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ASPECTS OF JAZZ RHYTHM

Aspects rythmiques du jazz

Der Jazzrhythmus

Rhythm is arguably the most important element in jazz music, and a good sense of rhythm is one of the jazz musician's most valuable assets.

On peut dire que le rythme est l'élément le plus important de la musique de jazz, et un bon sens du rythme est l'une des qualités principales du musicien de jazz.

Der Rhythmus ist wohl das wichtigste Kennzeichen des Jazz, und ein gutes Rhythmusgefühl gehört mit zu dem wertvollsten Kapital eines Jazzmusikers.

Swing quavers ▪ *Faire swinguer les croches* ▪ Swingende Achtel

Lengthen the first and shorten the second of each pair of notes.

Dans chaque paire de notes, allongez la première et raccourcissez la seconde.

Die erste Note jeder Achtelgruppe wird verlängert, die zweite verkürzt.

a) Try clapping the rhythm before playing

The image shows two musical staves. The first staff is in 4/4 time and shows a sequence of eighth notes with a '3' above the first note of each pair, indicating a triplet feel. The second staff is in 12/8 time and shows the same sequence of eighth notes, also with a '3' above the first note of each pair. The text 'or ou oder' is written to the left of the 12/8 staff.

b) Always use soft-tonguing where no slurs or accents are marked

a) *Essayez de frapper le rythme des mains avant de le jouer*

b) *Pas de coup de langue marqué saufs'il y a une liaison ou un accent*

a) Vor dem Spielen den Rhythmus klatschen

b) Immer mit weichem Zungenstoß spielen, wenn weder legato noch Akzente vorgeschrieben sind.

The image shows a musical staff in 4/4 time with a large '1' at the beginning. The staff contains a sequence of eighth notes. A checkmark symbol (✓) is placed above the first note of the second pair, indicating soft-tonguing.

N.B.

All quavers in jazz (unless in a rock or latin context, or otherwise indicated) are played in swing time.

Dans le jazz, les croches se jouent toujours avec le rythme du swing (sauf dans la musique de rock et latine, ou lorsque le contraire est indiqué)

Alle Achtel werden im Jazz swingend gespielt (außer beim Rock und bei Lateinamerikanischer Musik und wenn es anders vorgeschrieben ist).

Anticipation ▪ *Anticiper* ▪ **Antizipation**

Bringing forward the main beats in the bar by a quaver.

Jouer les temps forts de la mesure une croche en avance.

Die starken Taktschläge werden um ein Achtel vorweggenommen (antizipiert).

Anticipated 1st beat · *1er temps anticipé* · Die antizipierte Eins

9

* It is stylistically correct to accent off-beats in jazz music.

Dans le jazz, il est correct d'accentuer les temps faibles.

Es ist im Jazz stilistisch richtig, die schwachen Zählzeiten zu betonen.

4/4/2007

10

11

12

13

14

15

Anticipated 2nd beat · 2ème temps anticipé · Die antizipierte Zwei

16

1 + 2 3 4 1 2 3 4

17

sim.

18

sim.

19

20

21

22

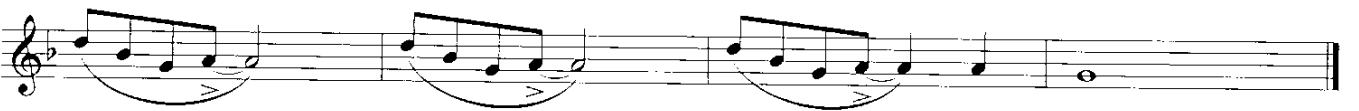
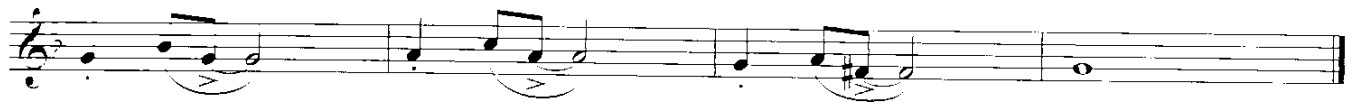
Anticipated 3rd beat · 3ème temps anticipé · Die antizipierte Drei

