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## F O R E W O R D

Gil Goldstein can scare me. The very conscious, analytical, and mathematical approach to the musical materials which seems to dominate his thinking always arouses suspicion in my mind whenever I encounter it. When I then noticed that the seven digits in his phone number were the same forwards as backwards I thought I might have to send for the exorcist.

However, when one knows Gil and his music a bit better one realizes that he exercises great caution not to allow this brilliant side to corrupt his creative work. Like Schoenberg, Berg, and Webern who were great enough musicians and human beings to make music despite the twelve tone system, he uses his devices only as a challenge or springboard to stimulate him in his musical mental processes.

Talent is cheap and many talents treat themselves and music cheaply. The richest rewards go to the serious student of music whose commitment and dedication is unselfishly devoted to the search for the knowledge that can broaden his craft and offer even better solutions to deeper problems. The most thrilling adventure never ends for true talent. He will know how to select and utilize from this knowledge those things that will contribute to his unique requirements and the only worthwhile identity will begin to emerge.

Gil does a service here on a high level. The concepts he offers impose no style and thus, can be used and extended to enrich any musician's vocabulary.

The rest is up to you.

*Bill Evans*

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# I N T R O D U C T I O N

Jazz is best known as an improviser's art. Names from the past like Louis Armstrong, Charlie Parker, and John Coltrane (to name a few of the greatest) confirm that fact beyond a doubt. These individuals and others like them forged personal musical styles through improvisation. They expanded the vocabulary of music as a result of their efforts and left a valuable historical legacy in the form of recordings. And the improvisation continues today.

In many cases a jazz musician also finds the need to compose music – to express an inner musical image and to use it as a framework for improvisation. The music of Thelonious Monk, Charlie Mingus, and Duke Ellington exemplifies the variety and richness of music which has been created in this idiom. The extent to which the music is composed or improvised can range from a song form which invites improvisation to an orchestral score which requires a minimum of improvisation. It is partly this blend of improvisation and composition which makes jazz distinct. Jazz composition and improvisation proceed along in a tug of war fashion – giving to and taking from one another as they develop.

Chances are you have composed some music or plan to do so in the future. You have probably studied with some good teachers, read a little about music theory, and listened to and played a lot of music. You probably also own a copy of Bach's Inventions, a book of Bill Evans's transcriptions, and a theory book by either Piston or Hindemith. Am I close? Anyway, the point I am trying to make is that you might feel that you've reached a dead-end in your learning and creativity. If you do, this book is designed for you.

This is a book of musical possibilities. It's a collection of tried and tested ideas (by me) which are designed to open new areas in your musical consciousness and shake off the cobwebs in forgotten corners of your brain. It's for composers and improvisers who are interested in creating new music and are searching for the tools and knowledge to do so.

I have divided the book into three main sections: Melody, Rhythm, and Harmony. I have also included a short chapter on Tone Color. Each element has been separated to give the reader a feeling for the richness of each area independent of the others.

Each chapter begins with a look at the total possibilities for creating melody, rhythm, and harmony using the tempered scale and traditional rhythmic values. I have attempted to set forth descriptions of each area which are non-restrictive, practical, and capable of describing a variety of musical styles. We will observe the smallest units which act as building blocks in each area. Melody is understood as the succession of intervals, harmony as the stacking up of intervals, and rhythm as length of sounds and silences.

Each chapter is subdivided into smaller sections to examine specific details and organizational principles. Some of the topics may be familiar to you while others may not. Hopefully, each will be stimulating whether it is the section about the major scale or the section about the 12-interval series. Compositional and improvisational projects have been designed for each section to give you experience in working with those concepts.

Bear in mind that in music all these elements (melody, harmony, and rhythm) interact with one another to create a unified statement. In music, the whole exceeds the sum of its parts. Melody, rhythm, and harmony come together in a way which transcends the singular existence of any one component to create a musical identity. In the final section of this book we will look at the ways in which noted composers approach the task of combining the elements and discuss their processes of composition.

