

ORGANISATION OF RHYTHM AND SWING

DO SOME COMBINATIONS OF RHYTHMS AND CONTOURS SWING MORE THAN OTHERS ? (I THINK SO)

A



ARE THERE COMBINATIONS OF SAY A TRIAD AND RHYTHMS INVOLVING 1/8NOTES AS THE UNDERLYING SUBDIVISION THAT DONT SWING ? EXAMPLE "A" AND "B" SWING TO ME BECAUSE OF THE FALL FROM THE "AND" EIGHT NOTES TO THE NEXT NOTE WHICH CREATES THE "ILLUSION" OF AN ACCENT

B



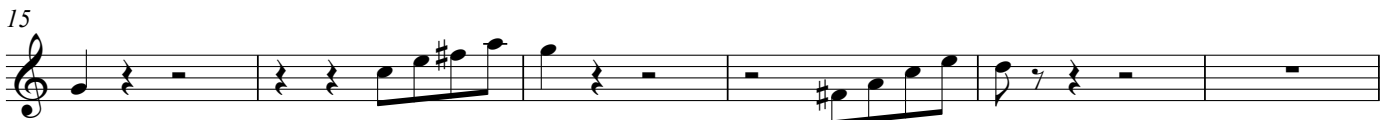
C

ITS HARD FOR ME TO GET THIS PHRASE "C" TO "SWING" NO MATTER HOW I ACCENT IT



THESE 6 DIFFERENT DOMINANT CHORD PATTERNS (D) THAT COLTRANE USES ON GIANT STEPS
DOMINANT CHORDS ALL FALL AT THE END AFTER THE LAST 8TH NOTE OF THE BAR .
I THINK THAT BY USING THESE PATTERNS A LOT ON THE DOMINANT CHORDS COLTRANE
OFTEN PLAYS MORE 8TH NOTES AT THE END OF THE BAR AND LESS AT START WHICH ALSO SWINGS AND
CREATES A SENSE OF FORWARD MOMENTUM. ALL THESE EXAMPLES ARE FROM D7 BUT HE USES SIMILAR
PATTERNS ON ALL THE DOMINANT CHORDS IN HIS FAMOUS GIANT STEPS SOLO

D



THESE CLICHES FALLS IN RELATION TO BEATS 1 AND 3



THERE IS A SENSE OF SLOWLY GOING DOWN THE STAIRS AND OCCASIONALLY STOPPING
OR STEPPING BACK UP IN MANY GREAT SOLOS



IT SEEMS TO ME THAT ANY COMBINATIONS OF TRIPLETS IN ANY CONTOUR SWINGS
CAN YOU THINK OF A COUNTEREXAMPLE ?

NOTE THE TENDENCY IN DONNA LEE TO FALL EXPECIALLY FROM THE EIGHT NOTES ON THE AND OF 2 AND 4