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New method of rhythmic improvisation for the jazz bassist : An interdisciplinary study of Dave Holland's rhythmic approach to bass improvisation and North Indian rhythmic patterns

Linda M. Oh
Edith Cowan University

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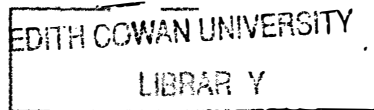
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**New Method of Rhythmic Improvisation for the Jazz Bassist: an
interdisciplinary study of Dave Holland's rhythmic approach to bass
improvisation and North Indian rhythmic patterns**



Written by Linda May-Han Oh
Bachelor of Music- Jazz (Performance) with Honours
Western Australian Academy of Performing Arts
Submission date: 21st November, 2005.

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Abstract

The focus of this honours dissertation is rhythm in jazz-bass improvisation. It is an exploration of the rhythmic devices employed by cutting-edge bassist, Dave Holland (b. 1946). Through transcription and analysis of Holland's improvisation over a selection of compositions recorded by the award-winning *Dave Holland Quintet*, this study isolates the key rhythmic tools he uses to create engaging solos. Furthermore this study examines rhythmic concepts from North Indian Classical music (a primary influence on Holland) through transcription and analysis of rhythm in certain *tabla* compositions. Consequently, a synthesis of the explored rhythmic devices is presented in the form of an instructional tutor designed to teach jazz-bassists how to improvise using interesting and advanced rhythmic ideas.

Acknowledgements

I owe a great deal of gratitude to my mentors who have aided me during the writing of this dissertation.

First and foremost I wish to thank my supervisor, Stuart Smith for his expertise and amazing way with words.

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Introduction

From the earliest days of jazz, the roles and responsibilities of the jazz bassist has constantly evolved. In the nascent jazz bands, bassists helped to maintain the rhythmic and harmonic foundations of the ensemble, playing mainly roots and fifths on beats one and three in emulation of the tuba.¹ Through the contributions of seminal jazz bassists throughout the 20th century, it is now possible for a bassist to play creative solos, complex countermelodies and counter-rhythms². One such bass-player who has thoroughly explored the latter is Dave Holland (b. 1946).

This dissertation is an inter-disciplinary study that aims to trace the rhythmic commonalities between the classical music of North India and that of the present-day cutting edge bass improvisation, in particular the bass-playing of Dave Holland. Furthermore, a practical and tangible result of my work is presented in the form of an instructional method for the advanced jazz-bassist. The focus of this study will be two fold: Holland's rhythmic approach to bass improvisation and a study of North Indian rhythmic patterns. The dissertation divides into three main parts: 1) Dave Holland and his rhythmic approach to bass improvisation 2) North Indian music and tabla rhythmic patterns and 3) techniques and methods for the integration of the rhythmic concepts found in the previous two sections.

Chapter one begins with an appraisal of the literary findings pertaining to Holland and his music. Following this, a brief overview of Dave Holland will be included to provide some background information on Holland's abilities, projects and characteristics as a bassist. These attributes include his rhythmic precision, interesting rhythmic ideas, as well as his ability to improvise fluently over irregular meters. The first chapter will also explain the history and concepts behind

¹ J. Goldsby, *Jazz Bass Book*. (San Francisco: Backbeat Books. 2002), 29.

² A. Shipton, "Double Bass." *Grove Music Online*. 2005. <<http://www.grovemusic.com>> (5 March 2005).

his main project- the Dave Holland Quintet, which performs original repertoire, often in time-signatures other than 4/4 and 3/4. Holland holds that these types of tunes provide a rhythmic vehicle that allows him to develop his rhythmic language.¹

Chapter two of the dissertation will be largely analytical. After discussing the methods of analysis to be used, there will be a detailed analysis and discussion of Dave Holland's rhythmic concepts within a selection of six tunes played by the Dave Holland Quintet. The outcomes of the analysis will be discussed in Chapter Four.

This dissertation will then explore "Part II: North Indian Classical (Hindustani) Music"- a source of inspiration for Dave Holland. Holland lived in London amongst a large Indian community and listened to concerts performed by North Indian classical musicians. He mentions that "The incredible development of rhythm in Indian music, the discipline of learning these very involved cycles, and how to subdivide them, was very influential²." Chapter Five will provide a brief introduction to the Hindustani Classical music tradition and its relationship with jazz. Chapter Six will be a deeper exploration of the rhythmic concepts to which Holland is referring, using tabla patterns to illustrate the rhythmic patterns.

Part III will suggest appropriate methods for adopting these rhythmic concepts into a bass-player's improvisational vocabulary, to consequently make one's bass solos more interesting rhythmically. This research will also provide insight into how one may improvise over odd-time signatures.

¹ H. Williams, "Dave Holland Overtime," *Jazz Review*, 2004
<http://www.jazzreview.com/article/details.cfm?ID=3903> (February 25, 2005)

² T. Panken, "The Holland Express." *Jazziz*. (April 2003): 34.

The primary questions that shall be explored will be:

- What rhythmic concepts does Dave Holland use to create interest in his improvisation?
- What interesting rhythmic concepts of Hindustani classical music can be adopted into bass improvisation?
- How does one approach integrating these rhythmic concepts into one's own playing?

Chapter One: Dave Holland

Literature Review

The bulk of literature written about Dave Holland originates from periodical articles and interviews published in popular magazines such as *Bass-Player*, *Down Beat* and *Jazziz*. Most of the published interviews pertain to his quintet or the extrapolated version - the *Dave Holland Big-Band*.

Although Holland has not been the focus for a major monograph, there are biographical and musical sketches of him in *The New Grove Dictionary of Jazz* and *The Jazz Book* by Joachim Berendt¹. These two sources are some of few existing in-depth jazz monographs, as jazz scholarship is still in its infancy. Information about Holland in the *New Grove Dictionary of Jazz* is mainly biographical and is very brief while Berendt's book mentions Holland briefly only at certain points throughout the book. This suggests that Dave Holland would be a worthy subject for original research. The paucity of the literature devoted to such a jazz leader suggests that Dave Holland would be a worthy subject for original research.

Several journal articles attempt to communicate the originality of Holland's music and his unique playing style. Ted Panken's article "The Holland Express"¹ contains in-depth information on Holland and is particularly significant. His article discusses two main areas that are important to this dissertation - Holland's individual performing style, and the innovative 'new' *Dave Holland Quintet*.

¹ J. Berendt, *The Jazz Book*. (Connecticut: Lawrence Hill and Co, 1982).
E. Hazell and B. Kernfeld. "Dave [David] Holland." 2005. *Grove Music Online*.
<<http://www.grovemusic.com>> (5 March, 2005).

Panken recounts Holland's musical endeavours up to and including the formation of his current quintet in 1997, and using direct quotes from Holland, he paints a picture of Holland's musical upbringing. Holland mentions his many musical influences including the seminal jazz bass-players before him, Indian music, classical music as well as Miles Davis. Using direct quotes from Holland's colleagues - pianist Herbie Hancock and drummer Jack DeJohnette - it is revealed that Holland is not only a virtuosic soloist, but uses a strong, supportive, yet interactive approach to bass-accompaniment that makes the other players feel comfortable.

The article describes Holland's 'decade of metric exploration' where he was searching to find a context to 'frame his personal vision of music.' In the following passage, Panken attempts to explain the moral fibre of the Dave Holland quintet and praise the group's innovative sound.

Never sublimating their voices, they play with an attitude of openness and ensemble community. These albums are filled with episodic themes, memorable melodies, elegant harmonic progressions, loads of polyphony, call-and-response, background riffs, and a global array of interlocking rhythmic cycles. Propelled and knit together by the leader's relentless grooves, singing sound, and harmonic acuity, they stand as meaningful signposts of what contemporary jazz can be.²

Panken's article is the most in-depth discussion to-date of Dave Holland's style and the *Dave Holland Quintet*.

Several articles about Holland and his quintet focus on the history of the group and the development of original repertoire.³ The focus of this dissertation however, will be on practical performance aspects of bass improvisation, consequently it is important to acknowledge the two

¹ Panken, "The Holland Express."

² *Ibid.* 33.

³ See the following texts: N. Chinen, "The Gig: Uncommon Denominator." *Jazztimes*. (April 2005): 18. J. Newsom, "Individual Vision," *Portfolio Weekly*, April 27, 2004.<<http://www.jimnewson.com/PFW-DaveHolland.html>> (26 February 2005).

G. Giddins, "Point Counterpoint." *The Village Voice*. (Nov 2002): 66.

articles that explore how Dave Holland can improvise fluently over the complex quintet repertoire and in particular over the odd meters. Two articles written in *Bass Player Magazine*- “Truth and Time” by Alan Goldsher¹ and “Mr Holland’s Odd-time Opus” by Richard Johnston² contain interviews with Holland that explain his approach to handling odd-time signatures.

In an interview with Holland in “Truth and Time”, Goldsher asks Holland, how did he become so adept at handling odd time signatures? Holland answers,

The first thing is to have a compositional vehicle to allow you to develop those ideas. Some of the things happening in Miles Davis’ band in the sixties caught my ear- where they’d take the dotted quarter note and use that as a new beat over the original 4/4. I started practicing those kinds of things which led me to writing in five and seven. Then I went nuts on it- I wrote a book of cycles and subdivisions I could practise. I’d practise them on a little hand drum, and then on the bass. When you’re playing in these time signatures you can’t really count them, if you do you get lost. You have to feel them.³

Holland adds that he tries to provide a bass-line that is supportive yet conversational, as dialogue within his music is a key focus. Furthermore, Goldsher inquires about the type of gear that Holland uses, and asks the question- ‘What tenets do you pass on to your students?’ to which Holland replies,

I always tell them, “Play as much as you can, and listen as much as you can.” That sounds simple but a lot of young players are reluctant to get out and play for other people until they feel that they’re “ready.” My philosophy is: Get ready by doing it. Get out there and interact with as many kinds of musicians as you can. Learn to be a group player, learn to be a team player, learn to get along with people whom you might not easily get along with. All these skills will help you function as a musician as you get older. The other side is to listen- develop your ear and your sensitivity to music and to sounds. If you’re going to be a professional musician, you need to love the music a great deal. It almost needs to be something you have to do rather than something you want to do because it’s not an easy path. You have to be patient, you have to have courage and you have to be prepared to work hard.⁴

¹ A. Goldsher, “Dave Holland: Truth and Time,” *Bass Player Magazine*. (Dec 2001): 42.

² Johnston, R. “Music Lesson: Mr Holland’s Odd Time Opus,” *Bass Player Magazine*. (Dec 2001): 48

³ Goldsher, “Dave Holland: Truth and Time,” 43.

⁴ *Ibid.* 45.

Rather than analysing what Dave Holland plays on recordings and attempting to relate his style to his predecessors, this article reveals how Holland plays what he plays.

Similarly, the article “Mr Holland’s Odd-time Opus” by Johnston analyses Holland’s tune *What Goes Around* from the 2001 album *Not for Nothing*. Johnston analyses the form, meter, harmony and Holland’s bass-playing, commenting on the way Holland ‘embellishes the vamp bass lines with poise and precision.’ This article includes a quote from Holland himself revealing his method of playing over odd-time signatures.

Ultimately, the key is not how you break up the line or where the accents are--it’s getting to the point where the cycle of 11 is so embedded in your musical consciousness that it becomes second nature, like playing in four. All of the devices we so commonly and fluidly use in four--like crossing bar lines, playing three against four, overlapping phrases, playing in double-time, or implying straight and swung feels--can be applied to an odd time signature. It’s not anything I’ve mastered; I’m still working on it.¹

¹ Johnston, “Music Lesson: Mr Holland’s Odd Time Opus,” 48.

Biography

Born in Wolverhampton, England in 1946, Holland began playing double bass at seventeen years of age. In 1964, Holland attended the Guildhall School of Music (under the tutelage of James Merritt) while playing with the likes of John Surman and the *Spontaneous Music Ensemble*. Two years later, Holland moved to the US to work with Miles Davis until 1970, recording albums such as *Bitches Brew* in 1969. In late 1970, Holland founded acoustic free-jazz group *Circle* together with Chick Corea, Barry Altschul and Anthony Braxton, before recording his first album as a leader- *Conference of the Birds* in 1972. Between 1973 and 1980, Holland performed with artists such as Stan Getz, John Abercrombie, Jack DeJohnette and Sam Rivers. In 1977, Holland began recording and performing as an unaccompanied soloist on double bass and cello. Holland formed his own quintet consisting of trumpeter Kenny Wheeler, saxophonists - Joe Lovano and Steve Coleman as well as drummer Marvin Smith.¹

Holland has received many awards throughout his lifetime. He was voted the Number One Bass-player in the *Down Beat* Critics Poll for three consecutive years and received an honorary doctorate from Berklee School of Music in 2000. The *Jazz Journalists Association* deemed him Bass-player of the year (twice) and Musician of the Year. Holland won the International Jazz Award at the *International Association of Jazz Educators Conference*, where he received a 20,000 dollar honorarium for contributing to the evolution of jazz.²

¹ Hazell and Kernfeld, "Dave [David] Holland."

² This information is derived from the Dave Holland website: Unknown Author, "Biography," *Dave Holland Website*, (date when updated is unknown). <www.daveholland.com> 24 September 2004.