The goal of this book is to supply you with the tools and inspiration for creating your own compositions and improvisations. I have tried not to create a stylistic bias, but rather I've tried to show the musical elements in their purest form and suggest some of the ways in which they can be organized. It is my hope that each reader will use the ideas presented in this book in his or her own way.

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The materials, formats, and examples are starting points from which you can create your own music. You are expected to bring your intuition, musical loves, and experience to bear on each issue. I have presented no rules or final musical truths. Each musician must find his own. As you go through this book keep your ears open for new sounds, your mind open to new ideas, and your heart open to the music inside.

## P R E F A C E   T O   T H E   S E C O N D   E D I T I O N

Since it's first printing in 1981 I been fortunate to have many satisfying musical experiences and worked with hundreds of students. In light of that, I have added and changed some things within The Jazz Composer's Companion. But the basic message remains the same.

I still believe that it is helpful to study music as a kind of a science – where melodies, harmonies and rhythms can be apprehended in their purest forms. In this way, we can determine what artists before us and concurrent with us have done and this allows us to see more clearly what areas remain to be explored or re-explored.

The interviews which end this book are included because I feel that no matter how well the elements of music are grasped, there is another factor which is equal to or greater to the sum of these other factors and that is the element of humanity and alas, mystery; which transforms these elements into music and without which no music can exist.

How one absorbs musical information, allows it to germanite, and determines the time and processes to vitalize one's own musical visions are the real issues musicians must grapple with in order to arrive to the exalted level of a true musical artist. Let the journey continue...

## P R E F A C E   T O   T H E   T H I R D   E D I T I O N

I have expanded each chapter with significant new sections based on my experiences over the past 30 years since its first publication. This edition features new insights about composition from the most important jazz composers including, probably the most important jazz composer, Wayne Shorter, as well as new an updated interview with Pat Metheny, and a brand new entry by Esperanza Spalding. I wish to thank these musicians for generously contributing their time and ideas to make this most interesting dialogue about the process of music an ongoing discussion which continually refines its focus.

I have been lucky to be the recipient of so much inspiration and knowledge from the great musicians that I have been privileged to know and work with over the years. Sometimes the simplest truths seem to get lost in the torrent of information that seems to overwhelm us. It has been my goal to try to distill the simplest ideas that can be digested which then allows you to understand all musical expressions. My goal from the beginning was not to present a musical cookbook of recipes to try, but rather put the most basic tools in your hands, and leave room for you to combine the ingredients based on your knowledge of the musical materials, your research into what has come before, and your inner hearing and intuition which in the end is your most powerful guide.



# THE PITCH AXIS

Not every pitch in a melodic contour is equally important. Some pitches acquire greater importance due to their repetition, rhythmic stress, or location in the melody. They act as a frame of reference for the other pitches within the melody and because of this our ear is able to orient itself and appreciate the contour of a melody better. Without organizing pitches a melody can wander aimlessly and lack clear direction. These outstanding pitches form a melodic continuity which we will refer to as the pitch axis.\* The pitch axis represents the essence of a melody's motion. It is the backbone of melody and aids in making coherent and unified musical statements. By progressively eliminating the less important pitches, we can go further and further into exposing the backbone of a melody's design and direction. Taken to its extreme, we might be able to reduce a movement from a Mozart symphony (as some have done) to as few as three notes. As an example, observe Toots Thielemans' "Bluesette" in reduced form. We see that two pitch axes can be distilled from this melody. A full octave from "F" down an octave to "F" is traversed, forming the backbone of this melody. The pitch axis forms the skeletal structure upon which the other notes of the melody are hung, outlining and directing the motion as it unfolds.

## BLUESETTE *Words by Norman Gimbel, Music by Jean Thielemans*

The musical score for "Bluesette" is presented in four systems, each with two staves. The top staff of each system is labeled "Melody" and the bottom staff is labeled "Reduction". The music is in 3/4 time. The reduction shows a skeletal structure of notes that form the pitch axis, with some notes circled and some in parentheses to indicate their relationship to the axis.

