AN APPROACH TO PHRASE RHYTHM IN JAZZ

Stefan Love

ABSTRACT

In jazz improvisation, the meter of the original theme is strictly preserved, and the middleground harmonies are maintained, while the original melody is varied freely, especially with respect to its grouping structure—where phrases begin and end. This poses problems for theories of phrase rhythm that rely on a tonal definition of the phrase. In this paper, I propose a new approach to jazz phrase rhythm. First, I divide a melody into segments on the basis of four criteria. Then I classify each segment on the basis of its relationship to the meter and to surrounding segments. The result is a hierarchy of metrically defined phrases. Phrase rhythm consonance and dissonance are the alignment or misalignment of phrases with the meter. Skilled soloists manipulate phrase rhythm as they would any other element of a solo. I conclude with an ambiguous example, to demonstrate how phrase-rhythm analysis can present competing interpretations of the same passage.

FULL TEXT:

PDF

DOI: http://dx.doi.org/10.14713/jjs.v8i1.35

REFBACKS

There are currently no refbacks.

Descrição: David Liebman - A Chromatic approach to Jazz Harmony and Mel.pdf. Rhythm in Jazz. Descripción: Great thesis to learn Rhythm in Jazz. Jazz Guitar Rhythm Chops. jazz guitar musicFull description. 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. If you ask someone what comprises a good rhythmic feel and they say "phrasing", they haven’t really said anything. It’s like asking what do you eat for dinner and the reply is food!! But we can divide phrasing into its specifics. 1 – Articulation Put simply this means the way a note is attacked, either at its onset where it is most obvious or more subtly the way notes are connected together in an ongoing line. Jazz Phrasing: A Workshop for Jazz Vocalists. New York: Second Floor Music, 2004. . 26 11.  Jazz Vocal Techniques: An Instrumental Approach to Jazz Singing. 3rd. Los Angeles: JazzMedia Press, 2000. . Stoloff uses interesting rhythms in the theme and variation exercises and, to get the full benefit of these, one needs to pay close attention to his syncopations and stressed notes. He moves into modal jazz ii-V patterns and melodic embellishments, and includes extended arpeggio exercises around the circle of fifths, as well as altered scales for practice in hearing flat-and sharp-ninths. From phrase to phrase, from chorus to chorus, from solo to solo, the jazz improviser chooses from among many. Approaches to Building a Jazz Vocabulary p.2. processes, techniques and ideas to get the job done. What I have for you today are certainly not the only techniques, but they are some good ones, and they may give you some ideas for building your own vocabulary, and helping your students build theirs. Assuming that the bass player in the rhythm section is playing the roots of the chords, the notes that most clearly delineate the harmonies are the thirds and sevenths of the chords. These are the notes that tell us the quality of the chord. The third tells us major or minor, and the seventh tells us tonic (major seventh) or dominant (lowered seventh).