Influences

Holland has been influenced by a diverse array of musical styles - the primary influence being jazz. He was undoubtedly inspired by the seminal jazz bass-players such as Charles Mingus, Ray Brown, Scott Lafaro, Jimmy Garrison, Gary Peacock, and Oscar Pettiford.¹

In addition he was influenced by the early New Orleans style of jazz. Throughout the New Orleans revival in England in the 1960s, Holland played traditional arrangements by Louis Armstrong's *Hot Five* and King Oliver in local bars. Holland explains,

Jazz connected with me emotionally but also intellectually for the incredible precision and level of playing and for the dialogue that goes on. The idea of conversation has remained a key element for me all the way through. No other music in the Western world is like it because it's an in-the-moment narrative and it's different every time...I loved the layers of sound when the clarinet, trumpet, and trombone were improvising together. That's one reason why I loved Ellington and Mingus. My bands have never been about solo after solo, but about collective dialogue.²

Miles Davis was also a source of inspiration, teaching Holland about narrative within improvisation i.e. the art of pacing oneself.³ Davis also influenced his rhythmic ideas and concepts of band leading.

Holland also listened to a lot of non-western music. He lived in multi-cultural London amongst a large Indian community and listened to concerts performed by North Indian musicians Vilayat Khan and Pannalal Ghosh. More information on Holland's influences from Indian music will be discussed in Chapter Five. In the following passage Holland mentions his interest in world-music.

Evan Parker introduced me to the UNESCO series of world-music records, and I listened to music from Tibet, Afghanistan, and Central Africa. The rhythmic complexity and polyphonic aspect of Pygmy music was incredible. I'd never heard anything like the way two voices would integrate the

¹ B. Mcrae. "Avant Courier". *Jazz Journal International*. (1984): 83.

² Panken, "The Holland Express," 34.

³ *Ibid.*

rhythms and tones so they bounced off each other and created a third, completely different element.¹

As a composer Holland was influenced by classical music, particularly the music of Stravinsky, Messiaen and Bartok. Holland maintains that Stravinsky's use of rhythmic cells as motivic material influenced the way that he composes².

With such a diverse and musically rich array of influences, it is easy to understand Holland's preoccupation with interesting irregular rhythms.

¹ *Ibid.*

² Williams, "Dave Holland Overtime."

Rhythmic Proficiency

It would appear that Holland has an impeccable sense of musical time and has the ability to play fluently in odd time signatures. Cook et al suggests that he has “perfect time¹” while Kernfeld et al acknowledges his “rhythmic precision.”² The aforementioned article, “Mr Holland’s Odd-Time Opus” is entirely devoted to Holland’s ability to improvise support lines in odd-time meters.

As mentioned previously, Holland also has the ability to imply other meters over the existing meter by imposing a dotted-quarter note pulse over the original time-signature- a technique he learned while playing with Miles Davis in the 1960’s.

Further explanation of Holland’s rhythmic devices will be explored in Chapter Two by analysing transcriptions of his playing. However, this dissertation will first provide some background information on the *Dave Holland Quintet* and the concept behind it. As most of these rhythmic devices and practices were worked out in conjunction with the *Dave Holland Quintet* it is appropriate that the next section of this dissertation deals with this ensemble.

¹R. Cook and B. Morton, *The Penguin Guide to Jazz on CD- fifth edition*. (London: Penguin Books, 1998), 536.

² Hazell and Kernfeld, “Dave [David] Holland.”

The Dave Holland Quintet

According to the Dave Holland web-site, the current *Dave Holland Quintet* was conceived in 1997, consisting of Steve Wilson on saxophone, Robin Eubanks on trombone, Steve Nelson on vibraphone and Billy Kilson on drums (Nate Smith is currently playing drums and Chris Potter is currently playing saxophone in this group.) This quintet has also been expanded into an octet and into a thirteen-piece big-band.¹

Holland initially conceived this quintet with the intention of creating something unique. Hence the quintet was formed with the unconventional line-up of drums, bass, saxophone, trombone and vibraphone. Holland observes,

I wanted a two-horn front-line for the band...because compositionally that leads to more possibilities and gives the ensemble a particular sound, especially when we're doing a kind of ensemble improvisation where everybody's improvising at the same time, I guess in the style of the New Orleans bands in a way.²

Holland also comments on the variety of sounds one can achieve from the trombone and saxophone due to the differing range and timbre of the instruments. Holland holds that the vibraphone was a suitable addition to the quintet as it has the 'percussion family connection' with the drums.³ Holland explains,

The tonal density of keyboard often is not what I'm looking for when I structure music. I'm trying to structure it with air. When I write a large chord with a big span, I want there to be space inside it so that it resonates in an open, transparent way. In the early days I didn't want to use a chordal instrument; I was writing for open form along the Ornette Coleman model of having a very distinctive melodic line, sometimes with accompanying harmonies, which would launch the piece into a certain sound. But as the '80s progressed, I started to write increasingly in a way that I needed that chordal presence. Guitar with Kevin Eubanks worked really well for me; the instrument has six strings, and you have to play it with a certain sparseness. Vibraphone is the

¹ This big-band has had tremendous success and has recorded two albums: *What Goes Around* (2003 Grammy award winner) and *Overtime*.

² Newsom "Individual Vision."

³ Ibid.

same way; four mallets is the maximum you can expect to play with, so you're limited to four-note chords.¹

Holland also maintains that each member has very individual sounds on their instruments² and that these musicians have their own sense of rhythmic strength - something he looks for in musicians³. This rhythmic strength can be heard on recordings of the quintet which display the ease with which the members improvise over odd time-signatures. These recordings also show the rhythmic precision within the group especially when poly-rhythms or poly-meters are implied over the given meter.

Many of the tunes played by the quintet are in irregular time signatures i.e. meters other than 4/4 or 3/4. Holland explains this further in the following passage:

The main thing is does it feel good? Does it have rhythmic propulsion and often a kind of dance feel? The rhythmic language is something I've been developing. Working with other time-signatures, other than the usual 4/4 or 3/4, gives us a rhythmic vehicle to improvise on. That is a key point to all the music I write, the purpose is to create settings for improvisation.. I am still always thinking about the pieces as vehicles for improvisation that allows different individuals, different personalities and different style of players to thrive in.⁴

The *Dave Holland Quintet* has a distinct sound based on 'episodic themes, memorable melodies, elegant harmonic progressions, loads of polyphony, call-and-response, background riffs, and a global array of interlocking rhythmic cycles⁵.' Holland goes on to say, 'My bands have never been about solo after solo, but about collective dialogue.'

¹ Panken, "The Holland Express," 33.

² A. Prasad, *Fundamental Truths*, 2000. <<http://www.innerviews.org/inner/holland2.html>> (25 February, 2005).

³ Goldsher, "Dave Holland: Truth and Time," 42.

⁴ Williams, "Dave Holland Overtime."

⁵ Panken, "The Holland Express," 33.

Two of the quintet's albums- *Points of View* and *Prime Directive* were nominated for Grammy awards. This group was voted Number One Acoustic Jazz Group of the year by the Down Beat Critics Poll and Best Combo of the Year at the Bell-Atlantic Jazz Awards. The Jazz Journalists Association gave them the Live Performance of Year Award as well as the Best Small Ensemble Award.

The next section of the dissertation deals with Dave Holland's improvisation within the context of his quintet. The focus is on the explanation and codification of the rhythmic devices he uses to make his playing within the quintet interesting.

Chapter 2: Analysis

Introduction

This section of the dissertation aims to identify the key rhythmic devices used by Holland in his improvisation. To this end this chapter will analyse the rhythm within certain transcriptions of Holland's improvisations within the following compositions.

Global Citizen

Mr B

Shifting Sands

The Balance

Not for Nothing

For All You Are

Methodology

In the text, *The Rhythmic Structure of Music* by Grovesnor Cooper and Leonard Meyer the authors write,

to study rhythm is to study all music. Rhythm both organizes and itself organized by, all the elements which create and shape musical processes...to experience rhythm is to group separate sounds into structured patterns...the analysis of rhythm tends to be a complicated and at times uncertain...our first task must be one of definition.¹

These maxims, to some extent sum up the analysis strategy that will be applied in this chapter. In order to discover why Holland's improvisations are so interesting

¹ G. Cooper and L. Meyer, *The Rhythmic Structure of Music*, (USA: University of Chicago Press, 1960): 1.

rhythmically, this dissertation will define and group the interesting¹ and recurring rhythmic passages into ‘structured patterns’ taking into account the rhythmic and non-rhythmic ‘elements which create and shape musical processes.’ These elements will include:

- 1) melodic contour
- 2) articulation
- 3) harmonic rhythm
- 4) phrase lengths (especially those that cross the barline)
- 5) rhythmic density.

Furthermore, this dissertation makes use of a recent analytical method by French musicologist and ethnomusicologist, Jean-Jacque Nattiez. His method;

...seeks to elucidate the structures of the score through the process of segmentation and comparison. Recurrent events are identified as belonging to a paradigm, to be tabulated on a vertical axis, while contiguous events appear horizontally.¹

Below is an example of a Nattiez chart of Edgar Varèse’s, *Density 21.5* from the *New Grove Dictionary of Music and Musicians*. It presents the development of the motif A within the composition by vertically aligning the motif and its respective variations. Evidently motif A is developed resulting in the creation of motif B which is in turn developed.

¹ Interesting meaning rhythms that create dissonance against the existing pulse.



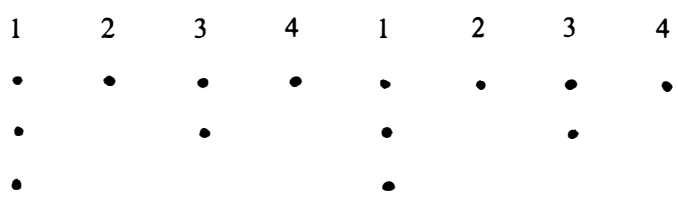
This dissertation will use diagrams based on the one above to present the development of motifs within Holland's solos and the various ways in which he uses particular rhythmic devices (i.e. syncopation).

In addition, the 'dot-notation' used by Fred Lerdhal and Ray Jackendoff will be used to show the underlying pulse of the existing meters and implied meters. These two theorists suggested that meter consists of two or more interacting coexisting levels of pulsations that effectively generate beats that are relatively strong and weak². The so called 'stronger' beats are in actuality no louder than the weaker beats, but are just felt stronger or felt as more stressed.

¹ N. Cumming, *The New Grove Dictionary of Music and Musicians: Vol 23*, (London: Macmillan, 2001) 67.

² M. Clayton, *Time In Indian Music*. (New York: Oxford University Press, 2000), 31.

The figure below is an example of Lerdahl and Jackendoff's dot-notation. It interprets the meter of 4/4 as a row of beats each with different level strengths. The higher the number of dots per beat, the stronger the beat is felt, hence beat one is the strongest beat with a number of four dots.¹



This excerpt shows that beat one is the strongest pulse of the bar, followed by beat three. Beats two and four are theoretically the weakest beats of the bar and do not have the strength of beats one and three.

The procedure used to analyse the six tunes will follow consist of four key steps. These will:

- 1) briefly outline the tune and its form
- 2) subdivide the meter into groups of two and three if the meter is extended ie larger than 4/4.
- 3) identify the structured patterns and rhythmic devices (keeping into account the aforementioned non-rhythmic elements)
- 4) summarise the findings with additional comments

The first step is useful in order to explain the context of Holland's improvisation, and to give an overview of the style and form of the tune.

¹ This method was used in *Ibid.* to illustrate an Indian 10-beat cycle.

The book *Even in the Odds* by Ralph Humphreys states the, “the rule for all extended meters is to discover what smaller meters are used. There may be more than one possible division so choose the one that seems the easiest to grasp and has a good feel.”¹ This statement explains the significance of step two in discovering how the extended meter is felt. This in turn becomes pivotal in the discussion of how Holland’s rhythm is applied over the implied sub-meters.

The third step will examine the rhythmic devices used by Holland within transcribed solos and bass-lines, while the fourth step will assemble key points and provide additional comments.

In summary, this chapter will seek to isolate and identify the key rhythmic devices and recurring rhythmic patterns used by Holland in his improvisation.

¹ R. Humphrey, *Even in the Odds*. (Iowa: CL Barnhouse Company, 1980), 19.

Global Citizen

Overview

This piece forms the opening track to the album *Not for Nothing* (2001) and is in 11/4 as well as in 13/4 (the piece begins in 11/4 and the head is played in 11/4 switching to a 13/4 section). Solos are in sections of 11/4 and 13/4 but more will be revealed later in this section.

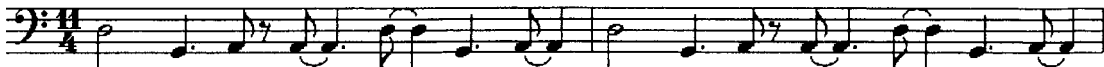
The 11/4 section

Global Citizen begins with a riff in 11/4 that is played in unison by the saxophone, bass and vibraphone (and is implied by the drummer). The rhythm of this riff permeates all the 11/4 sections of the tune.

The image displays a musical score for the 11/4 section of the song 'Global Citizen'. It consists of three staves: Soprano Saxophone, Vibraphone, and String Bass. The key signature is one sharp (F#), and the time signature is 11/4. The Soprano Saxophone and Vibraphone parts are in unison, playing a melodic line with eighth and quarter notes, including a triplet of eighth notes. The String Bass part provides a rhythmic foundation with a pattern of eighth and quarter notes, including a triplet of eighth notes. The notation includes various musical symbols such as stems, beams, and slurs to indicate the flow and timing of the music.

This basic riff is played in two keys throughout the whole tune- D minor and Bb minor as shown below within the example bass-lines.

Basic Riff 11/4



D minor riff

Basic Riff 11/4



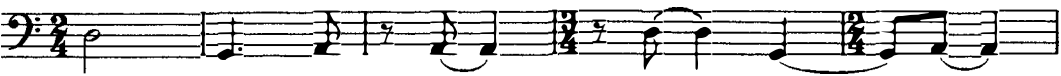
Bb minor riff

Sub-meters of 11/4

In these 11/4 sections, one may divide the meter into a bar of 6/4 and a bar of 5/4.



