

EXPLANATION FOR WORKING WITH RHYTHMIC PHRASING IN IMPROVISATION

The material in this book will cover rhythmic phrasing based on 8th notes, triplets and 16th notes as well as some specific polyrhythms. The time signatures used in the examples include 3/4, 4/4 and 5/4.

The material in the book can be covered in any order and does not necessarily have to be covered progressively from the beginning to the end.

The term *rhythmic phrasing* refers to the grouping of notes (called a *rhythmic unit*) based on a specific rhythmic pulse such as 8ths, triplets or 16th notes. Depending on the time signature, rhythmic pulse and rhythmic unit, the overall phrasing will generally tend to cross the bar line thereby obscuring the overall time sense of time.

The terms *grouped* or *phrased* are interchangeable. "Triplets phrased in 4" or "triplets grouped in 4" are both correct.

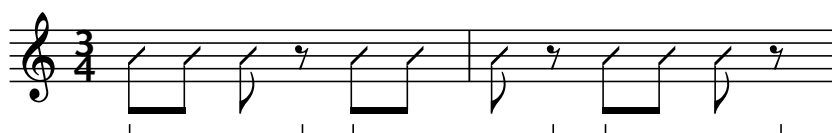
The rhythmic unit may be delineated by a number of techniques. As will be evident in examples throughout the book, the rhythmic unit may be created via the use of accents, rests, partial subdivision and pitch.

A note regarding the notation in the book: In all of the examples and etudes throughout the book, the initial rhythmic unit will be indicated with a bracket.

The term *cycle* is the time it takes for the rhythmic unit to play itself out from beginning to end and to begin again on the downbeat of any succeeding measure.

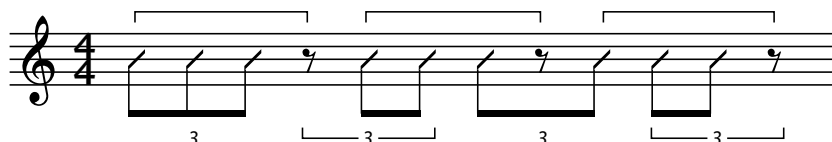
For example, 8ths phrased in 4 in 3/4 take two measures for the unit to start again on the downbeat of the 3rd measure. This two measure cycle will consist of 3 units of the 8ths phrased in groups of 4.

2 MEASURE CYCLE



Another example would be triplets phrased in 4 in 4/4. This is a one measure cycle in which each measure contains 3 units of triplets phrased in groups of 4. Many of these groupings create polyrhythms. In this case, a half note triplet is created by the beginning of each rhythmic unit.

1 MEASURE CYCLE



A) 8th Notes Phrased in 3 in 3/4 (1 Measure Cycle)

1) **WITH ACCENTS**

2) **WITH RESTS**

3) **WITH PITCH**

4) **WITH PITCH**

5) **WITH PARTIAL SUBDIVISION AND RESTS**

6) **WITH PITCH**

B) 8th Notes Phrased in 4 in 3/4 (2 Measure Cycle)

1) **WITH ACCENTS**

2) **WITH SYNCOPATION**

3) **WITH PITCH**

WITH DOTTED NOTES AND TIES

4)

WITH PITCH

5)

WITH RESTS

6)

WITH PITCH

7)

C) 8th Notes Phrased in 5 in 3/4 (5 Measure Cycle)

WITH SYNCOPATION

1)

WITH PARTIAL SUBDIVISION AND RESTS

2)

WITH PITCH

3)

D) Mixed Phrasing of 8th Notes in 4/4

Musical notation for exercise D, showing four staves of 8th notes in 4/4 time. The notation includes circled numbers 3 and 5 indicating phrasing. The first staff starts with a circled 3 and ends with a circled 5. The second staff starts with a circled 5. The third staff starts with a circled 5. The fourth staff starts with a circled 3. The notation consists of eighth notes and eighth rests, with some notes beamed together.

E) Mixed Phrasing of 8th Notes in 4/4 with Pitch

Musical notation for exercise E, showing four staves of 8th notes in 4/4 time with pitch changes. The notation includes circled numbers 3 and 5 indicating phrasing. The first staff starts with a circled 3 and ends with a circled 5. The second staff starts with a circled 5. The third staff starts with a circled 5. The fourth staff starts with a circled 3. The notation consists of eighth notes and eighth rests, with some notes beamed together and some notes having accidentals.

A) 8th Notes Phrased in 3 in 5/4 (3 Measure Cycle)

WITH RESTS

1) Musical notation for exercise 1: A single staff in 5/4 time signature. The melody consists of three measures. The first measure contains two eighth notes, a quarter rest, and two eighth notes. The second measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. The third measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. A bracket underlines the first measure.

