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9/8 in 2-2-2-3 subdivision

Grooves based on nine beats are particularly versatile: I find them really fascinating. Unlike with 7/8 rhythms, deriving a 9/4 feel from 9/8 grooves is not so easy. The patterns usually stay within a single bar; layering with quarter notes is awkward. I should therefore like to present two pairs of titles (9/8 and 9/4).

Illede Roman Olsun comes from the Turkish Roma. Its urgently flowing 9/8 meter is beguiling. As the dominant is often heard in the first group of four (and the tonic in the remaining group of five) the first beat in the group of five is not infrequently felt as the beginning of a bar. This potentially confusing effect underlines the driving nature of the piece.

Ida's Daydream is based on the same eighth note grouping, but in a much calmer piece. Here the traditional rhythm becomes a kind of Bossa Nova (as Guilherme Castro put it in Portuguese: a *Bossa Nove*, or 'Bossa in 9').

- ▶ 13 DEMO
- ▶ 14 PLAYALONG

Illede Roman Olsun

(It has to be gipsy)

Traditional from Turkey
Arr.: Rolf Zielke

Intro 2-2-2-3
♩ = 276

A

B

C

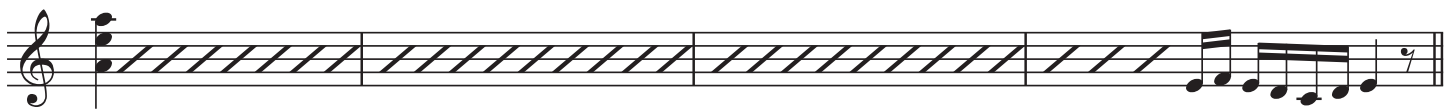
35



39



43 percussion break



Solo

47



51



55



D

59



63



Ida's Daydream

Rolf Zielke

Intro 2-2-2-3
♩ = 196

Cm7

The intro consists of four measures of music. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The left hand plays a sequence of eighth notes: C4, D4, Eb4, F4, C4, D4, Eb4, F4. The key signature has two flats (Bb and Eb) and the time signature is 9/8.

5 **A** Cm7

Measure 5: Treble clef, two flats key signature. The melody starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5.

Measure 9: Treble clef, two flats key signature. The melody continues with eighth notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5.

13 **B** C#m7

Measure 13: Treble clef, two flats key signature. The melody starts with a quarter rest, followed by eighth notes: G#4, A4, Bb4, C5, G#4, A4, Bb4, C5. Chords: C#m7, Amaj7, F7alt.

17 Gbmaj7

Measure 17: Treble clef, two flats key signature. The melody starts with a quarter rest, followed by eighth notes: Gb4, Ab4, Bb4, C5, Gb4, Ab4, Bb4, C5. Chords: Gbmaj7, Fm7.

21 Gbmaj7

Measure 21: Treble clef, two flats key signature. The melody starts with a quarter rest, followed by eighth notes: Gb4, Ab4, Bb4, C5, Gb4, Ab4, Bb4, C5. Chords: Gbmaj7, Dm7b5, G7alt. A four-measure rest is indicated above the staff.

25 **Solo** Cm7

Measure 25: Treble clef, two flats key signature. The staff is filled with diagonal hatching, indicating a solo section. Chord: Cm7.

Measure 29: Treble clef, two flats key signature. The staff is filled with diagonal hatching, indicating a solo section.

33 C#m7

Measure 33: Treble clef, two flats key signature. The staff is filled with diagonal hatching, indicating a solo section. Chords: C#m7, Amaj7, F7alt.

37 Gbmaj7

Measure 37: Treble clef, two flats key signature. The staff is filled with diagonal hatching, indicating a solo section. Chords: Gbmaj7, Fm7.

41 Gbmaj7

Measure 41: Treble clef, two flats key signature. The staff is filled with diagonal hatching, indicating a solo section. Chords: Gbmaj7, Dm7b5, G7alt.

Fine
(fade out on Cm)

D. S. al Fine

Practice tracks:

Illede Roman Olsun

- Harmonic structure: ||: Em7 | D7sus4 Em7 :||
- Suggested scale for improvisation: E Aeolian

► 15 PRACTICE

Ida's Daydream

- Harmonic structure: Cm7
- Suggested scale for improvisation: C Dorian

► 18 PRACTICE

A typical pattern for bass and chord accompaniment to suit *Ida's Daydream*, for example, will be found in the intro (bars 1–4).

Exercises – Level 1

The rhythmic groove of the traditional *Illede Roman Olsun* tends to sound 'inside' (one-dimensional) – while *Ida's Daydream* suggests other patterns.

1.8: 9/8 basic pattern and extended pattern

► 19 IMPRO EXAMPLE

► 20 IMPRO EXAMPLE

► 20 IMPRO EXAMPLE

Exercises – Level 2

Again, try forming melodic lines using groups of four eighth notes. This results in pronounced shifting of accents, as the beginnings of groups cross the first beat in the next bar. You can then use these groups of four to develop mini grooves.

1.9: groups of four eighth notes

► 21 IMPRO EXAMPLE

Melodies that consist of eighth notes in groups of three will stay within the bar and the layering effect is 'resolved'. At the same time, a delightful shift of accents comes about.

We can re-interpret groups of three (esp. eighth notes) as an imaginary triplet. Try tying together the first two eighth notes in a group of three and accenting the last eighth note – you will generate ‘swing phrasing’ (see Triplet grooves in odd meters, p. 16).

1.10: groups of three eighth notes and ‘swing phrasing’

► 22 IMPRO EXAMPLE

9/8

basic pattern

3x3 eighth notes

swing feel

Exercises – Level 3

Three eighth notes can be divided into two dotted eighth notes. If you play melodies with this kind of rhythm, the result is a polymetric 6 over 9. The rhythmic level that links these two meters is that of sixteenth notes. This is not played throughout, but perceived subliminally. The beats in this new metric layer can in turn be phrased individually, e. g. weak–strong, and an off-beat effect emerges.

These 6 beats can again be divided in the middle (into dotted sixteenth notes): the result is a polymetric 12 over 9. The unifying layer now consists of thirty-second notes. The tempo of *Ida’s Daydream* is slow enough for you to feel this layer.

If I combine 9 thirty-second notes in one beat, a polymetric 4 over 9 emerges. This new metric layer can also be considered as two beats over three dotted eighth notes – or expressed as a duplet played over three dotted eighth notes. This generates a so-called Inside Polymetric effect (see chapter V, p. 130).

1.11: 6 over 9, 12 over 9, 4 over 6

► 23 IMPRO EXAMPLE

9/8

basic pattern

unifying layer

6x3 sixteenth notes
(as dotted eighth notes): 6 over 9

dotted eighth notes halved
(dotted sixteenth notes): 12 over 9

$1/4 + 1/32 = 3$ dotted sixteenth notes
= 4 over 9

⇒ + = 2 beats over 3 dotted eighth notes