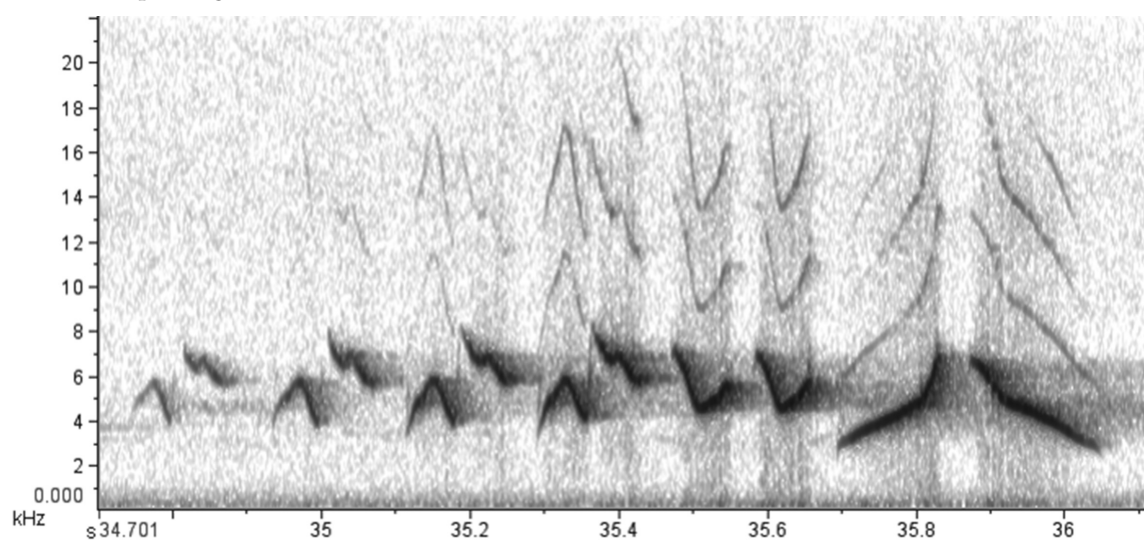
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\* The term pitch axis is my own invention. I developed it from the ideas of Heinrich Schenker who referred to the same phenomenon as the *Urlinie*. Others have called it a guide tone, step progression, and the structural background. The names are different, but the ideas are the same.

## BIRD SONG

The graph is a very squared off way to think of a melody, and we must remind ourselves that in most significant music, the lines don't exist exactly on the grid. An interesting visual image is what ornithologists call the spectrogram of a birdsong. Also many of us have grown accustomed to seeing various new music software programs that can read a melody and express it as a very rounded and flexible design within the confines of the graphic layout. Once an artist finds "the center" of the pitch and the time, he or she can swoop above and below the center for expressivity and added color. Without knowing the center, it can be just plain wrong. But other times it is an artistic and organic placement that creates some of the mystery and artistry that is Sarah Vaughan, Placido Domingo or Bobby McFerrin. Sometimes rhythms are not metronomic but delicately placed before or after the vertical grids, and this gives us the rhythmic identity of Charlie Parker, Bill Evans or Glenn Gould. As in the case of our first singers and melody writers, the birds, they found the inspiration to go off the strict grid in search of expression and a living quality.

Here is a spectrogram of the Chestnut-sided Warbler:



ML Audio 9759

Chestnut-sided Warbler (*Setophaga pensylvanica*)

Allen, Arthur A.

United States, New York, 24 June 1951

Macaulay Library, [www.macaulaylibrary.org](http://www.macaulaylibrary.org)

