereas the spirituals are homophonic, rural blues and early jazz "was largely based on concepts of heterophony. In turn, European-American minstrel show performers in blackface popularized the music internationally, combining syncopation with European harmonic accompaniment. In the mids the white New Orleans composer Louis Moreau Gottschalk adapted slave rhythms and melodies from Cuba and other Caribbean islands into piano salon music. African rhythmic retention[edit] See also: Traditional sub-Saharan African harmony The " Black Codes " outlawed drumming by slaves, which meant that African drumming traditions were not preserved in North America, unlike in Cuba, Haiti, and elsewhere in the Caribbean. African-based rhythmic patterns were retained in the United States in large part through "body rhythms" such as stomping, clapping, and patting juba dancing. Tresillo is the most basic and most prevalent duple-pulse rhythmic cell in sub-Saharan African music traditions and the music of the African Diaspora.

Chapter 5 : The African Origins of Jazz Â« JazzEd Magazine

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Types of Rhythm English poetry makes use of five important rhythms. Each unit of these types is called foot. Here are the five types of rhythm: It consists of two syllables, the first of which is not stressed, while the second syllable is stressed. It has two syllables, the first of which is strongly stressed, while the second syllable is unstressed, as given below: They have three syllables; where the first two syllables are not stressed, and the last syllable is stressed. If I take, my life is at stake, I know though. Bill acts brilliantly, hence he wants to stay at Holly With us they will see they do not need Never stop doing best till you reach the top if you want to find hope. A mouse is hiding in their house. The goat is eating in the boat. She made a star on her car. This rat is fat. Nina liked the ball in a mall. How do you pray looking at the tray? Examples of Rhythm in Literature Example 1: In the above lines the stressed syllables are expressed in bold. Stressed pattern is shown in capitals. Prithree why so pale? Here, the stressed or accented syllables of trochaic pattern are shown in bold-face type. This poem gives a strong rhythmical effect. Trochees are perfectly used in this poem by William Blake. Will There Really Be a Morning? Is there such a thing as day? Could I see it from the mountains If I were as tall as they? Has it feet like water-lilies? Has it feathers like a bird? Is it brought from famous countries. The poet has used trochees, giving a strong rhythm to the poem. Notice in this first stanza , the accented syllables are emphasized. Roethke has used three iambs, or three beats per line, giving the poem regular rhythmic flow. By the North Sea By A. It adds to the rhythm, yet it carries a subdued effect. That courage like a rock, which she Has no more need of, and I have. This rhythm is catchy because the poet first sets the rhythm, and then breaks it in the last few syllables. It makes the reading smooth and melodious. Function of Rhythm Rhythm in writing acts as beat does in music. The use of rhythm in poetry arises from the need to express some words more strongly than others. They might be stressed for a longer period of time. Hence, the repeated use of rhythmical patterns of such accent produces rhythmical effect, which sounds pleasant to the mind as well as to the soul. In speech, rhythm is used unconsciously to create identifiable patterns. Moreover, rhythm captivates the audience and readers alike by giving musical effect to a speech or a literary piece.

Chapter 6 : Improvisation Using Rhythmic Devices - jazz improv

Rhythm is a literary device that demonstrates the long and short patterns through stressed and unstressed syllables, particularly in verse form. Types of Rhythm English poetry makes use of five important rhythms.

Chapter 7 : Swing (jazz performance style) - Wikipedia

To begin your studies of jazz rhythms, you learn and apply essential jazz rhythms to comping situations. As guitarists spend the vast majority of their time comping in jazz combos, behind the melody and other soloists, having a strong rhythmic approach is essential.

Chapter 8 : What are some of the most common rhythmic devices used in jazz? | Yahoo Answers

Rhythmic phenomenon associated with jazz, is evidence of the syncopated, polyrhythmic nature of jazz. Melody The result of an organization of notes that move by varying distances - by step and leap - either ascending or descending, to form a musical statement.

Chapter 9 : Jazz Rhythm | David Liebman

DOWNLOAD PDF RHYTHMIC DEVICES IMPORTANT TO JAZZ

Jazz rhythms can range from simple to extremely complex. However, underlying even the most complex rhythms performed by each individual musician in a jazz group is an underlying pulse (the beat) - that which makes the listener able to tap his/her foot with the music 8.