WITH PITCH

2) Musical notation for exercise 2: A single staff in 5/4 time signature. The melody consists of three measures. The first measure contains two eighth notes, a quarter rest, and two eighth notes. The second measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. The third measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. A bracket underlines the first measure.

WITH RESTS

3) Musical notation for exercise 3: A single staff in 5/4 time signature. The melody consists of three measures. The first measure contains two eighth notes, a quarter rest, and two eighth notes. The second measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. The third measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. A bracket underlines the first measure.

WITH PITCH

4) Musical notation for exercise 4: A single staff in 5/4 time signature. The melody consists of three measures. The first measure contains two eighth notes, a quarter rest, and two eighth notes. The second measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. The third measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. A bracket underlines the first measure.

WITH TIES AND DOTTED NOTES

5) Musical notation for exercise 5: A single staff in 5/4 time signature. The melody consists of three measures. The first measure contains two eighth notes, a quarter rest, and two eighth notes. The second measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. The third measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. A bracket underlines the first measure.

WITH PITCH

6) Musical notation for exercise 6: A single staff in 5/4 time signature. The melody consists of three measures. The first measure contains two eighth notes, a quarter rest, and two eighth notes. The second measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. The third measure contains a quarter rest, two eighth notes, a quarter rest, and two eighth notes. A bracket underlines the first measure.

B) Triplets Phrased in 4 in 3/4 (4 Measure Cycle)

1) **WITH ACCENTS**

2) **WITH RESTS**

3) **WITH RESTS**

4) **WITH RESTS**

5) **WITH PITCH**

6) **WITH PITCH**

7) **WITH PITCH**

8) **WITH PITCH**

CHAPTER 5

A) Triplets Phrased in 4 in 4/4 (1 Measure Cycle)

1) **WITH ACCENTS**

2) **WITH RESTS** is the same as:

3)

4) **PHRASE BEGINNING ON 2ND TRIPLET PARTIAL OF BEAT 1**

5) **PHRASE BEGINNING ON 3RD TRIPLET PARTIAL OF BEAT 1**

6) **PHRASE BEGINNING ON BEAT 2**

7) **WITH PITCH**

8) **WITH PITCH AND RESTS**

F) Mixed Phrasing of Triplets in 4/4 with Pitch and Rests

The musical score consists of six staves of music in 4/4 time, featuring various triplet patterns. The notes are primarily eighth and sixteenth notes, often beamed together. The score includes several circled numbers (4, 5, 2, 7, 4) indicating specific phrasing or measure counts. Brackets are used to group notes within measures. The piece concludes with a double bar line at the end of the sixth staff.

A) Triplets Phrased in 4 in 5/4 (4 Measure Cycle)

WITH RESTS

1)

WITH PITCH

2)

B) Triplets Phrased in 5 in 5/4 (1 Measure Cycle)

WITH RESTS

1)

WITH PITCH

2)

WITH RESTS

3)

WITH PITCH

4)

A) 16th Notes Phrased in 3 in 3/4 (1 Measure Cycle)


WITH TIES AND DOTTED NOTES

1) 


WITH PITCH

2) 

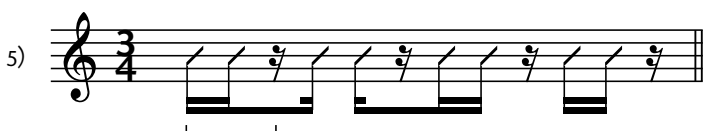
WITH RESTS

3) 


WITH PITCH

4) 

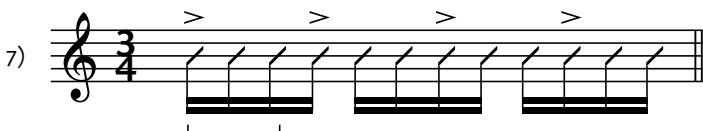
WITH RESTS

5) 

WITH PITCH

6) 

WITH ACCENTS

7) 

WITH RESTS

8) 

WITH PITCH

9) 

WITH PITCH AND RESTS

10) 

A) 16th Notes Phrased in 3 in 4/4 (3 Measure Cycle)

WITH ACCENTS

1)

Musical notation for exercise 1: A treble clef staff in 4/4 time. The first measure contains a group of 16 sixteenth notes, with an accent (>) above each note. The second measure contains another group of 16 sixteenth notes, also with accents. The third measure contains a final group of 16 sixteenth notes with accents. A bracket is placed under the first measure.

WITH RESTS

2)

Musical notation for exercise 2: A treble clef staff in 4/4 time. The first measure contains a group of 16 sixteenth notes, with a rest above the 10th note. The second measure contains another group of 16 sixteenth notes, with a rest above the 10th note. The third measure contains a final group of 16 sixteenth notes, with a rest above the 10th note. A bracket is placed under the first measure.