To break it down even further the bar of 6/4 may be divided into three bars of 2/4 while the bar of 5/4 may be divided into one bar of 3/4 and one bar of 2/4 or vice-versa. Hence the 11/4 is felt as

$$2 + 2 + 2 + 3 + 2$$


or

$$2 + 2 + 2 + 2 + 3$$



Using Lerdhal and Jackendoff’s method of dot-notation, the suggested subdivision above would appear as written below.

1	2	3	4	5	6	7	8	9	10	11
•	•	•	•	•	•	•	•	•	•	•
•		•		•		•		•		
•						•				
•										

13/4 section

When the tune shifts meter into 13/4, the G minor bass-riff shown is played. This riff permeates all the 13/4 sections of Global Citizen.



This 13/4 section may be divided into one bar of 7/4 and one bar of 6/4, judging by the feel of the riff and the placed accents.



The 7/4 may be divided as a bar of 4/4 and a bar of 3/4, while the 6/4 may be divided as 3 bars of 2/4. Hence the 13/4 may be felt as 2 + 2 + 3 + 2 + 2 + 2.



This can be interpreted using Lerdhal and Jackendoff’s dot-notation:

1	2	3	4	5	6	7	8	9	10	11	12	13
•	•	•	•	•	•	•	•	•	•	•	•	•
•		•		•			•		•		•	
•				•			•					
•							•					
•							•					

Note that the riff may also be felt as 2 + 2 + 3 + 3 + 3, but because there is no accent first note (A) of the last bar of three, this subdivision may not feel as comfortable previous example.



Holland’s variation of 13/4 riff

Shown below is variation of the original 13/4 bass riff that occurs throughout the whole recording. In this case beat one of the second bar is anticipated by a quarter-note, a device that is used often by Holland and shall be discussed later in this chapter.



After the melody is played by the front-line, the solo section begins, starting with a vibraphone solo followed by a bass solo.

Let us refer to the 13/4 riff as section A, the D minor 11/4 riff as section B and the Bb minor 11/4 riff as section C. One chorus of the solo section then consists of eight bars of A, four bars of B, four bars of C and four bars of B. Hence the solo form is AABCB.

Rhythmic Patterns in Holland’s Solo

This dissertation will now explore the rhythmic patterns used by Holland within his bass solo (see Appendix A, Track 1: 4min;30secs.)

Syncopation

Within Holland’s solo, syncopation can be found in the following bars: 2, 4, 7, 9, 11, 14, 16, and 18.

Bbm¹¹

E^{b9}

F^{9sus}

Bbm

E^{b9}

F^{9sus}

syncopation

Below is a modified Nattiez chart presenting the various ways Holland has used syncopation in his solo on Global Citizen.

2

bar 2

bar 4

bar 7

bar 9

bar 11

bar 16

This modified Nattiez diagram shows that throughout Holland’s solo, he uses several syncopated passages that are very similar: each one begins with a dotted quarter-note and is followed by short eighth-notes on the up-beats. Holland however, uses these syncopated passages in a variety of ways, sometimes repeating the syncopated notes or sometimes creating an ascending or descending melodic contour.

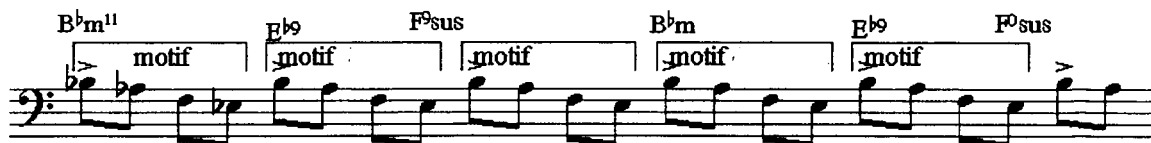
Two-beat Motifs

Holland also regularly uses a two-beat rhythmic motif, consisting of one quarter-note followed by two eighth notes. This can be found in bars 1, 3, 4, 5, 8, 11, 13, and 17.



It is interesting that Holland uses two-beat motifs across the 11/4 and 13/4 bars. If one were to play two-beat motifs across these uneven meters, eventually the accents would fall on the weak beats of the bar- that is, a two-beat motif starting on beat one of the 11/4 will end up falling on the weak beats of bar 2 (beats 2, 4, 6, 8 and 10).

Another two-beat motif is used in bar 10 and 15, consisting of four descending eighth notes repeated across the entire bar. Although this passage consists entirely of eighth notes, it is the articulation and melodic contour that create the motif.



This motif creates levels of pulses that are super-imposed over the pulsations created by the meter. Let us observe the different pulsations of the above phrase using Lerdhal and Jackendoff's method of dot-notation.

1	2	3	4	5	6	7	8	9	10	11
•	•	•	•	•	•	•	•	•	•	•
•		•		•		•		•		•

These pulsations are super-imposed over the existing pulsations displayed below (i.e. those generated by the existing meter).

1	2	3	4	5	6	7	8	9	10	11
•	•	•	•	•	•	•	•	•	•	•
•		•		•		•		•		•
•						•				
•										

Thus with the two-beat motif above, Holland imposes a new set of pulsations over the original set of pulsations generated by the 11/4 groove.

Finally, another two-beat motif consisting of four eighth notes can be found below in bar 7. Once again, although the motif consists of purely eighth notes, the articulation and note-choice create this two-beat motif.



Summary and Additional Information

Within the solo in *Global Citizen* Holland uses a variety of rhythmic devices. He regularly uses two-beat motifs within irregular time-signatures that are indivisible by two (e.g. 11/4 and 13/4). By utilising rhythmic techniques such as syncopation, two-beat motifs and anticipation, Holland constructs a dynamic and engaging solo, emphasising the relatively weak beats of the bar in order to create rhythmic dissonance.

Holland achieves structural unity by constantly referring back to the original bass riffs (bars 1, 9, 17, 19 and 20). This not only gives the solo a sense of organic growth, it also grounds the solo; balancing the tension caused by the rhythmic dissonance.

Mr B

Overview

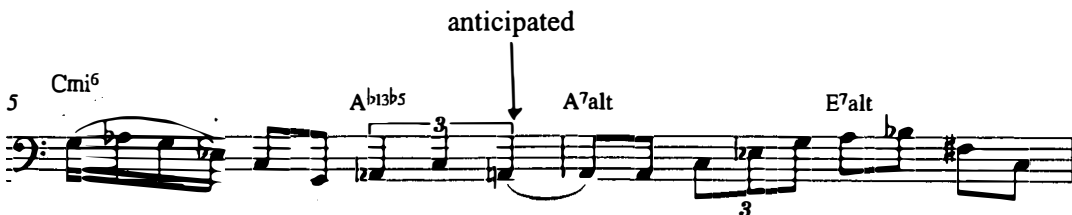
The composition *Mr B* is a piece that was written as a tribute to bassist Ray Brown (1926-2002) and is played with a medium-tempo swing feel ¹ (see Appendix B, CD 1, track 2: 7mins;20secs). It follows an AAB form and is in 4/4, with the exception of one 6/4 bar (located in fourth bar of the B section).

Patterns within Holland's Solo

This dissertation will now isolate the rhythmic patterns found in Holland's solo in *Mr B* (Track ??
? min ?secs)

Anticipation

One key device used often by Holland in this solo is the anticipation of the first beat of the bar (the same device mentioned on page??) which also anticipates the harmonic rhythm. This can be found in bars 6, 15, 16-17, 24-26, 33, 19, 41, and 52-56. Shown below are two examples, bar 5 and bars 52-55.



52 $D^{\flat}13^{\flat}5$ Cm° $A^{\flat}13^{\flat}5$ $A^{\flat}alt$

55 $G^{\flat}13$ $B13$ $A^{\flat}9$ $E^{\flat}5$ Cm° $A^{\flat}13^{\flat}5$

anticipation

Sequences utilising anticipation

In bar 33, Holland uses a sequence that anticipates the strong beats of the 4/4 meter (i.e. beats one and three) by an eighth-note. When Holland emphasises the weak beats and anticipates beats one and three, he creates almost the same motion and tension that can be created by syncopation (syncopation is also a form of anticipation).

33 $G^{\flat}13$ repeated sequence $B13$ $A^{\flat}9$ $E^{\flat}5$

Groups of Two Eighth-note Triplets

In bars 4, 19 and 52-56, Holland uses a significant rhythm. Bars 52-56 are shown below (eighths are swung).

Bar 52: Chords are D^{b13b5}, C^{m6}, A^{b13b5}, and A^{7alt}. The notation shows eighth-note triplets with a swung feel.

Bar 55: Chords are G^{b13}, B¹³, A^{b9}, E^{9b5}, C^{m6}, and A^{b13b5}. The notation shows eighth-note triplets with a swung feel.

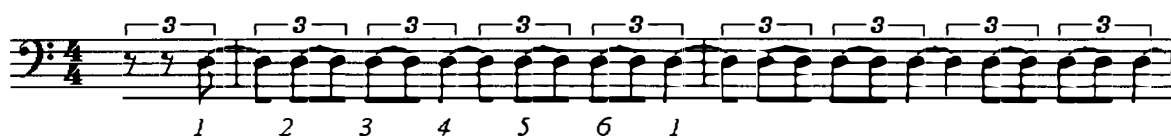
Because the eighth-notes are swung, the dotted eighth-note pulse can be literally translated as a pulse felt on every second triplet, as displayed by the image below.

The notation shows the same chords as the previous image, but the eighth-note triplets are replaced by dotted eighth notes. The pulse is felt on every second triplet.

It is evident in the above excerpt that Holland uses successive quarter-note triplets (that is groups of two eighth-note triplets) across the bar-lines. Instead of playing crotchet triplets as shown below,



Holland begins the group of crotchet triplets one triplet earlier, thus implying the six over four rhythm below that crosses the bar-line.



Subsequently Holland is imposing another meter (6/4) over the original 4/4.

Groups of four triplets

Similarly, Holland uses descending triplets in bars 15-16 and 21-24 where the emphasis is placed on the first of every four triplets.



23 Cm° 3 3 A^b13 3 3

24 A⁷alt 3 3 G^b13 B¹³

Using a descending melodic contour and accenting the first of every four triplets, Holland implies the following three over four rhythm:

1 2 3 1 2 3

In bars 63-65 Holland implies the same rhythm, this time using groups of four ascending triplets.

62 Bma⁷ 3 F⁷alt 4 triplets 4 triplets 4 triplets

64 B^b7^{#5} 4 triplets 4 triplets E^bmi⁷ 4 triplets 4 triplets G^b13 4 triplets

One-and-a-half beat motif

Close examination of bars 59-60, reveals that Holland uses a one and a half beat motif, or in other words a motif that emphasises every third eighth-note (straight eighths in this particular bar). This motif consists of four sixteenth-notes and a quarter-note and is shown below.



This motif implies the following polyrhythm:



This rhythm is also reminiscent of the dotted pulse discussed earlier as the accents are spaced a dotted crotchet apart, implying the following simplified rhythm:



Double Time

In this solo, Holland implies double-time at bars 29-30 and at bars 45-48. In both occasions he uses repeated semiquaver sequences that ascend. While Holland increases the rhythmic density, the ascending the contour of the phrase adds to the intensity.

28 late A7^{alt} E7^{alt} Cm7/F double time implied with repeated sequence

30 D^b43b5

Semiquaver Motif

Holland uses a four-semiquaver melodic motif in bars 5, 17, 32, and 50. This motif is a recurring ornamental device that occurs at four times throughout the whole solo and will be discussed again later in this chapter when Holland uses it again in other solos.

5 Cmi⁶
motif A^b13^b5 A⁷alt E⁷alt

Summary and Additional Information

In Holland's solo in *Mr B* a variety of rhythmic devices were isolated: anticipation; implication of a dotted-pulse; poly-rhythms; and double time. It has been shown that Holland's use of these devices thwart the rhythmic hierarchy (emphasising the weaker beats of the bar), propel the harmonic rhythm and increase the rhythmic density (thus creating the feeling of acceleration without changing the tempo). Pacing structure and organic unity (as in *Global Citizen*) are evident too in this solo. For example, Holland delays the introduction of double-time passages until half-way through (in context this 'feels' the exact spot to introduce this device). The introduction of the other rhythmic devices are similarly well-controlled.

Shifting Sands

Overview

This composition is the fourth track from the *Not for Nothing* album. It is in 9/4 in a medium tempo and uses straight eighths. The form of the tune is AABACAA. The solos follow the same form, however it is important to note that in every solo the twelfth bar is in 10/4 while every other bar is in 9/4.

This 9/4 meter can be subdivided into a bar of 4/4, and a bar of 5/4, and can be split further into two bars of 2/4, a bar of 3/4 and a bar of 2/4. When subdividing the 10/4 bar one may simply add one beat, making the last bar a 3/4 bar.

2 + 2 + 3 + 2



Thus the underlying pulse of the 9/4 can be shown using Lerdhal and Jackendoff's dot-notation method.

1	2	3	4	5	6	7	8	9
.
.		.		.		.		
.				.				
.								

Rhythmic Patterns in Holland's Solo

This dissertation will now isolate the key rhythmic patterns found in Holland's solo (Appendix C, CD 1, track 3: 1min;18secs).

Syncopation

In this solo there are examples of syncopation in bars 12 and 13.



Anticipation

In bars 1, 3, 5 and 9 Holland anticipates beat one from the eighth note preceding or from the quarter-note before. Bars 1 and 5 are shown below.





Two-beat motifs

Once again Holland uses two-beat motifs, this time in the form of two sixteenth-notes and an eighth-note (half the value of the previous two-beat motifs discussed earlier). These motifs can be found scattered throughout the solo in bars 2, 7, 8, 9, 10, 14, 15, and 16.