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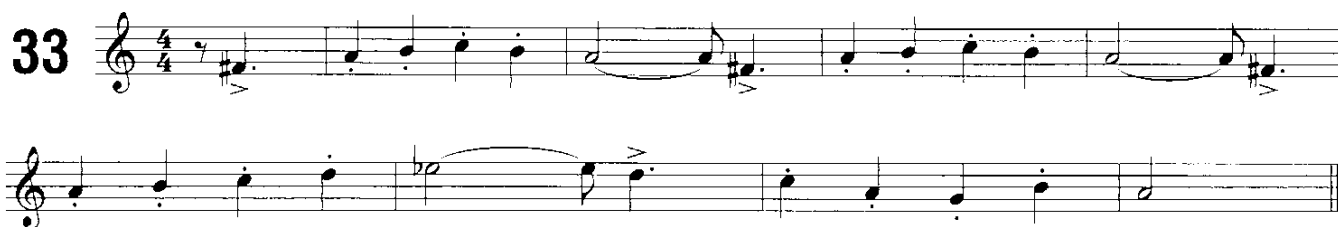
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Anticipated 4th beat • 4ème temps anticipé • Die antizipierte Vier



33 

34 

35 

Syncopation ▪ *Les syncopes* ▪ Synkopierung

Off-beat crotchets

Noires commençant sur le temps faible

Viertelnoten auf unbetonter Zählzeit


36 

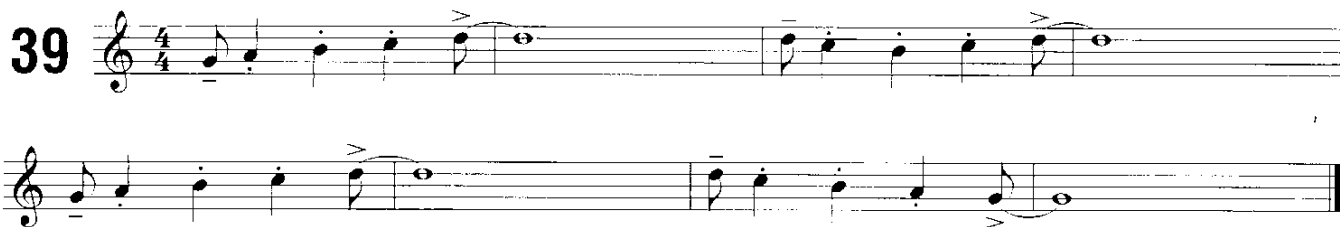
* Off-beat crotchets are generally played short in jazz music.

En général dans la musique de jazz on écoute les noires sur les temps faibles.

Es ist im Jazz üblich, die unbetonten Viertelnoten (off-beats) kurz zu spielen.

37 

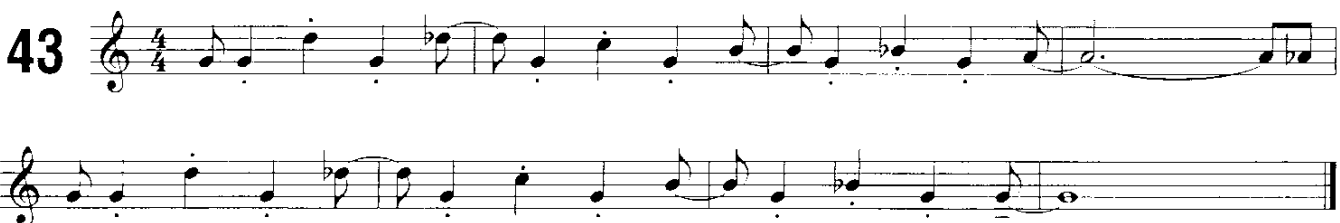
38 

39 

40 *Jazz waltz* 

41 

42 

43 

2 * MELODIC JAZZ STUDIES

Etudes mélodiques de jazz
Melodische Jazz-Etüden

44 Easy swing feel ♩ = 120

Am Dm7 E7 Am

Am Dm7 E7 Am

mf

45 Steady ♩ = 116

Am Dm7 Am E7 Am Dm7 Am E7 Am Dm7

Am E7 Am Dm7 Am E7

Am Dm7 Am E7 Am E7 Am

mp

46 Bright bounce tempo ♩ = 144

Am Dm7 E7 Am Dm7 E7

Am Dm7 E7 Am

f

* After working through Part 3 of the book, the chord symbols may be used as a guide to improvisation.