WITH PITCH

3)

Musical notation for exercise 3: A treble clef staff in 4/4 time. The first measure contains a group of 16 sixteenth notes, with a pitch bend symbol (a line with a hook) above the 10th note. The second measure contains another group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. The third measure contains a final group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. A bracket is placed under the first measure.

WITH PITCH

4)

Musical notation for exercise 4: A treble clef staff in 4/4 time. The first measure contains a group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. The second measure contains another group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. The third measure contains a final group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. A bracket is placed under the first measure.

BEGINNING ON 2ND BEAT

5)

Musical notation for exercise 5: A treble clef staff in 4/4 time. The first measure is a whole rest. The second measure contains a group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. The third measure contains another group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. The fourth measure contains a final group of 16 sixteenth notes, with a pitch bend symbol above the 10th note. A bracket is placed under the second measure.

A) 16th Notes Phrased in 3 in 5/4 (3 Measure Cycle)

WITH ACCENTS

1)

Musical notation for exercise 1: A treble clef staff in 5/4 time signature. The melody consists of 16th notes grouped in a 3-measure cycle. Above the staff, there are 16 accent marks (>) corresponding to each 16th note. The notes are grouped in pairs across the three measures of the cycle.

WITH RESTS

2)

Musical notation for exercise 2: A treble clef staff in 5/4 time signature. The melody consists of 16th notes grouped in a 3-measure cycle. Rests are placed above the notes in a 3-measure cycle, alternating with the notes. The notes are grouped in pairs across the three measures of the cycle.

WITH PITCH

3)

Musical notation for exercise 3: A treble clef staff in 5/4 time signature with a key signature of three sharps (F#, C#, G#). The melody consists of 16th notes grouped in a 3-measure cycle. The notes are grouped in pairs across the three measures of the cycle, with a melodic contour that rises and then falls.

WITH DOTTED NOTES AND TIES

4)

Musical notation for exercise 4: A treble clef staff in 5/4 time signature. The melody consists of 16th notes grouped in a 3-measure cycle. Dotted notes and ties are used to create a specific rhythmic pattern. The notes are grouped in pairs across the three measures of the cycle.

WITH PITCH

5)

Musical notation for exercise 5: A treble clef staff in 5/4 time signature with a key signature of three sharps (F#, C#, G#). The melody consists of 16th notes grouped in a 3-measure cycle. The notes are grouped in pairs across the three measures of the cycle, with a melodic contour that rises and then falls.

*A) 16th Note Partial Subdivision of Duplets Phrased in 3 in 3/4
(3 Measure Cycle)*

is the same as:

WITH ACCENTS

1)

WITH PITCH

2)

WITH PITCH AND RESTS

3)

B) Quarter Note Triplets Phrased in 5 in 4/4 (5 Measure Cycle)

WITH RESTS

1)

J) Mixed Phrasing of Polyrhythms in 4/4 with Pitch (no Rests)

Exercise J consists of four staves of music in 4/4 time, each containing a continuous polyrhythmic pattern. The patterns are as follows:

- Staff 1:** A continuous eighth-note pattern with a circled '5' above the first measure. It features a sequence of triplets (3 eighth notes) and single eighth notes.
- Staff 2:** A continuous eighth-note pattern with a circled '4' above the third measure. It features a sequence of triplets (3 eighth notes) and quintuplets (5 eighth notes).
- Staff 3:** A continuous eighth-note pattern with a circled '4' above the third measure. It features a sequence of quintuplets (5 eighth notes) and single eighth notes.
- Staff 4:** A continuous eighth-note pattern with a circled '3' above the first measure. It features a sequence of quintuplets (5 eighth notes) and single eighth notes.

K) Mixed Phrasing of Polyrhythms in 3/4 with Pitch (no Rests)

Exercise K consists of four staves of music in 3/4 time, each containing a continuous polyrhythmic pattern. The patterns are as follows:

- Staff 1:** A continuous eighth-note pattern with a circled '3' above the first measure. It features a sequence of quadruplets (4 eighth notes) and single eighth notes.
- Staff 2:** A continuous eighth-note pattern with a circled '3' above the first measure. It features a sequence of quintuplets (5 eighth notes) and single eighth notes.
- Staff 3:** A continuous eighth-note pattern with a circled '4' above the first measure. It features a sequence of quintuplets (5 eighth notes) and single eighth notes.
- Staff 4:** A continuous eighth-note pattern with a circled '3' above the first measure. It features a sequence of 2:3 polyrhythmic groups (two eighth notes followed by three eighth notes) and single eighth notes.