Dotted Pulse

In an aforementioned quote from Alan Goldsher’s article (see page ??)(2001: 42), Holland mentions a technique that was introduce to him by Miles Davis. This involved implying a dotted quarter-note pulse over the given 4/4 and taking that as the new tempo.

This is not unlike the presence of the dotted eighth-note pulse found in bar 3 as shown below.

3 $E^bma7\sharp11$ Dm Gm $E^bma7\sharp11$

dotted quaver pulse over crotchet pulse

This implies the following rhythm below which creates a 12/4 feeling over the 9/4, or in other words a feeling of four beats over the given three beats.

It may be interesting to note that at three points throughout the tune (bars 5, 11 and 12), Holland uses a four sixteenth-note motif as shown below. This motif is similar to the motif found in Holland's solo over *Mr B*.

11 Am^7 Dm motif

12 $B^bma7\sharp11$ motif Am

Finally, Holland implies double-time in bars 7-8 and bars 14-15.

The image displays two staves of musical notation in bass clef, representing bars 14 and 15 of a solo. Bar 14 is divided into two measures. The first measure is marked with a 'Dm' chord and contains a sequence of eighth notes. The second measure is marked with a 'Gm' chord and contains a sequence of eighth notes. A bracket above the first measure is labeled 'implication of double-time'. Bar 15 is also divided into two measures. The first measure is marked with an 'E^bma7#11' chord and contains a sequence of eighth notes. The second measure is marked with a 'Dm' chord and contains a sequence of eighth notes. A bracket above the first measure is labeled 'implication of double-time'. The notation includes various musical symbols such as stems, beams, and accidentals.

Summary and Additional Comments

Holland uses a variety of rhythmic devices in his solo over *Shifting Sands*. He uses syncopation, anticipation, two-beat motifs, double time and a semiquaver motif also found in *Mr B*. He also introduces a new dotted-pulse over the existing 9/4 meter by playing successive dotted eighth-

The Balance

Overview

This tune is from the album *Points of View* (1998) and is written in 6/4 and 4/4 (see Appendix D, CD 1, track 4). The form of the head and the solos is the same, following an AAB structure.

This tune is essentially in 10/4 as the 6/4 and 4/4 meters alternate every bar (i.e. $6 + 4 = 10$).

However, as it is written in 6/4 and 4/4 Holland suggests that this is the appropriate method of feeling the tune.

Furthermore, to simplify matters the 6/4 and 4/4 can be subdivided into bars of two, creating five bars of 2/4 (with an emphasis on the first and fourth bar).

2 + 2 + 2 + 2 + 2

Using Lerdhal and Jackendoff's dot-notation method this can be shown as:

1	2	3	4	5	6	7	8	9	10
•	•	•	•	•	•	•	•	•	•
•		•		•		•		•	
•						•			
•									

The head is played twice and each time the Am7b5 in bar 9 is anticipated by the drummer and Holland by one quarter-note. This is the same technique used by Holland to anticipate beat one in *Global Citizen* and *Shifting Sands*.

On the second time through the head, the quintet implies a dotted quarter-note pulse over the given meter in bar 13 until the last bar. This is the same technique Holland used when he was in Miles Davis' band and is similar to the technique used in Holland's *Shifting Sands* solo when he introduces a dotted-eighth note pulse.

It is interesting to see that Holland's use of anticipation and dotted rhythms within his improvisations are also used in his compositions.

Rhythmic Patterns in Holland's Solo


This dissertation will now examine the rhythmic patterns within Holland's solo (Appendix D: Part 2, CD 1, track 4, 6min:0sec).

Syncopation

Once again, Holland uses syncopation within his solo. This appears in bar 27-30.

27


F⁹_{sus}



29

Dm

D^bma7[#]11



Holland also uses the two-beat motif consisting of two quavers and one crotchet (or vice versa) in bars 4, 10, 13, 14, 25, 26, 33, 34, and 44.

25 Am^{7b5} G^{balt}



Once again, evidence of the anticipation of beat one can be found in bars 8 and 40.

Fm



Groups of two eighth-notes: ascending and descending pattern.

In bars 5 and 21, Holland plays the following patterns. Holland plays ascending and descending notes, each separated by a D as shown below.

Gm



21 Gm

Note that this two eighth-note pattern ascends across the bar-line, continuing the phrase and effectively ignoring the bar-line between the alternating meters.

Holland plays two-and-a-half beat motifs in bars 17-20, 35-36, generating a pulse on the first of every five quavers. Bars 17-20 are shown below.

17 Gm



19 Em⁹ Fmi

19 Em⁹ Fmi

This motif implies the following rhythm:

The bass line is written on a single staff in 4/4 time. It consists of two measures. The first measure contains the notes G2, A2, B2, C3, D3, E3, F3, and G3, with a fermata over the final G3. The second measure contains the notes G3, F3, E3, D3, C3, B2, A2, and G2, also with a fermata over the final G2. The notes are beamed in pairs: (G, A), (B, C), (D, E), (F, G) in the first measure, and (G, F), (E, D), (C, B), (A, G) in the second measure.

Repetition

In this solo, Holland uses repetition in various points. In bar 39, Holland repeats a three quarter-note pattern.

[illegible]

Similarly in bar 4 Holland repeats a two quarter-note motif.

4 Fm



In addition, some of the poly-rhythmic motifs still to be discussed are repeated several times.

One-and-a-half beat motif

7 Em⁹ Fm

This implies the following rhythm that resembles the dotted quarter-note pulse derived from Miles Davis that Holland often plays.



Towards the end of the solo Holland implies a half-time swing feel at bar 41-43 by playing quarter-note triplets.

This decreases the rhythmic density and slows down the feeling of the solo without changing the tempo. It seems fitting that the half-time technique is used at the end of the solo to wind down the intensity and signify Holland's intent to finish his solo.

Summary and Additional Information

In this solo, there exists a myriad of interesting rhythmic devices. The appeal of Holland's rhythmic approach in this solo is in his use of a diverse array of poly-rhythms. These poly-rhythms are generated by the melodic contour and articulation of his eighth notes, creating groups of five and three eighth notes within each 1 0/4 bar.

Not For Nothing

Overview

This tune is the title-track from the *Dave Holland Quintet's* 2001 album. It begins with a vibraphone solo over a vamp and proceeds to a bluesy eight-bar head (which concludes with a unison riff every chorus). It is written in 10/4 and similar to *The Balance*, can be divided into five 2/4 bars.



or subdivided as:

2 + 2 + 2 + 2 + 2.



Rhythmic Patterns in Holland's Solo

This dissertation will now highlight the rhythmic devices used by Holland within his solo (Appendix E, CD 1, track 5, 2mins;35secs).

Anticipation

Similar to the previous examples of Holland's improvisation, he anticipates beat one, this time by one eighth-note. This can be found in the end of bars 5 and 6.

5

anticipation


6

3 3 anticipation


Emphasis on weak beats

The emphasis of the weak beats of the 10/4 bar can be found in bars 2 and 3 where beats 2 and 4 are accented.

2 [emphasis on beat 2(weak)]



3 [emphasis on beat 4(weak)]



Sixteenth-note motif

Also present in bar two of this solo is the sixteenth-note motif that was revealed earlier in *Mr B* and *Shifting Sands*. The presence of this sixteenth-note motif in these three solos suggests that this motif may perhaps be a trade-mark of Holland's improvisation.

A musical staff showing a motif. The word "motif" is written above the first four notes, which are grouped by a bracket. The notes are: a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The staff continues with a quarter note (B4), a quarter note (A4), and a quarter note (G4).

Poly-rhythms

Below is a repeated motif that is separated by a quarter-note rest. Thus this motif starts every three quarter-note beats, implying a $\frac{3}{4}$ meter over the original $\frac{10}{4}$ meter.

6

Summary and Additional Information

Within this short solo lasting a total of eight bars, Holland uses a selection of rhythmic devices not unlike the devices discovered within the other examples of Holland's improvisation. Here he uses anticipation, implications of 3/4 over the given meter, a trade-mark semiquaver motif and emphasis of the weak beats of the bar. At this point in this dissertation it is clear that a pattern is emerging within the rhythmic aspects of Holland's solos.

For All You Are

Overview

This tune is the second track on *Not For Nothing* (2001) and is a ballad-like waltz. It begins with a lyrical bass solo with backing horn-lines and drum accompaniment. This bass-solo uses straight eighths, though the drummer is playing a light swing feel. When the horns play the head, the bass accompaniment is simple and incorporates swung eighths that complimenting the drummers swing feel. However, during the sax solo the bass accompaniment becomes more interactive as Holland's bass-lines converse with saxophone and drums.

A transcription of the bass solo, the bass accompaniment during the head and the bass accompaniment during saxophone solo can be found in Appendix F- CD 1, track 6.

Rhythmic Patterns in Solo and Accompaniment

Bass solo

In this solo, Holland's eighth notes are straight against the swung eighths implied by the drummer. Holland uses a variety of subdivisions of the beat including half-notes (bar 1), quarter-notes (bar 13), eighth-notes (bars 2, 13, 14), sixteenth notes (bars 12, 13), eighth-note triplets (bars 5, 26, 28) and sixteenth-note triplets (bar 24).

In this solo Holland seems to push and pull the phrases against the constant pulse of the drummer and the horn players. Holland's somewhat free approach to rhythm in this solo is unlike the previous solos that seem to be more rhythmically precise and less expressive.

There is evidence of anticipation of beat one in bars 21 and 22.



In bars 21-23 Holland takes three notes, E, A and B respectively, varying only the rhythm as shown below.



Using a Nattiez chart one can see how Holland develops this three-note motif.



Similarly, Holland uses rhythm to develop the motif in bar 9. Below is a Nattiez chart of the bar 9 motif and how Holland has developed it in bars 10, 11, and 29-30.



Besides the rhythmic development of the previously discussed motifs, it is evident that within this bass-solo Holland does not use many rhythmic devices. With the exception of anticipation of beat one in bars 22-23, this solo does not contain many of the previously discussed rhythmic devices found in his previous solos (i.e. syncopation, poly-rhythms and implied dotted pulse). Perhaps this is because of the tempo and mood of *For All You Are* which is significantly slower than all the other tunes examined and is the only ballad. It seems that with the lack of these rhythmic devices the focus of this solo is on lyricism, melody and motivic development.

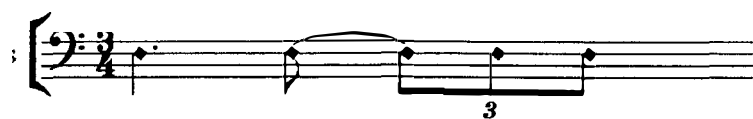
Accompaniment during the head

The rhythm in Holland's bass-lines during the head, adhere more or less to the swung 3/4 pulse of the tune. There seems to be only fragments of the rhythmic devices used in previous solos.

Fragments of syncopation can be found in bars 59, 64, 70 and 75, anticipation of beat one can be found in bar 49 and implication of four over three can be found in bar 38.

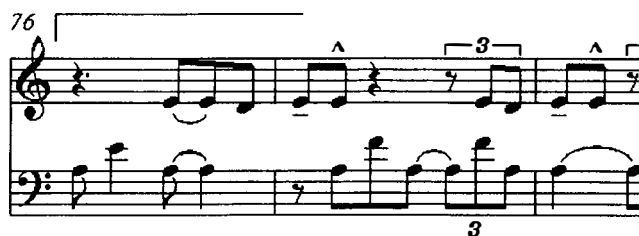


Evidently Holland refers little to the rhythmic devices he used in the previous the solos, favouring more simplistic rhythmic ideas that conform to the swung 3/4 meter and do not create rhythmic dissonance. Adhering to the swung 3/4 feel, Holland uses this rhythm below constantly throughout the head.



Accompaniment during the saxophone solo.

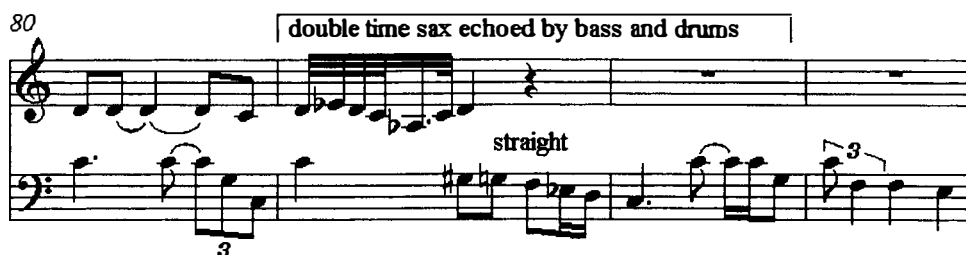
In the first six bars of the saxophone solo (bars 76 to 82) Holland and the saxophonist create a form of musical dialogue through rhythmic imitation. The first two bars are almost an overlapping question and answer section.



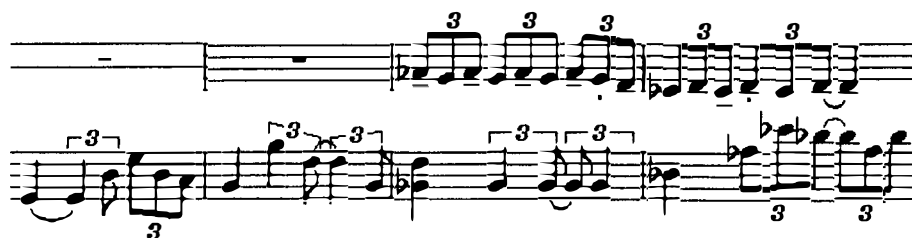
In bars 2-4 they both establish a similar rhythm whereby the first of three triplets is left silent followed by two triplets and an accent on the next beat.