Après avoir bien travaillé la troisième partie de ce livre, les chiffres d'accords peuvent servir de guides à l'improvisation.

Hat man sich durch den dritten Teil des Buches durchgearbeitet, können die Akkordsymbole als Leitfaden für Improvisationen benutzt werden.

Moderate swing tempo ♩ = 152

47

Am Dm7 E7 Am

f

E7 Am

Dm7 E7 Am

E7 Am

Bright ♩ = 168

48

no chord Gm Dm Gm

mf

A7 Gm Dm Dm7

A7 Gm Dm Gm

A7 no chord Gm Dm A7 Dm

Moderate waltz tempo ♩ = 152

49

Gm7 *sim.*

mf

Cm7 Gm7

D7 C7 Gm7

Bright swing feel ♩ = 160

50

Gm D7 Gm D7 Gm D7 Gm D7 Gm D7 Gm D7 Gm D7 Gm D7

mf

Steady ♩ = 120

51

Am7 Dm7 Am7 E7 D7 Am7

mf

Moving along ♩ = 168

52

C Dm7 G7 C A Dm G7 C Dm7 G7 C F7 G7 C

mf

Light jazz waltz tempo ♩ = 152

53 *mf*

Chords: G, D7, E⁷, G, C, G, D7, G, E⁷, G, C, G, D7, G

Relaxed swing feel ♩ = 120

54 *f* (2.p)

Chords: Gm, D7, Gm, D7, Gm, D7, Gm, D7, Cm, Gm, Cm, Gm, D7, Gm, A7, D7

Fine

cresc. *f*

D.S. al Fine

Fast! ♩ = 184

55 *mf*

Chords: D6, A7, D6, A7, D6, A7, D6

f

D.S. al poi al Coda

CODA

Lazy 5-in-a-bar feel ♩ = 138

56

Am
mp

F7 Am sim. Dm

Am E7 Dm Bb7

Am E7 Am Em

Dm Am E7 Am

Fast ♩ = 184

57

Cm7 Fm7 G7 Cm7

mf

Fm7 Cm7 G7 Fm7

Bb7 Gm7 Cm7 F7

Bb F7 Bb

CODA
G7 Cm

D.S. al fine poi al Coda

58 **Relaxed tempo** ♩ = 132

f (2. *p*)

Dm7 G7 C A7 Dm7 C6

Dm7 G7 C A7 Dm7 G7 C6 *Fine*

Am7 Dm7 E7 Am7 Am6

Dm7 A7 Dm7 G7 *D.C. al Fine*

59 **Steady swing feel** ♩ = 144

mf

C7 F7 B7 E7 A7

D7 A7 A7 C7 F7 B7

E7 B7 A7 G7 C

Easy swing feel ♩ = 144

60

mf

sim.

Chord symbols: C, Dm7, Em7, F, Em7, Dm7, C, Dm7, G7, C, Dm7, Em7, Fm7, Em7, D7, G7, C, A-7, C.

Fast jump tempo ♩ = 200

61

p (2. *f*)

Fine

D.C. al Fine
D7

Chord symbols: Gm, Cm7, D7, Gm, Cm7, D7, Gm, Cm7, D7, Gm, Cm7, D7, Gm, Cm7, D7, Gm, F7, Bb, Cm7, F7, Bb, D7, Gm, D.C. al Fine D7.

62 **Slow** ♩ = 92

no chord Dm7 Gm7 Dm7

mf

Gm7 Dm7 A7 Dm7 *Fine*

Gm7 *3* *3* *3* *3* *3*

Fm7 *3* *3* G7 C7 A7 *D.S. al Fine*

63 **Brightly** ♩ = 152

G A \flat G A \flat

f

G A \flat D7 G C \sharp

no chord B \flat

Gm D7 *D.C. al poi al Coda*

CODA D7 G

3

IMPROVISATION AND BLUES

L'improvisation et le Blues

Improvisation und Blues

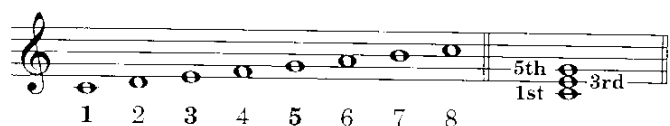
Improvisation is the art of spontaneous composition. In jazz it can either be totally free with no restrictions, or over a given chord sequence. The key element in good melodic improvisation is a strong sense of rhythm. By carefully studying Parts 1 and 2 of this book you will by now have developed a good 'feel' for jazz rhythm. This, combined with a firm knowledge of **chords**, will equip you to tackle your first jazz solos.