Cornell Lab of Ornithology

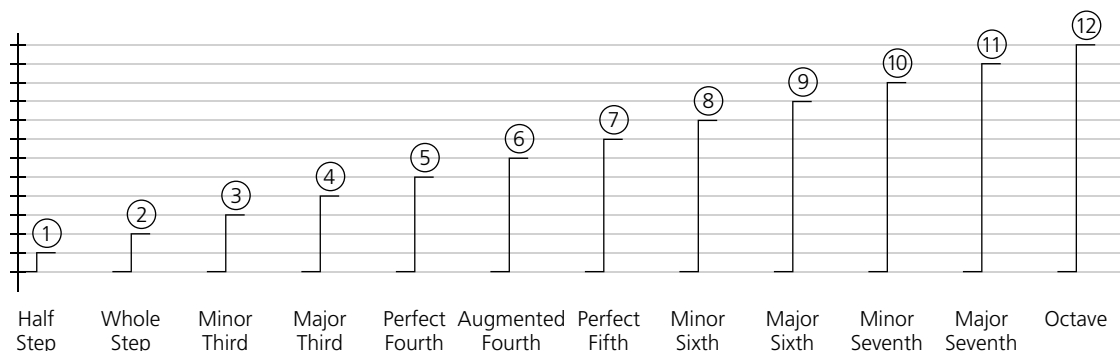
<http://macaulaylibrary.org/audio/9759>



# I N T E R V A L S

The smallest interval on the piano is the half step. It is the musical counterpart of the inch. Just as there are twelve inches in a foot, there are twelve half steps in an octave. Each interval can be referred to by its traditional name or by the number of half steps it contains. For instance, a whole step is comprised of two half steps and can be labeled two (②). A minor third is made up of three half steps and can be labeled three (③).

I am assuming that the reader is familiar with traditional terminology of musical intervals. Thinking of intervals in terms of the number of half steps which they contain is a modern method which reflects a trend away from tonality. I suggest the reader be familiar with both. The graph clearly shows the number of half steps contained in each interval.



# C O M P O S I N G W I T H I N T E R V A L S

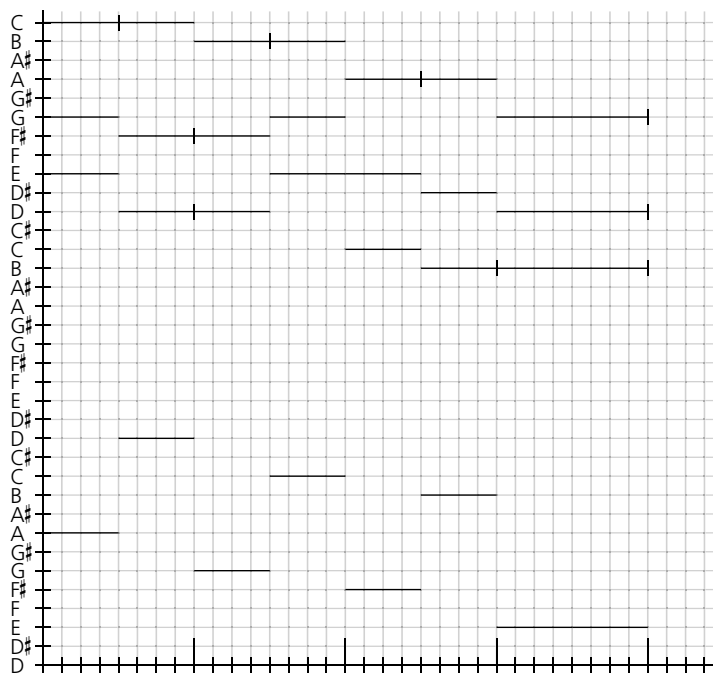
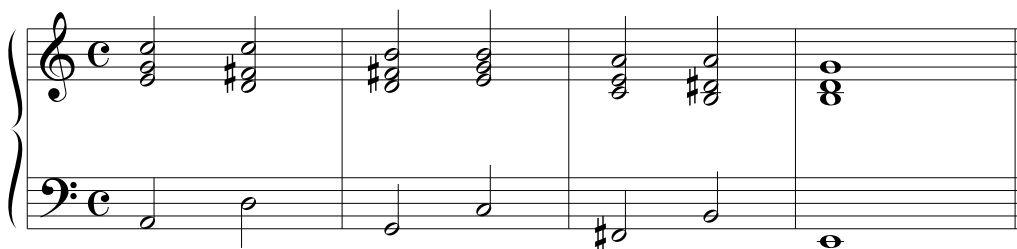
Intervals are integral to melodic construction. As soon as two pitches are put next to one another, an interval automatically results. Let's experiment by composing with intervals. I have begun a melody which uses half steps through fourths. Complete this melody and try to use these intervals as much as you can. I have limited the rhythmic variation in these melodies so you can concentrate on the intervallic dimension.