In bar 81 the saxophonist implies a double-time swing feel that is echoed by the bass and drums.



In bars 113-114, the saxophone implies a crotchet-triplet rhythm over the 3/4 by creating groups of two-triplets. This is echoed by the Holland who implies this crotchet-triplet rhythm on beat two of 113 and in bars 115 until 118.



Additionally, Holland uses anticipation in bar 92 and straight eighths in bar 85.

Consequently Holland's playing is most complex during the sax solo when he echoes and converses with the saxophonist. In echoing the saxophonist Holland implied double time and used anticipation (in the first few bars of the saxophone solo) as well as poly-rhythmic ideas.

Summary and Additional Information

Overall, Holland's playing is melodic, lyrical and makes much use of motivic development. In his solo, Holland uses a combination of different subdivisions of the beat, and unlike his previous solos, Holland's note placement pushes and pulls against the established pulse.

His accompanying bass-lines during the saxophone solo use some of his previously discussed techniques. In addition he implies a new quarter-note triplet pulse over the 3/4, uses anticipation and implies double-time by playing straight-eighths. Here Holland uses rhythmic devices tastefully and sparingly. During the saxophone solo for example, this results in a personal form of conversational accompaniment.

His accompaniment during the head is rhythmically 'inside' – he simply outlines the swing 3/4 set by the rest of the band. Holland keeps the accompaniment to the head rhythmically simple and his

solo is melodic and expressive. Only during the saxophone solo, and within the context of the 'ensemble conversation,' does Holland begin to imply poly-rhythms. Perhaps because this tune is ballad-like and considerably slower in tempo from the other tunes that have been analysed, Holland strives for a more melodic and lyrical approach, generating poly-rhythms only when it is appropriate.

Results of Analysis and Collection of Key Rhythmic Devices

A number of rhythmic devices were isolated and discussed above:

Syncopation

Anticipation of Beat One (and of the other strong beats in the bar)

Implied Dotted Pulse

Two-beat Motifs (particularly over odd-time-signatures.)

Various Poly-rhythms

More often than not Holland uses these devices to emphasize the weak beats of the bar. As a consequence of this, metrical hierarchies are constantly in a state of flux. He uses devices such as anticipation, syncopation and poly-rhythms to create tension. This is achieved by emphasizing the relatively weak beats and implying other meters or pulses.

Holland's use of the above rhythmic devices is clever and tactful. In order to sustain organic unity he balances the tension caused by rhythmic dissonance with references to familiar bass-lines. Similarly in the context *For All You Are*, his use of the above rhythmic patterns is minimal in comparison with the more energetic pieces. For Holland, the importance of musicality outweighs the use of complex rhythmic devices.

The next section of this dissertation explores the rhythmic aspects of North Indian Classical music. Through the examination of certain rhythmic patterns one discovers some of the tools used by North Indian Classical musicians which enable them to create some of the most rhythmically complex music in the world. Significantly, I will also reveal the similarities between Dave Holland's rhythmic approach and the Hindustani rhythmic approach.

Chapter Three

Literature Review

Countless books and journal articles have been written on the subject of North Indian music. The oldest known English account of Hindustani music is Sir William Jones' book *On the Musical Modes of the Hindoos* (1784). Long before this however, the music of India was recorded in ancient Sanskrit texts, some of which have been translated and used by ethnomusicologists¹.

An interesting article entitled "Bibliography of Asiatic Musics, Eighth Installment: III India" examines the literature written on Indian and Pakistani music². Although the article was published in 1949 and may seem slightly outdated as the study of Indian music has come a long way since then, it has some information that may be of interest. Waterman et al suggest that those unfamiliar with Indian music should read H.A Popley's, *The Music of India*, which is described as 'the best exposition.'³ Waterman et al also recommend *The Music of Hindostan* by A.H Fox Strangeways, however they comment that 'its technical approach is needlessly complicated and sometimes inaccurate.'⁴ This article includes an extensive bibliography of Indian music dating as far back as the 1770's.

Also of interest is Harold Powers' "*Indian Music and the English Language*".⁵ Powers mentions that when English became the official language of India in 1835, it rapidly became the language used by learned men and Indian scholars. At that time Indian music was already highly-developed and had its own tradition of musical scholarship in the form of Sanskrit treatises. He states below:

¹ R. Waterman et al, "Bibliography of Asiatic Musics, Eighth Installment: III India," *Notes*, (Sept 1949): 570.

² *Ibid*.

³ *Ibid*, 571.

⁴ *Ibid*.

⁵ H, Powers. "Indian Music and the English Language: A Review Essay," *Ethnomusicology*, (Jan 1965).

There existed and still exists in India on the one hand a living musical art of high complexity and refinement which has nothing essentially to do with Western music, and on the other hand a language of educated communication loved by music-lovers and scholars, which is also the language of an alien culture which has its own highly developed art-music... In all indological fields the English language has made possible an exceptionally close cooperation with Indian and European scholars. Music, however, as well as dance, is a non-verbal art in a primarily temporal medium; it presents enormous difficulties of scholarly analysis and description even to those intimately acquainted with it as a living art. Thus the development of literature on Indian music in the English language is an especially valuable illustration of inter-cultural contact. For the westerner, it is the application of familiar methods to alien materials; for the Indian, it is the impingement of alien ideas on familiar materials.¹

Powers also mentions the importance of the works written by A.H Fox Strangways but comments that ‘due to the fact that the scope of these excellent works makes it impractical to even attempt to do summary justice to them in a short survey.’ Powers then proceeds to identify and critically appraise many key texts pertaining to the history and performance of Indian music.

In recent years, especially due to the study of ethnomusicology appearing in North American university curricula, there has been a substantial growth in the volume of secondary literature on the music of India. My exposition of rhythm in Hindustani music is largely based on four key sources²:

- *Time In Indian Music* (2000) by Martin Clayton
- “Indian Music: An Introduction for Musicians” (2004) by Vicki Richards
- “Some Principles of Indian Classical Music” (1980) by Bonnie C. Wade
- “Reflecting Surfaces: The use of elements from Indian Music in Popular Music and Jazz” (1988) by Gerry Farrel

¹ *Ibid*, 2.

² Clayton, *Time In Indian Music*.

V. Richards, “Indian Music: An Introduction for Musicians,” *American String Teacher*. (2004)

B. Wade, “Some Principles of Indian Classical Music,” *Musics of Many Cultures*, Los Angeles: University of California Press. (1980): 83.

W. Pinckney, “India: Jazz” *Grove Music Online* ed. L. Macy. <<http://www.grovemusic.com>> (25/05/2005).

- “India: Jazz” (2005) by Warren Pinckney

Time in Indian Music is an in-depth study that explains the intricacies of North Indian rhythm. The author, Martin Clayton, is pupil of esteemed sitar player Ustad Deepak Choudary¹ and Lecturer in Ethnomusicology at the Open University. Though much of the first section of this text involves a lengthy discussion of theoretical perspectives of time and meter in Indian music as opposed to Western music, Clayton explores in thorough detail the definition and the function of *tāl* theory². Using analysis of the rhythm in excerpts of Indian music, this article not only describes *tāl* theory, but also explains its function within practical Hindustani performance. Using western methodologies, Clayton educates the presumably western-trained reader of the details of North Indian rhythm. This text also comes with a CD with audio examples.

“Indian Music: an Introduction for Musicians” by Vicki Richards explains the fundamentals of North Indian music. This article was published in *The American String Teacher*. Richards proposes the idea of incorporating aspects of Indian music in one’s own playing. For example, she suggests that the teacher could ask half the music class to play a drone while the other students attempt to improvise over it - similar to the ‘*alap*’ section¹. She goes on to explain the fundamental aspects of North Indian music in a direct and simple manner.

Richards also provides some historical background about Hindustani music, as shown in the following excerpt.

G. Farrel, “Reflecting Surfaces: The use of elements from Indian Music in Popular Music and Jazz” *Popular Music*. (May 1988). 189-205.

¹ *Ustad* meaning a distinguished member of society.

² *Tāl* is the rhythmic component of North Indian music hence *tāl*-theory is the theory of rhythm in North Indian music.

As English colonialism spread to India, the music continued to thrive. The English did not recognize the living Hindustani music but were bent on finding and documenting historical roots based on Sanskrit texts. Later, emphasis focused on lighter forms of music rather than the classical forms. Assimilation and transliteration were prevented by the system of *Raga*--its resistance to being dismantled into Western notation and the necessity for years of improvisatory training under a musical master to understand the forms and nuances so foreign.²

This excerpt, like Powers earlier, also mentions the difficulties of conveying North Indian music into western notations.

Although Bonnie Wade's article is short in comparison to many other texts on North Indian music, her article explores many facets of North Indian music in a clear concise manner and is directed at those who are trained via the Western classical tradition. Wade touches briefly on the history of Hindustani music and includes a discussion of the various instruments popular in North Indian music. Included is an in-depth discussion into the melodic aspects of Hindustani music revealing the various scales used and also including transcriptions of the melodies of North Indian raga compositions. Following this, Wade includes an exploration of the rhythmic aspects of Hindustani music. Wade not only discusses the theory of the rhythm in Hindustani music but also explains how to put this element into practice.

In summary, the secondary literature on Indian music is extensive. Research into Indian music by western scholars dates back to the 1700s and since then the quantity of research into the area has grown immensely. However, given the difficulties of recording and translating North Indian music into western notation,³ there will always be room for new interpretations.

¹ The *alap* section is the introduction of a raga where the beat is free and a drone is played by the *tanpura* while a melodic instrument or vocalist improvises over the appropriate scale.

² Richards, "Indian Music: An Introduction for Musicians," 72.

³ One author Lewis Rowell has attempted to bridge these differences with his comparison of rhythmic terminology used within Indian, Greek and Chinese music. L. Rowell, "The Subconscious Language of Musical Time," *Music Theory Spectrum Vol. 1*, (1979).

Literature Review of Indian and Jazz Music.

From the 1950's attempts have been made to fuse Indian music and jazz. Occasionally scholars have attempted to record and explain these attempts.

Farrel (1988) writes about the ways in which North Indian classical music have influenced jazz and popular music since the 1950s. He examines the ways in which musicians from the jazz and western popular music idioms have tried to incorporate Indian sensibilities into their own music. This dissertation in particular the section entitled, "Jazz and Indian Music" is indebted to Farrel's study.

Pinckey's article "India Jazz" is informative and detailed in its examination of India and jazz music. Not only does this article examine the effect of Indian music on jazz music, but it recounts the history of jazz music in India.

In *Musics of Many Cultures*, Bruno Nettl comments on the importance of fieldwork, stating, 'Ethnomusicologists agree that in order to carry out research it is necessary to work in the field.'¹ I am sensitive to and aware of the importance of field-work in relation to studying and writing about music of other cultures. The scope of this dissertation (honours) unfortunately precludes such in-depth study, nevertheless it is my hope that I may one day visit India in order to study and absorb their music.

¹ B. Nettl, "Ethnomusicology: definitions, directions and problems," *Musics of Many Cultures*, Los Angeles: University of California Press. (1980): 3.

Orthography

The Indian terms used in Part II of this dissertation are italicized and are transliterations that use the standard system proposed by R.S McGregor's book an *Outline of Hindi Grammar*¹. This system uses the most common English spellings of Hindi terms.

In this dissertation I have also used English-style plurals, hence the plural for one *bol* is two *bols*. Alternative spellings of Indian terms are not notes in the discussion.

Dave Holland and North Indian Classical Music

With the exception of Dave Holland, few bass players have shown interest in Indian music, nor have many sought to integrate Indian rhythms into their own playing. As mentioned in Chapter One, the music of North-India was a major source of inspiration for Holland, in particular when he was living in London amongst a large Indian community. "The incredible development of rhythm in Indian music, the discipline of learning these very involved cycles, and how to subdivide them, was very influential," he notes.² The latest evidence of Holland's interest in North Indian music is a duo project he worked on with a *tabla*-player, released in March 2005.¹

¹ This system was also used in Clayton, *Time In Indian Music*, xviii.

² Panken, "The Holland Express." 34.

Jazz and Indian Music

Attempts at fusing Jazz and Indian music date back to the late 1950s. Many jazz musicians have shown interest in Indian music, including saxophonist John Coltrane, guitarist John McLaughlin and American composer Don Ellis. Indian-American alto saxophonist and composer, Rudresh Mahanthappa, has fused elements of Indian music with jazz. He collaborates with Indian-American jazz pianist Vijay Iyer who has said, "I'm obsessed with rhythmic techniques of Indian music,"². Acclaimed alto saxophonist, Charles Mariano often played Indian instruments and attempted to combine principles of non-western music with bop³. He also traveled to India to learn to play the *nāgasvaram* (a large South-Indian oboe).

Turning the tables, Indian musicians too have shown an interest in jazz music. Jazz arrived in India in the 1920s when touring dance-bands from England, Canada and the United States performed in Bombay and Calcutta - primarily to provide entertainment for Europeans living in India. By the late 1940s and 1950s, the centre of the local Indian jazz scene was the Bombay swing club (this continued until the mid-1950s when many Indian jazz musicians left for England). Braz Gonsalves, a saxophonist from Goa, became one of the first Indians to not only play modern jazz but also to master raga-based jazz improvisation. In the 1970s, impresario Niranjan Jhaveri was the catalyst for a new concept of 'indo-jazz.' He, along with Braz Gonsalves, pianist/arranger Louis Banks and vocalist Rama Mani collaborated with the intention of promoting a 'musical *mélange* that fuses elements and instruments of modern jazz with those of Hindustani and Carnatic music.'⁴

¹ Williams, "Dave Holland Overtime."

² M. Gallant, "Music Makers- Vijay Iyer" *Keyboard*. (Oct 2004): 16.