Chords

A **chord** is simply two or more notes played together. Common **chords** or **triads** are made up of the **first**, **third** and **fifth** notes of the scale. When played separately, the notes of a chord form an **arpeggio**.

eg. C major scale

C major chord



Chords are indicated by **chord symbols**, letter names placed above or below the staff denoting the chord required.

Chord symbols serve two basic purposes:

- To tell the accompanist what harmony to play.
- To provide the soloist with a harmonic structure on which he or she can improvise.

Some basic chord symbols explained:

The MAJOR chord



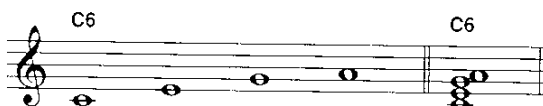
The MINOR chord



The MAJOR chord plus the *flattened seventh*



The MAJOR chord plus the *major sixth*



The MAJOR chord plus the *major seventh*

The MINOR chord plus the *flattened seventh*

The DIMINISHED chord (i.e. a chord made up of rising minor thirds)

The AUGMENTED chord – the major chord but with a *sharpened fifth* (or a chord made up of major thirds)

The Blues

The **Blues** is probably the most commonly used 'vehicle' in jazz. It usually takes the form of a 12-bar harmonic pattern and works equally well in a **swing** (♩ = ♩) or **rock** context.

In its simplest form a **twelve bar blues** follows this pattern:

Blues melodies can also be quite simple to allow maximum scope for improvisation. A short phrase repeated three times can work quite successfully:

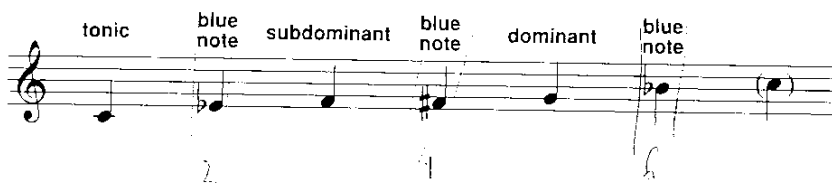
Basic blues

64

Try playing this blues round and round, improvising on the notes of the given chords.

The blues scale

As well as chords, another basis for improvisation is the **blues scale**. In its complete form it looks like this:



It is made up of the tonic (1st), sub-dominant (4th) and dominant (5th) plus three **blue notes** — the flattened 3rd, 5th and 7th of the major scale.

Where a **chord symbol** is shown, the player can improvise on the notes of the **blues scale** relating to that chord.

Try playing the *Basic blues* tune and in the rests, improvise your own solos based on the notes of the blues scale. When you have done this try and improvise a solo over the complete tune. It is a good idea to play along with another player so one can play the tune while the other improvises. This will ensure continuity in your music. Now try varying the speed. The Blues works well in both slow and fast tempos.

Remember — in order to play a good jazz solo, a strong sense of rhythm is essential. Make sure that you have worked thoroughly on parts 1 and 2 of this book in order to develop your 'feel' for jazz phrasing.

Riffs

A **riff** is a repeated phrase over which a jazz solo can be improvised.

Latin feel (straight quavers)



Try improvising using the notes given above over the **riff**. When you have got the feel of it, try it in different keys.

Here are two more **riffs** over which you can improvise. This time they are in **swing** time (i.e. $\overline{\underline{\cdot}} \cdot = \overline{\underline{\cdot}} \underline{\cdot}$).

Bright swing tempo



Slow blues

67

Musical notation for exercise 67, titled "Slow blues". It is in 4/4 time. The top staff contains a melodic line with a circled note in the first measure. The bottom staff contains a bass line with a consistent eighth-note pattern. Both staves end with repeat signs and double bar lines.

And finally a sequence using a jazz rock riff:

Steady rock tempo (straight quavers)

68

Musical notation for exercise 68, titled "Steady rock tempo (straight quavers)". It is in 4/4 time. The top staff contains a melodic line with chord symbols G7, C7, and G7 above it. The bottom staff contains a bass line with a consistent eighth-note pattern. The notation is split into two systems, each ending with repeat signs and double bar lines.