Compose a melody of your own using those intervals one through five. Feel free to use whatever rhythms you want.

I have begun a melody using wide intervals from a tritone through an octave – exploiting the distances of 7-12 half steps.

# II HARMONY

Chords are formed as pitches are superimposed vertically to give color to and complement the melodic and rhythmic design of a song. In addition to this vertical dimension, chords exist in time. But we will be concerned primarily with the vertical aspects of chords and explore the varieties of intervallic designs which chords can exhibit. Here is an example of graphing a progression of chords:



Again, the graph comes to our aid and shows us clearly how the pitches are distributed vertically in each chord. It also shows the intervals, density, and the total span of each chord. In addition, it pictures the way in which successive chords flow into and away from one another and the amount of time allotted to each chord.

# CREATING CHORDS WITH INTERVALS

In the same way in which we experimented with intervals to create melodies let's experiment with creating chords by stacking intervals. Play this progression of chords developed from superimposed fourths.

A musical score in treble and bass clefs, common time (C). The melody in the treble clef consists of four measures: a whole note chord (C4, G4), a quarter rest followed by an eighth note G4, a quarter note F4, and a quarter note E4. The bass clef accompaniment consists of four measures: a whole note chord (C3, F3), a quarter rest followed by an eighth note G2, a quarter note F2, and a quarter note E2. The final two measures of both staves feature a complex chord structure with multiple stacked intervals.

Design your own chords in fourths to harmonize this melody.

A musical score in treble and bass clefs, common time (C). The treble clef contains a melody of four measures: a whole note C4, a quarter note D4, a quarter note E4, and a quarter note F4. The bass clef is empty, intended for the student to write their own chord accompaniment.

Play this progression of chords developed from superimposed fifths:

A musical score in treble and bass clefs, common time (C). The treble clef contains four measures of chords: a whole note chord (C4, G4), a whole note chord (D4, A4), a whole note chord (E4, B4), and a whole note chord (F4, C5). The bass clef contains four measures of chords: a whole note chord (C3, G2), a whole note chord (D3, A2), a whole note chord (E3, B2), and a whole note chord (F3, C3).

A musical score in treble and bass clefs, common time (C). The treble clef contains four measures of chords: a whole note chord (C4, G4), a whole note chord (D4, A4), a whole note chord (E4, B4), and a whole note chord (F4, C5). The bass clef contains four measures of chords: a whole note chord (C3, G2), a whole note chord (D3, A2), a whole note chord (E3, B2), and a whole note chord (F3, C3).

Construct chords in fifths to harmonize this melody:

A musical score in treble and bass clefs, 3/4 time. The treble clef contains a melody of eight measures: a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef is empty, intended for the student to write their own chord accompaniment.

# OTHER CHORDAL CONSIDERATIONS

Throughout this chapter, the reader must be on the lookout for other chord characteristics besides those which are intervallic. I will give a brief sketch of the main topics which we will cover further on in this chapter. One is the concept of root. More often than not, a tone (or implied tone) stands out as the organizing force in a chord. This tone is referred to as the root of the chord. We will deal with roots in the section entitled Traditional Harmony. Further on we will see ways in which these rooted chords can be extended with 9ths, 11ths, and 13ths and how to create inversions and slash chords by changing the lowest note of these chords. Chords are normally heard in the context of a progression. Within this progression they arrange themselves in a hierarchy. Certain chords stand out as organizing structural frameworks, a result of their rhythmic placement within a harmonic phrase, and the relative tension or feeling of resolution of the chord. They act as points of reference and goals of motion for the other chords similar to the role of organizing pitches in the pitch axis of a melody. This idea can be illustrated by using the example of a blues progression. The basic progression is the structural framework and each chord becomes the target of motion for the embellished versions which follow it.