³ M. Gardner and B. Kernfeld, "Charlie Mariano," 2005. *Grove Music Online*. <<http://www.grovemusic.com>> (May 25, 2005).

⁴ Pinckney, "India: Jazz."

Indian Classical Music

As in Western music, Indian music is comprised of various folk and classical genres. Indian folk music is enjoyed by most of the Indian population and includes songs for dancing, festive occasions and religious ceremonies. Music in the classical tradition however, was originally restricted to the upper-classes and is now considered Indian ‘art music’ and as such is taught in academies and conservatories all over India.

By the sixteenth century, two distinct types of classical music had emerged- the North Indian (Hindustani) and the South Indian (Carnatic) styles¹. The basic features of both styles of music are quite similar: they differ mainly in the terminologies used to define them. The standard line-up of an Indian classical ensemble is the same for both styles and both have similar concepts of melody and rhythm. It is, within the intricate features of both styles however, where one discovers the dissimilarities. Aspects of singing-style, form and ornamentation can be strikingly disparate in both styles as are the various scales that are used. Unlike Hindustani music, Carnatic music does not emphasize the first beat of a rhythmic cycle, and does not allow acceleration². While the basic line-up of the classical ensemble may be the same, the two styles favour different instruments. For example, the Carnatic ensemble may use the *mridangam* drum while the Hindustani ensemble will incorporate a *tabla*.³ North Indian music is most popular in areas such as Bangladesh where Indo-European languages are spoken. It is mostly improvised and partly composed- as opposed to South-Indian music that is mostly composed¹. Qureshi suggests that the differences between Northern and Southern styles of music can be explained by the divisions caused by the Muslim and Hindu religions in India. He states that,

¹ Wade, “Some Principles of Indian Classical Music,” 83.

² If the feeling of acceleration is needed then the rhythmic density is increased- not the speed- *Ibid*.

³ Conversations with mrdangam-player, Dana Ogle

From the 17th to the 19th century the stylistic distinction between Karnatak and Hindustani can be closely correlated with the more general South Asian dichotomy between Hindu and Muslim, and there is a corresponding contrast between Sanskrit and Persian words in much of the technical terminology of practising musicians, particularly with reference to instruments. From this it has been almost universally inferred that the differences in the two art music styles are a result of Muslim influences and importations in the north that caused an originally unified tradition to divide into a northern, foreign-influenced branch and a southern branch that was more conservative and truer to its ancient heritage.²

Qureshi also adds that most of the Hindustani classical musicians were in fact Muslim, while the Southern classical musicians were virtually all Hindu.

Hindustani music is also more accessible to the western world since it has been studied more closely than Carnatic music. As Dave Holland was primarily influenced by Hindustani music, this consequently forms the focus of this dissertation.

North Indian Classical Music: Overview

The most prominent musical form in Hindustani classical music is the *rāga*. The term *rāga* based on concepts of melody and rhythm³. Each *rāga* is based on certain notes of the Hindustani scale (usually five to eight notes of the twenty-two microtones) and has a specific mood, some having an ideal time of day when it is best performed⁴. The *rāga* has only two main components - melody and rhythm - while harmony as an important consideration is only a by-product. The melodic component is also called the *rāga* or *rāg* and includes the various modes, ornaments and tunings

¹ H. Powers and R. Widdess, "Raga in Karnatak Music," 2005. *Grove Music Online* <<http://www.grovemusic.com>> (25 May, 2005).

² Qureshi, Regula: 'India: Northern and Southern Styles,' 2005. *Grove Music Online*. <http://www.grovemusic.com> (5 January, 2005).

³ Richards, "Indian Music: An Introduction for Musicians," 73.

⁴ S. Mukhi, *Sunil Mukhi's Indian Classical Music Page*, June 2003. <<http://theory.tifr.res.in/~mukhi/Music/music.html>> (May 1, 2005).

used for each specific *rāga* composition. This dissertation, however, will primarily concerned with the rhythmic component of the *rāga* termed the *tāl*.

In a typical Hindustani ensemble one needs instruments to supply the melody, rhythm, and a drone, thus a melodic instrument or vocalist, a tabla drummer, with the addition of a *tanpura*, complete the musical ensemble.

Chapter Four: Tal Theory and Tabla Quaida

Tāl Theory

The *tāl* is a very broad term and refers to the Indian metric system as a whole, encompassing the time cycle or rhythmic structure with emphasis on certain beats of the cycle.¹ These cycles are of a fixed length and may theoretically consist of two, to one hundred and eight beats (*matra*). Some of the most commonly heard *tāl*-cycles are listed in the table below. Each *tāl* has its own characteristics and should be played at specific speeds with specific subdivisions of the cycle.

No. of beats p/cycle	<i>Tāl</i>
6	<i>Dadra</i>
7	<i>Roopak</i>
8	<i>Kerherwa</i>
10	<i>Jhaptaal</i>
12	<i>Ektaal, Chautal</i>
14	<i>Dhamar, Deepchandi,</i> <i>Jhumra,</i>
16	<i>Teentaal, tilwadar</i>

One cycle is called an *avart*, and each *avart* contains beats (*matras*) that are grouped into sections called *vibhags*. For example, one cycle of the *jhaptāl* contains ten beats that are grouped into four sections: 2 + 3 + 2 + 3. This is similar to the concept used in Chapter 3 to subdivide Dave

¹ Further in-depth discussion of tal-theory exists in Clayton, *Time In Indian Music*.

Holland's introduction to Global Citizen, whereby each 11-beat bar was divided into five sections: 2 + 2 + 2 + 3 + 2.

The first beat of the *tāl*-cycle is the most important, and is known as the *sam*. The beats that are emphasized within the cycle and mark the *vibhags* are termed *tāl* while the 'empty' beats are called *khali*. During an Indian classical concert one may observe members of the audience either clapping on the *tali* and waving to the right for the *khali*, or similarly using their fingers to count out the beats.

To further define the *tāl*-cycle and emphasise the strong and weak beats, the concept of the *theka* is employed that is particularly important to the *tabla*-player. The *theka* contains spoken syllables called *bols* that correspond to each *matra* and also refer to the appropriate *tabla* strokes (examples of these syllables are *dha*, *dhin*, *ta*, and *thin*). Syllables such as *dha* and *dhin* involve more bass resonance while syllables such as *ta* and *thin* involve more closed sounds produced mainly with the right hand.

One of the most important concepts within Hindustani Classical music is that of the *lay*. This refers to the speed of the music, and although historically the *lay* referred to the tempo, in practice it is used to describe the rhythmic density. The related concept *laykari* refers to the rhythmic variations or surface rhythm generated from the *tāl* cycle by means of accurately subdividing within each beat. When one creates the *laykari*, he or she will often arrange the rhythmic pulse into groups or phrases that are then manipulated and permuted over the underlying beat (much like a rhythmic Dave Holland solo over the underlying groove produced by the Quintet). In Hindustani Classical music, the surface rhythm is created by means of accurate mathematical subdivision of the beat (except when a melismatic approach is applied by a singer, in which case the surface rhythm floats freely above the *tāl*-cycle).

Teentāl is a *tāl* of sixteen beats and is divided into four *vibhags* of four beats ie- 4 + 4 + 4 + 4.

There are syllables termed *bols* that correspond with each beat, for example *dha*, *dhin*, *ta*, and *thin*. The table below illustrates the *bols* that correspond with the beats of the *teentāl* and which are the strong and weak beats.

Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	da	din	din	da	da	din	din	da	da	tin	tin	ta	ta	din	din	da
Strength	tali				tali				khali				tali			

Tabla Quaida

The *quaida* is a cyclical tabla composition that reflects the nature of the *tāl* and explores the fundamental rhythmic aspects of North Indian Classical music¹. There are two main schools² that offer their own interpretation of *quaidas*- the *Punjab*, and the *Purab*.³ A study of both forms would form a rather lengthy discussion, therefore this dissertation will focus only on the *Purab* school, which is the popular of the two. The *Purab* school has been said to be the more ‘convoluted and intricate’⁴ of the two and is more modern.

¹ Much of this information is derived from tabla teacher and performer, Vicky Ramakrishan who obtained a Masters Degree of Performing Arts at the University of Poona playing tabla. He explains that the quaida is the first thing that he teaches new tabla students as it contains all the fundamental aspects of North Indian rhythm and provides the student with the basic tools in order to perform and understand North Indian music.

² In fact there are countless schools of tabla-playing such as *Farhukabad*, *Benares*, and *Ajrada*.

³ Other hybrid schools that contain characteristics of these main schools also exist.

⁴ A. Dick, “India §III, 6 (i)(b): Theory and Practice of Classical Music: Instrumental Traditions: Tabla.” 2005. *Grove Music Online*. <<<http://www.grovemusic.com>> (25 May, 2005).

According to *tabla*-instructor Vicky Ramakrishnan, it is important for every North Indian Classical musician to acquaint themselves with the basic rhythmic concepts used by *tabla* players in order to have a sound understanding of rhythm in Hindustani Classical music.

The *quaida* is bound by the number of beats within the governing *tāl*, the tempo, as well as the *bhara* (heavy) and *khali* (empty) portions of the time-cycle as mentioned in the previous chapter. The *quaida* (literally meaning ‘formula’) consists of a theme-line that contains a set of syllables that are used as a basis for rhythmic variation through permutations of the phrases. These variations (*palta*) can only consist of the syllables found in the theme-line and have to adhere to the rules of the *quaida* (ie, the syllables with bass-resonance such as *dha* and *dhin* should only be played on the heavy portions of the time-cycle).

The *quaidas* examined in the next section work on sixteen-beat cycles (*teentāl*). It is important to note, however, that for clear presentation of the rhythms in western notation, these beats will be expressed as half-note (one cycle will consist of eight beats of 4/4).

Tabla Quaida One: Tirikite Quaida

(see Appendix G)

Theme Line

Below is the theme line notated with syllables underneath the notated rhythm.

The Theme Line is presented on two staves of musical notation. Each staff begins with a bass clef. The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. Below each staff, the corresponding syllables are written: dha dha ti ri ki te dha dha thin na ta ta ti ri ki te dha dha dhin na.

dha dha ti ri ki te dha dha thin na ta ta ti ri ki te dha dha dhin na

dha dha ti ri ki te dha dha thin na ta ta ti ri ki te dha dha dhin na

This theme line is used as a basis for variation to create the *paltas* below.

Palta one

Palta one is presented on two staves of musical notation. Each staff begins with a bass clef. The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. Below each staff, the corresponding syllables are written: dha dha ti ri ki te dha dha ti ri ki te dha dha ti ri ki te dha dha thin na.

dha dha ti ri ki te dha dha ti ri ki te dha dha ti ri ki te dha dha thin na

ta ta ti ri ki te ta ta ti ri ki te da da ti ri ki te dha dha dhin na

One of the guidelines of the *quaida*, is that the fourth and the eighth bar of these *paltas* must end in ‘*dha dha thin na*’ and ‘*dha dha dhin na*’ respectively. Another rule is that the last four bars should rhythmically mirror the first four¹. Therefore I will focus on the rhythm of the first four bars as it is exactly the same in the last four.

Note that in this *palta*, the first bar of the theme-line is played three times. Similarly the fifth bar of the theme-line is played three times in bars 5, 6 and 7 of this *palta*.

Palta Two



In this *palta* the first bar of the theme-line is played exactly, then it is repeated omitting a *dha* syllable, repeated adding a *dha* syllable. Hence the phrase ‘*dha dha tirikite*’ is displaced by omitting a *dha* syllable, then adding a *dha* syllable. The same can be said of the last four bars of this *palta*- this time replacing the *dha* with *ta*. The third phrase begins on beat four of the second bar, emphasizing a relatively weak beat of the cycle.

¹ There are other rules associated with the *quaida* but shall not be dealt with in this study.

Palta Three

The musical notation for Palta Three consists of two staves, each with a bass clef. The first staff contains four measures of music. The lyrics below the first staff are: dha ti ri ki te dha dha ti ri ki te dha dha thin na. The second staff also contains four measures of music. The lyrics below the second staff are: ta ti ri ki te ta ta ti ri ki te dha dha dha ti ri ki te dha dha dhin na.

This variation begins with the phrase ‘*dha tirikite*’ (i.e the first phrase of the theme-line without the initial *dha*.) This phrase is repeated, adding a *dha* at the beginning, and is then played again adding two *dhas* at the beginning. Hence in the first four bars, each time the ‘*dha tirikite*’ is repeated, an extra *dha* syllable is added at the beginning. This is mirrored once again in the last four bars of this *palta*. In this variation the second and third phrases begin on the fourth beats of the bar, emphasising relatively weak beats of the cycle.

Palta Four

The musical notation for Palta Four consists of two staves, each with a bass clef. The first staff contains four measures of music. The lyrics below the first staff are: dha ti ri ki te dha dha dha ti ri ki te dha dha ti ri ki te dha dha thin na. The second staff also contains four measures of music. The lyrics below the second staff are: ta ti ri ki te ta ta ta ti ri ki te dha dha ti ri ki te dha dha dhin na.

Like *Palta 3*, this variation begins with the ‘*dha tirikite*’ phrase. It is then repeated with the addition of two ‘*dha*’ syllables at the beginning, then is repeated with the addition of just one ‘*dha*’ syllable. Adhering to the rules of the quaida, this is followed by the phrase ‘*dha dha thin na*’ and the first four bars is mirrored rhythmically by the last four bars. Once again beat four is emphasised within the second bar.

Palta Five



The fifth variation begins with ‘*dha dha dha tirikite*’ and is played three times- each time omitting one *dha* syllable from the beginning. The second and third phrases begin on the second beats of the bar emphasising relatively weak beats of the cycle.

Palta Six



Unlike the other variations, this *palta* begins with ‘*tirikite dha.*’ This phrase is repeated three times, implying a 3/4 meter over the *teentāl* cycle. This is not unlike Holland’s rhythmic device used in his solo in *The Balance*.

Tihai

da da ti ri ki te dha dha thin na dha da da ti ri ki te

dha dha thin na dha da da ti ri ki te dha dha thin na

dha!

Finally the quaida finishes with the tihai. Here the phrase begins every three bars, creating a feeling of 12/4 over the sixteen half-note time-cycle.

Tabla Quaida Two: Tite Quaida

(see Appendix H)

Theme Line

da ti te da ti te da da ti te da ge tin na ge na ta ti te ta ti te ta ta ti te da gedinna ge na

da ti te da ti te da da ti te da ge tin na ge na ta ti te ta ti te ta ta ti te da gedinna ge na

In this theme line two bars are divided into four groups of three eighth-notes, followed by a group of four eighth-notes (3 + 3 + 3 + 3 + 4). This emphasises weak beats of the bar and implies a 3/8 meter of the 4/4. A similar technique is used by Holland in his solo in *The Balance*.

Palta One

da ti te da ti te da da da ti te da ti te da da da ti te da ti te da da ti te da ge tin na ge na

ta ti te ta ti te ta ta ta ti te ta ti te ta ta ta ti te ta ti te ta ta ti te da gedinna ge na

Here the first bar of the theme line is played three times. In the rules of this particular *quaida* bars four and eight must consist of 'ti te da ge tin na ge na' and 'ti te da ge din na ge na' respectively.

Once again in this *quaida*, the second half of the *paltas* must rhythmically mirror the first half. It is interesting to note that bars 1-3 are subdivided into a two groups of three quavers, then one group of two quavers, divided the theoretic 4/4 bar into 3 + 3 + 2. This emphasises relatively weak beats and super-imposes 3/8 over the 4/4.

Palta Two

The image shows two staves of musical notation for a piece titled 'Palta Two'. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of eighth notes, with some notes beamed together in groups of three or four. Above the notes, there are accent marks (>) indicating which notes should be emphasized. Below each staff, the lyrics are written in a simple, sans-serif font. The first staff has four measures of music, and the second staff also has four measures. The lyrics for the first staff are: 'da ti te da ti te da da ti te da da da ti te da ti te da da ti te da ge tin na ge na'. The lyrics for the second staff are: 'ta ti te ta ti te ta ta ti te a ta ti te da da da ti te da ti te da da ti te da gedinna ge na'.

This variation is the same as *Palta 1* except for the second bar, where the phrase ‘*ti te da da*’ is played twice. While *Palta 1* establishes a subdivision of 3 + 3 + 2 in bars 1-3, this *palta* breaks the continuity inserting this new phrase into bar 2. Beat four is emphasised in bars 2 and 3 while beat two is emphasised in bar 2. Relatively weak beats of this cycle are emphasised, though the first beat of each four bars is accented so as not to feel constant rhythmic tension.

Palta Three

Two staves of musical notation in bass clef. The first staff has lyrics: da ti te da ti te da da ti te da ti te da da da ti te da ti te da da ti te da ge tin na ge na. The second staff has lyrics: ta ti te ta ti te ta ta ti te ta ti te da da da ti te da ti te da da ti te da gedinna ge na. Both staves feature eighth notes with accents and a quaver rest in the second bar.

This variation is the same as the previous *palta*, however the second bar is ‘*ti te* (rest) *da ti te da da*.’ This bar ends with ‘*da ti te da da*’ like bars 1 and 3 but begins with ‘*ti te*.’ Unlike the other bars, bar 2 includes a quaver rest- breaking up the continuity of the successive quavers in this *quaida*. Once again weak beats of this cycle are emphasised, particularly in bars 2 and 6.

Palta Four

Two staves of musical notation in bass clef. The first staff has lyrics: da ti te da ti te da da ti te da ti te da da ti te da ti te da da ti te da ge tin na ge na. The second staff has lyrics: ta ti te ta ti te ta ta ti te ta ti te da da ti te ta ti te da da ti te da gedinna ge na. Both staves feature eighth notes with accents and quaver rests in bars 2 and 4.

This *palta* expands on the previous variation by repeating the phrase in bar 2. This is the only difference between this variation and *Palta 3*.

Palta Five

Two staves of music in bass clef, each with four measures. The notes are eighth notes, and each note has an accent (>) above it. The lyrics are written below the notes.

da ti te da ti te da ti te da ti te da da ti te da ti te da ti te da da ti te da getin na ge na

ta ti te ta ti te ta ti te ta ti te ta ta ti te da ti te da ti te da da ti te da gedinna ge na

This variation is the same as the *Palta 1* with the exception of the first two bars. In the first two bars, the phrase ‘*da ti te*’ is played four times followed by ‘*da da ti te*.’ Over these two bars, the quavers are subdivided into four groups of three and one group of four: 3 + 3 + 3 + 3 + 4.

Palta Six

Two staves of music in bass clef, each with four measures. The notes are eighth notes, and each note has an accent (>) above it. The lyrics are written below the notes.

da ti te ti te da ti te da ti te ti te da ti te da ti te da ti te da da ti te da getin na ge na

ta ti te ti te ta ti te ta ti te ti te ta ti te da ti te da ti te da da ti te da gedinna ge na

This bar is the same as *Palta 1* with the exception of the first two bars. In bars 1 and 2 the beat is interestingly subdivided into three quavers, followed by two quavers, followed by three quavers. Using the appropriate syllables and accents, this theoretic 4/4 bar is subdivided into a feeling of 3

+ 2 + 3. This odd grouping of eighth-notes emphasises the weak beats of the bar, giving a feeling of 5/8 and 3/8 over the 4/4. These groups of five and three quavers are similarly evident in Holland's solo in *The Balance*.

Palta Seven

The image shows two staves of musical notation for a piece called 'Palta Seven'. Each staff contains eight measures of music, written in bass clef. The notes are eighth notes, and there are accents (>) above the first note of each measure. The lyrics are written below the notes, with some words split across measures. The first staff's lyrics are: 'da ti te ti te da ti te da ti te ti te da ti te da ti te ti te da ge tin na ge na'. The second staff's lyrics are: 'ta ti te ti te ta ti te ta ti te ti te ta ti te da ti te ti te da ti te ti te da gedinna ge na'.

This variation expands on the previous *palta* by repeating bar 1 in bar 2 and 3. This extends the 3 + 2 + 3 subdivision across bars 1-3 and bars 5-8.

Tihai

da ti te da ti te da da ti te da ge tin na ge na da da da ti te da ge tin na ge na da da da

ti te da ge tin na ge na da da ti te da ti te da da ti te da ge tin na ge na da da da

ti te da ge tin na ge na da da da ti te da ge tin na ge na da da ti te da ti te da da

ti te da ge tin na ge na da da da ti te da ge tin na ge na da da da ti te da ge tin na ge na

da

Finally the *quaida* concludes with a *tihai* that consists of a five-and-a-half bar phrase played three times over the course of two cycles (unlike the first *tihai* that consisted of a six-bar phrase repeated three times over the course of one cycle). Ultimately three bars of 22/4 are implied over the sixteen half-note cycle.

Summary

The *quaidas* above introduced the basic fundamentals of North Indian rhythm. Odd groups of three and five eighth-notes were frequently revealed, along with constant emphasis of weak beats throughout the cycle (i.e. beats two and four) and implications of different meters.

Dave Holland's rhythmic approach to improvisation utilises similar odd-groupings of eighth-notes and also seeks to thwart the rhythmic hierarchy by emphasising the weak beats of the bar. Like the above *quaidas*, many of his solos imply other meters against the existing meter. Exploration of more complex *quaidas* in different time-cycles would most likely expose more commonalities, though due the limitations of this honours project, I will proceed to Chapter Five.

Chapter Five: Integration Methodology

This third part of the dissertation will bring together some of the findings in the previous sections in order to create the framework of an instructional tutor designed to teach a new method of rhythmic improvisation for the jazz bassist. This tutor forms Chapter Six of this dissertation and will present various exercises incorporating the rhythmic devices used by Dave Holland as well as the rhythmic aspects of Hindustani music focussing on the rhythm found in tabla *quaida* compositions.

The form and structure of this tutor owes much to Peter Magadini's book, *Polyrhythms: The Musician's Guide* and Ralph Humphrey's *Even in the Odds*¹.

First, the tutor will give a brief overview of practice methods the student may choose to adopt in order to gain the most out of the text. This will include practising with a metronome at various speeds etc. Some of the tips here are derived from page 2-3 of Magadini's book, where the text includes two sections entitled, "How to use this Book" and "How to Practice."²

Magadini's text introduces each polyrhythm in separate sections throughout the book. Section one is entitled '3 against 2' while section two explores '3 against 4' polyrhythms. Within each section, Magadini reveals the polyrhythm in its most basic form against the basic pulse. He then proceeds to introduce the polyrhythm in varied graduated exercise form, beginning with short one-bar exercises that are repeated. Following this, short etudes are introduced, using combinations of the previous exercises that feature the polyrhythm. Finally, the student would be

¹ P. Magadini, *Polyrhythms: The Musician's Guide*. (Milwaukee: Hal Leonard Publishing, 1993)
Humphrey, *Even in the Odds*.

encouraged to practise the written solos that utilise all the material learned in that particular section.

This tutor will introduce each of the key rhythmic devices used by Dave Holland (as mentioned in Chapter Two) as a separate section. Hence, there will be five sections in the first part of this tutor.

After each rhythmic device is revealed in its simplest notated form, short exercises will be presented the incorporate the rhythmic device. Following this will be short representative. Finally, each section concludes with a written solo and/or bass-line utilising all the material learned in the section.

In the text *Even in the Odds*, Ralph Humphrey features a introduction to Indian music and methods of integrating some of its rhythmic concepts. While the bulk of the book includes drum-kit patterns over odd-time signatures within a jazz context, Humphrey includes a section in the latter half of the book entitled 'Supplement: Additional Examples based on the Indian Technique'.

Similarly, the draft of the instructional bass method in this dissertation will firstly discuss exercises derived from Dave Holland's rhythmic vocabulary that feature rhythmic ideas relating directly to jazz. This will be followed by an introduction to Hindustani music and methods of integrating some North Indian rhythmic concepts.

Format of Tutor

Practise methods

Part 1: Dave Holland's rhythmic devices

- 1) Syncopation: a) basic syncopation, b) short exercises, c) etudes, d) solo and bass-line over a blues
- 2) Anticipation: a) basic anticipation, b) short exercises, c) etudes, d) bass-line and solo over a blues
- 3) Dotted Pulse: a) basic dotted crotchet pulse, b) short exercises, c) etudes, d) bass-line over blues, solo and bass-line over Solar
- 4) Two-beat motifs over Odd-time signatures: a) basic two-beat motifs, b) short exercises, c) etudes, d) solo over 7/4 rhythm changes
- 5) Other Poly-rhythms: a) basic poly-rhythms, b) short exercises, c) etudes, d) solo over a blues

Part 2: Introduction to Hindustani rhythm

- Recitation
- Tabla Quaida One: bols/recitation, application to So What bass-line.
- Tabla Quaida Two: bols/recitation, application to Maiden Voyage bass-line.

Chapter Six

Framework of “A New Approach to Rhythmic Improvisation for the Jazz Bassist: an exploration and application of rhythmic devices used by Dave Holland and North Indian music”

Practise Methods

- Metronome: it is advisable that the exercises in this text are practised slowly with a metronome, then at various speeds until the bassist is comfortable with the rhythm.
- Recording: the bassist may wish to record themselves playing the etudes or solos on a mini-disc or tape to hear if the rhythm is accurate.
- Play-a-long: this text comes with a CD that demonstrates the exercises and may be useful to listen to and to play along with
- Trying not to count odd-time signatures: it is advisable that the bassist try to feel the odd-meter rather than count it. Holland mentions that:

“When you’re playing in these time signatures you can’t really count them, if you do you get lost. You have to feel them”

- from Bass Player magazine (Dec 2001) p44 by Alan Goldsher.

Ultimately, the key is not how you break up the line or where the accents are--it’s getting to the point where the cycle of 11 is so embedded in your musical consciousness that it becomes second nature, like playing in four. All of the devices we so commonly and fluidly use in four--like crossing bar lines, playing three against four, overlapping phrases, playing in double-time, or implying straight and swung feels--can be applied to an odd time signature.

- from Bass Player Magazine (Dec 2001) p48 by Richard Johnston.

PART ONE

Section One: Syncopation.

Basic Syncopation:

1a: i) Long-notes

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1a: ii) short notes

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1a: iii) swung

1 + a 1 + a 1 + a 1 + a

Short Exercises in 4/4

1b: i) Basic syncopation on open strings:

Four musical staves in bass clef, 4/4 time, showing basic syncopation on open strings. Each staff contains two measures of music, separated by a double bar line. The first measure of each staff starts with a half note on the open string (E2, A1, D2, G1) and is followed by a half note on the next string (F2, B1, C2, F1). The second measure of each staff starts with a half note on the next string (F2, B1, C2, F1) and is followed by a half note on the open string (E2, A1, D2, G1). This creates a syncopated rhythm where the downbeat is often a half note.

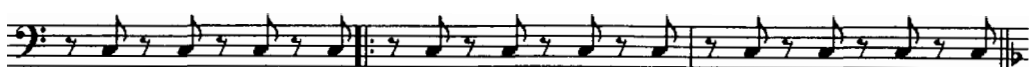
1b: ii) Basic syncopation on other notes eg) C

A single musical staff in bass clef, 4/4 time, showing basic syncopation on other notes (e.g., C). The staff contains two measures of music, separated by a double bar line. The first measure of each staff starts with a half note on the open string (E2, A1, D2, G1) and is followed by a half note on the next string (F2, B1, C2, F1). The second measure of each staff starts with a half note on the next string (F2, B1, C2, F1) and is followed by a half note on the open string (E2, A1, D2, G1). This creates a syncopated rhythm where the downbeat is often a half note.