First system: F7 (two measures), Bb7 (two measures)

Second system: F7 (two measures), Bb7 (two measures)

First system: F7 (two measures), C7 (two measures)

Second system: Bb7 (two measures), F7 (two measures)

## Embellished Version I

First system: F7\* (two measures), G- (two measures), G#o (two measures), F/A (two measures), Bb7\* (two measures), Bb- (two measures)

Second system: F7\* (two measures), D7 (two measures), C7\* (two measures), Bb7\* (two measures), F7\* (two measures), F#o (two measures), G- (two measures), G#o (two measures)

# ADDITIONAL CHORD QUALITIES

In addition to the four diatonic chord qualities there are several other common chord qualities which you should be familiar with. They are suspended fourths (sus 4), diminished sevenths (<sup>o</sup>7), major seventh raised 5 ( $\Delta^{\#5}$ ), and minor-major sevenths ( $-\Delta$ ).

Graphed comparatively they appear as such:

The image shows a musical staff with four chords: C7sus, C<sup>o</sup>7, C $\Delta^{\#5}$ , and C- $\Delta$ . Below the staff is a chord graph with six lines labeled C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. The graph shows the following fingerings for each chord:

Chord	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
C7sus	—	—	5	—	—	2	—	3	—	—	—	—	—
C <sup>o</sup> 7	—	—	3	—	3	—	3	—	—	—	—	—	—
C $\Delta^{\#5}$	—	—	4	—	4	—	4	—	—	—	—	—	—
C- $\Delta$	—	—	3	—	4	—	4	—	—	—	—	—	—

## ADDITIONAL CHORD QUALITY EXERCISES

1. Create suspended fourth chords starting on each chromatic root. Do the same for diminished sevenths, major sevenths with raised fifths, and minor-major sevenths.
2. Write out and practice each quality in the circle of fifths, thirds, and seconds.
3. I have started a progression which employs a variety of these chords. Complete the progression using all the chords we have discussed so far.

Musical notation for a chord progression in C major. The chords are: A7sus, G $\Delta^{\#5}$ , B- $\Delta$ , E-7, F $\Delta^{\#5}$ , and A $b\Delta^{\#5}$ . The notation shows the chord voicings in both treble and bass clefs.

Musical notation for a chord progression in C major. The chords are: E7sus, E7, G<sup>o</sup>7, F#7sus, F#7, F $\Delta^{\#5}$ , and E $b\Delta^{\#5}$ . The notation shows the chord voicings in both treble and bass clefs.

Musical notation for a chord progression in C major. The chords are: E7sus, E7, F#7sus, and F#7. The notation shows the chord voicings in both treble and bass clefs, with the word "continue" written after the F#7 chord.

4. Create a progression using these chords as well as other chords you are familiar with. Develop this progression into a composition by adding a melody.

# INFINITE CHORD VOICING

The best exercise to solidify your knowledge of these chords and their accompanying extensions is this exercise. It will create every possible chord voicing and a limitless pallet for the composer, arranger or improviser. If you are the one searching for the “lost chord” this will surely put you on the path to discover it.

1. Select a starting chord and move through a cycle, either fourths or fifths or alternating major and minor thirds. For example: C major, F major, B $\flat$ , E $\flat$ , etc., or C major, G major, D major, A major, etc., or C major, E $\flat$  major, G major, B $\flat$  major, D major, etc.
2. First step is to compose an outer voice design, a counterpoint which includes a chord tone in the right and a chord tone in the left. A little “rub” between the notes goes a long way, and we also should begin to think about the use of contrary motion.

When the top note moves up, it’s better if the bass note goes down, and vice versa. The second best pattern is when one voice remains the same from one chord to another and the other note moves or when both outer voices hold through to the next chord. The least preferred move is parallel motion, where the top and bottom voices both move together, up or down. Somehow the ear is generally not amused by that and a slippery slope can occur which can stall harmonic progression.

3. Then decide how many voices will intervene between the outlines. It’s an interesting challenge to use all 7 possible notes without doubling. As we said earlier, it might be a bit rich for a real world chord, but it is an interesting exercise which gets you used to all the possible notes and how they interact with one another. I recommend that you repeat this several times. After that I suggest you try six-note, five-note, and four-note exercises. You can easily use three notes, and a very advanced exercise includes only the two outer voices spaced closely together. All the inner voices should smoothly move from one to another as should the outer voices.
4. As you move to fewer and fewer notes, you should focus more on the intervals you are using as they will be more apparent.
5. Again, you should be careful not to go much lower than let’s say the E below middle C as the lower the register, the more overtones each tone emits, and the denser the voicing becomes. Also, the lower tones take on the feeling of a root. It should be mentioned that all of these chord voicings should be thought of as rootless and that the root would be played by another instrument. It’s always a good exercise to hum or feel the root silently to keep yourself, well, rooted.

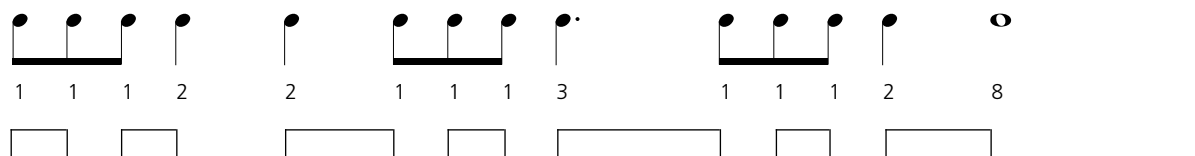
Here is an example of moving through the major seventh chords with seven-note voicings. You will use each possible note for that chord without doubling any single note. Very often you might find that you need to change only one note from chord to chord to create the movement. Voice leading like this is a game of inches, and one note can make or break a harmonic progression.

The image displays two rows of musical notation for major seventh chords with seven-note voicings. The first row consists of seven chords: C $\Delta$ , F $\Delta$ , B $\flat$  $\Delta$ , E $\flat$  $\Delta$ , A $\flat$  $\Delta$ , D $\flat$  $\Delta$ , and G $\flat$  $\Delta$ . The second row consists of six chords: B $\Delta$ , E $\Delta$ , A $\Delta$ , D $\Delta$ , G $\Delta$ , and C $\Delta$ . Each chord is shown in a grand staff (treble and bass clefs) with seven notes, illustrating voice leading between adjacent chords.

# III RHYTHM

In the first chapter we looked at the horizontal lines of the graph, which represent pitch: each line is a half step. We saw some possibilities for melodies to move up and down within that musical space. Now we will explore the vertical lines of the graph and the ways in which music moves forward in time. We will define rhythm as the length of time belonging to and separating the sounds in music.

For our purposes, we will graph rhythm in the following way. An eighth note is represented by the smallest unit. A quarter note is represented by two units, a dotted quarter is represented by three units, and so on. Here is an example of a graphed rhythm.



Looking at rhythms on a graph is one way of seeing the number of individual units each rhythmic value contains and how these values relate to one another. This is especially helpful for understanding music in odd time signatures, polyrhythms, and counter rhythms, and music with and without time signatures. The graph is capable of displaying musical rhythms in infinite variety – as lengths of sounds and silences.

Bass line from "So What"

### COMPOSING WITH RHYTHMIC VALUES

As we had worked with intervals to create melodies and harmonies, let's turn our attention now to rhythmic values and the possibilities for creating rhythms directly from them. By combining rhythmic values we can generate a wide variety of rhythms which are independent of time signatures and bar lines.

Here is a rhythmic phrase which uses only eighth notes and quarter notes.

Compose a rhythmic phrase of your own using eighth and quarter notes exclusively.

Here is a phrase which uses only quarter notes and dotted quarter notes.

Compose a rhythmic phrase of your own using those two rhythmic values exclusively.

Here is a rhythm which progresses from long to short rhythmic values:

Invent your own rhythm so that it moves from long to short values. You can use any combination of rhythmic values which become progressively shorter.

Here is a rhythm that progresses from short to long rhythmic values: (Again, compose a rhythm of your own which follows this general outline.)



# FORM

We have been concerned thus far with the smallest rhythmic units (the individual notes and silences) and examined some possibilities for creating and analyzing music from this perspective. But music also and perhaps more importantly, exhibits larger units of rhythmic organization which binds together these smaller units into meaningful and coherent temporal structures. We could make the analogy of the individual notes and silences being the bricks and mortar which go into making the larger musical structure; an architecture of sound and silence which exists in time.

The next largest units beyond the individual rhythmic values themselves are rhythmic motifs. They are the rhythmic and melodic fingerprints which recur in a particular piece of music. Their repetition need not be exact and often these rhythmic motifs are transformed during a composition by slightly varying the original structure. Motifs are partly responsible for the rhythmic propulsion of a piece of music.


Musical events are commonly organized into measures. A song which is in 6/8 is organized into recurring units of time each of which contain the time value of six eighth notes. This organization implies a pattern of weak and strong beats within each measure. As we witnessed in the opening of this chapter, rhythms can and do exist independently of time signatures. However, in most of the music we listen to, meters exert an influence on the rhythmic flow. It offers a recurring backdrop of beats and the opportunity to adhere to or depart from that structure.

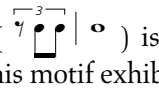
The next largest groupings after motifs and measures are phrases. a phrase is the equivalent of a sentence in prose or more precisely, a line in a poem. Phrases are distinguished by a brief halt in rhythmic activity – a breath, if you will, and they compound to create sections of music. Sections are distinguished by a more definite break in the musical flow.

This discussion of motifs, measures, phrases, and sections are related to the subject of musical form. Certain forms have become standardized such as the blues form which consists of three four-measure-long phrases creating a twelve measure section. The AABA song form is also prevalent. Traditionally, the A's are melodic themes, usually eight measures in length. The B contains different material and is also about eight measures long. However, these are only two of the many possible forms available. In fact, the possibilities for musical forms are as vast as the possibilities for musical ideas.

Forms are the result of a composer's shaping his musical materials in order to present those ideas in the most lucid and logical manner. How many times the main themes are presented, the lengths of the sections, when new material is added, and when and where the improvisational section comes, are among the considerations a composer faces in forming his musical organism. In the best musical compositions the form and the content of the music are integrally related to one another and reflect one another from the smallest details to the largest units.

Observe Scott La Faro's "Gloria's Step" for motific, phrase and section structure. The outstanding motifs are bracketed in the piece. I have also indicated the phrases in the music. The A section is five measures long and the B section is ten measures long. The form of the piece is AAB.

The main rhythmic motif is a 3-note triplet figure (  ) which occurs off the strong beat.

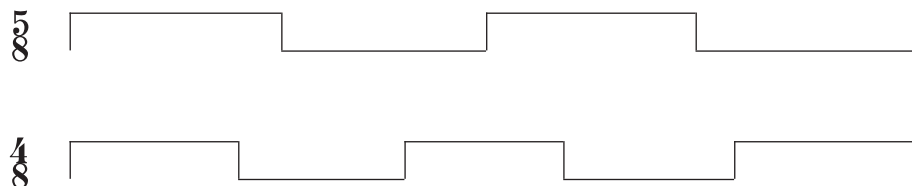
The second repetition (  ) is slightly varied but the relationship is obvious, visibly and audibly. Melodically, this motif exhibits more diversity still;

first  then  later 

The intervallic and rhythmic development which this 3-note motif undergoes is the story, in essence of this composition – advancing the plot as it unfolds.

## C O U N T E R R H Y T H M S

One particularly rich rhythmic technique is that of counter rhythms. Any time signature can be subdivided to create another time signature which occurs simultaneously against the original. Graphs show us how to accomplish this. Here is the combination of 5/8 and 4/8.



You can practice these counter rhythms by playing a five note pattern in your right hand and a four note pattern in your left hand like so:

## C O U N T E R R H Y T H M E X E R C I S E S

1. Combine 5/8 and 3/8. First graph it and then develop a repeating ostinato which expresses this combination of time signatures to be played on the piano as we did for 5/8 and 4/8. Combine 7/8 and 4/8 and then 7/8 and 3/8.
2. Complete this rhythm over 4/4 which begins using a counter rhythm of 7/8. At some point move to the counter rhythm of 9/8.

3. Write a composition in 3/4 which uses counter rhythms at some point.

By applying pitches to counter rhythms I composed "Open Road", which uses groupings of 7/8, 6/8, 3/8, and 5/8, an interesting rhythmic effect occurs when these groupings are played over 4/4.