1b: iii) Basic syncopation using short-notes on open strings:



1b: iv) Basic syncopation using short-notes on non-open eg) C



1b: v) Basic syncopation to practise scales (straight or swung)



- The exercise above can be transposed in all twelve keys and is good way to practise scales and syncopation at the same time.

Short Etudes

1c: i) straight

mp mf mp

f

mp

1c: ii) swung

mf

mp

f

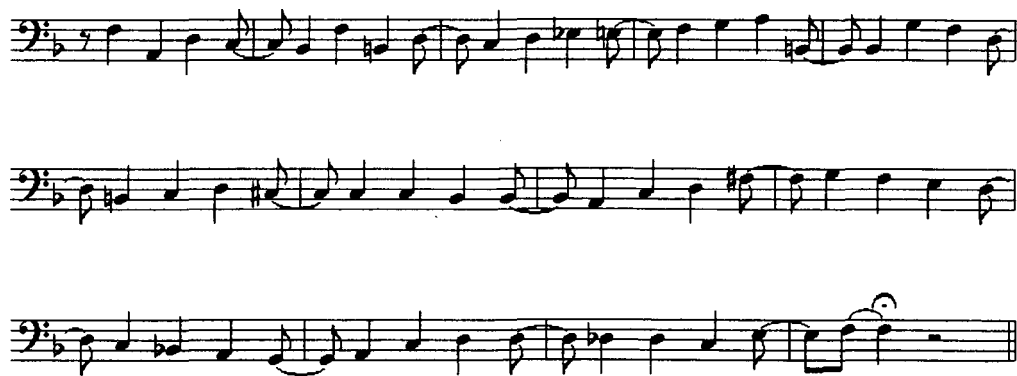
mp

Syncopation on Blues Walking Bass Line

Straight-ahead walking line (CD 2: Track 1)



Syncopated walking line (delayed) (CD 2: Track 2)



Syncopated walking line (anticipated) (CD 2: Track 3)



Solo over a blues (CD 2: Track 4)

The image displays a musical score for the song "The Rose Tree." The score is written for a single melodic line in bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various musical ornaments such as slurs, ties, and accents. The dynamics are marked throughout the piece: *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano). The score is organized into six systems, each containing a single line of music. The first system begins with a treble clef and a key signature change to one flat. The second system includes a repeat sign. The third system features a trill ornament. The fourth system includes a trill ornament. The fifth system includes a trill ornament. The sixth system includes a trill ornament. The score concludes with a final cadence.

Section 2: Anticipation of beat one

Basic examples of anticipation

2a: i)



2a: ii)



Simple exercises

2b: i)



2b: ii)



2b: iii)



2b: iv)



2b: v)



Short etudes

2c: i) straight eighths

Three staves of music in bass clef, 4/4 time, key of B-flat major. The first staff contains a melodic line with eighth notes and slurs, starting with a *mf* dynamic and ending with a *f* dynamic. The second staff continues the melody with slurs and a *mf* dynamic. The third staff concludes the piece with a *mp* dynamic.

2c: ii) Swung

Three staves of music in bass clef, 4/4 time, key of B-flat major. The first staff contains a melodic line with eighth notes and slurs, starting with a *mf* dynamic and ending with a *f* dynamic. The second staff continues the melody with slurs and a *mf* dynamic. The third staff concludes the piece with a *mp* dynamic.

2d) Anticipation in a blues walking line and solo (CD 2: Track 5)

Sheet music for a blues walking line and solo, featuring various chords and dynamics.

Walking Line Chords:

- Row 1: F⁷, B^{b7}, Cmi⁷, F⁷
- Row 2: B^{b7}, F⁷, D⁷
- Row 3: Gmi⁷, C⁷, F⁷, D⁷, Gmi⁷, C⁷
- Row 4: F⁷, B^{b7}, Cmi⁷, F⁷
- Row 5: B^{b7}, Bdim, F⁷, D⁷
- Row 6: Gmi⁷, C⁷, Ami⁷, D⁷, Gmi⁷, C⁷

Solo Section:

- Row 7: Solo F⁷, B^{b7}, Cmi⁷, F⁷ (Dynamics: *mf*)
- Row 8: B^{b7}, F⁷, D⁷ (Dynamics: *mp*, *mf*)
- Row 9: Gmi⁷, C⁷, F⁷, Gmi⁷, C⁷ (Dynamics: *mf*)

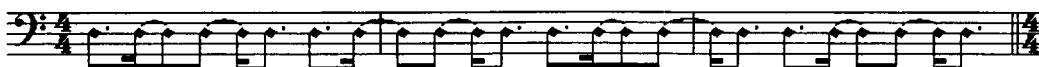
Section 3: Dotted pulse

Basic Dotted Rhythm

3a: i) Basic dotted crotchet pulse- straight



3a: ii) Basic dotted eighth-note pulse- straight



3a: iii) Basic dotted eighth-note pulse (literal translation of swung eighths).



- Note that it is important to feel the 4/4 pulse and not get persuaded into feeling it in $\frac{3}{4}$. To do this it is advisable to practise with a metronome that can emphasis the 4/4.

Simple Exercises

3b: i)



3b: ii)



3b: iii) C major scale



- The exercise above can be transposed in all twelve keys and is good way to practise scales and the dotted technique at the same time.

Short Etudes

3c: i) straight

Three staves of music in bass clef, key of B-flat major. The first staff begins with a *mf* dynamic, followed by a *p* dynamic. The second staff continues the melodic line. The third staff begins with a *mf* dynamic and concludes with a double bar line.

3c: ii)

Three staves of music in bass clef, key of B-flat major. The first staff features dynamics of *f*, *mp*, and *f*. The second staff features a *mf* dynamic. The third staff begins with a *f* dynamic and concludes with a double bar line.

3d: i) Blues walking line

Blues walking line musical notation in bass clef, key of B-flat major. The notation consists of three staves. The first staff contains measures 1-4 with chords F7, Bb7, Bdim, and Cmi7. The second staff contains measures 5-8 with chords Bb7, Bdim, F7, Ami7, and D7. The third staff contains measures 9-12 with chords Gmi7, C7, F7, D7, Gmi7, and C7. The melody is a continuous eighth-note walking line.

3d: ii) Bass-line over Solar (CD 2: Track 6)

Bass-line over Solar musical notation in bass clef, key of B-flat major. The notation consists of three staves. The first staff contains measures 1-4 with chords Cmi7, Gmi7, and C7. The second staff contains measures 5-8 with chords Fma7, Fmi7, and Bb7. The third staff contains measures 9-12 with chords Ebma7, Ebmi7, Ab7, Dbma7, Dmi7b5, and G7. The melody is a continuous eighth-note walking line.

3d: iii) Solo over Solar incorporating dotted rhythms. (CD 2: Track 7)

The musical score is written in bass clef and consists of six staves. The first staff begins with a *mp* (mezzo-piano) dynamic marking and features a *Cmi7* chord. The second staff starts with a *mf* (mezzo-forte) dynamic marking and includes *Fma7*, *Fmi7*, and *Bb7* chords. The third staff contains *Ebma7*, *Ebmi7*, *Ab7*, *Dbma7*, *Dmi7b5*, and *G7* chords. The fourth staff includes *Cmi7*, *Gmi7*, and *C7* chords. The fifth staff features *Fma7*, *Fmi7*, and *Bb7* chords. The sixth staff contains *Ebma7*, *Ebmi7*, *Ab7*, *Dbma7*, *Dmi7b5*, and *G7* chords. The score is characterized by dotted rhythms and various articulations such as accents and slurs.

Section 4: Two-beat motifs over odd-time signatures.

Basic examples of two-beat motifs

4a: i) crotchet and two quavers



4a: ii) two-quavers and one crotchet



4a: iii) four quavers



Simple Exercises

4b: i) 3/4



4b: ii) 3/4



4b: iii) 3/4



- Once again it is important to have a metronome that can emphasise these odd-meters, one can often be fooled into feeling these motifs as 2/4 and losing the beat one.

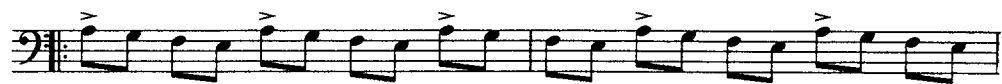
4b: iv) 5/4



4b: v) 5/4



4b: vi) 5/4



4b: vii) 7/4



4b: viii)



4b: ix)



Short Etudes

4c: i)

Three staves of music in bass clef, 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), and then a decrescendo to mezzo-piano (*mp*). The second staff starts with a mezzo-forte (*mf*) dynamic. The third staff begins with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The music features eighth and sixteenth notes with accents.

4c: ii)

Three staves of music in bass clef, 5/4 time, key of B-flat major. The first staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The second staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The third staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The music features eighth and sixteenth notes with accents.

4d) Solo over Rhythm Changes in 7/4 (CD 2: Track 8)

The musical score is written in bass clef with a 7/4 time signature. It consists of eight staves of music. The chords and dynamics are as follows:

- Staff 1: B^bma^7 G^7 Cmi^7 F^7 Dmi^7 G^7 Cmi^7 F^7 . Dynamics: *mf*.
- Staff 2: B^b7 E^b7 $Edim$ Dmi^7 G^7 Cmi^7 F^7 . Dynamics: *f*, *mf*.
- Staff 3: B^bma^7 G^7 Cmi^7 F^7 Dmi^7 G^7 Cmi^7 F^7 . Dynamics: *f*.
- Staff 4: B^b7 E^b7 $Edim$ Cmi^7 F^7 B^bma^7 . Dynamics: *mf*.
- Staff 5: D^7 G^7 . Dynamics: *p*.
- Staff 6: C^7 F^7 . Dynamics: *mf*, *f*.
- Staff 7: B^bma^7 G^7 Cmi^7 F^7 Dmi^7 G^7 Cmi^7 F^7 . Dynamics: *mf*, *f*.
- Staff 8: B^b7 E^b7 $Edim$ Cmi^7 F^7 B^bma^7 . Dynamics: *mp*.

Section Five: Various polyrhythms

Five basic poly-rhythms

5a: i) Groups of three quavers



5a: ii) Groups of five quavers



5a: iii) Groups of two triplets



5a: iv) Groups of four triplets



5a: v) Groups of five triplets

5a: v) Groups of five triplets

Short exercises

5b: i)

5b: i)

5b: ii)

5b: ii)

5b: iii)



5b: iv)



5b: v)



- The exercise above may be transposed and is a good way to practise scales with poly-rhythms

5b: vi)



5b: vii)

Two staves of music in 4/4 time. The top staff contains two measures of eighth-note triplets, each starting with an accent (>) and a '3' below. The bottom staff contains two measures of eighth-note triplets, each starting with an accent (>) and a '3' below, followed by a whole note with a fermata.

5b: viii)

Two staves of music in 4/4 time. The top staff contains two measures of eighth-note triplets, each starting with an accent (>) and a '3' below. The bottom staff contains two measures of eighth-note triplets, each starting with an accent (>) and a '3' below, followed by a whole note with a fermata.

5b: ix)

Two staves of music in 4/4 time. The top staff contains two measures of eighth-note triplets, each starting with an accent (>) and a '3' below. The bottom staff contains two measures of eighth-note triplets, each starting with an accent (>) and a '3' below, followed by a whole note with a fermata.

Short Etudes

5c: i)

Two staves of music in 4/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes forte (*f*) and mezzo-forte (*mf*) dynamics. The piece concludes with a double bar line and a key signature change to E-flat major.

5c: ii)

Three staves of music in 4/4 time, key of B-flat major. The first two staves feature eighth-note patterns. The third staff includes a half-note melody line. The piece concludes with a double bar line and a key signature change to E-flat major.

5c: iii)

Three staves of music in 4/4 time, key of B-flat major. The first staff includes mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The second staff includes piano (*p*) and forte (*f*) dynamics. The third staff includes mezzo-forte (*mf*) dynamics. The piece concludes with a double bar line and a key signature change to E-flat major.

5c: iv)

Three staves of music in bass clef, 4/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic and a half note G2, followed by quarter notes A2, B2, and C3. The second staff begins with a mezzo-piano (*mp*) dynamic and a half note D3, followed by quarter notes E3, F3, and G3. The third staff begins with a mezzo-forte (*mf*) dynamic and a half note A3, followed by quarter notes B3, C4, and D4. The fourth staff begins with a forte (*f*) dynamic and a half note E4, followed by quarter notes F4, G4, and A4. The fifth staff begins with a forte (*f*) dynamic and a half note B4, followed by quarter notes C5, D5, and E5. The sixth staff begins with a forte (*f*) dynamic and a half note F5, followed by quarter notes G5, A5, and B5. The seventh staff begins with a forte (*f*) dynamic and a half note C6, followed by quarter notes D6, E6, and F6. The eighth staff begins with a forte (*f*) dynamic and a half note G6, followed by quarter notes A6, B6, and C7. The ninth staff begins with a forte (*f*) dynamic and a half note D7, followed by quarter notes E7, F7, and G7. The tenth staff begins with a forte (*f*) dynamic and a half note A7, followed by quarter notes B7, C8, and D8. The piece ends with a double bar line.

5c: v)

Three staves of music in bass clef, 4/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic and a half note G2, followed by quarter notes A2, B2, and C3. The second staff begins with a mezzo-forte (*mf*) dynamic and a half note D3, followed by quarter notes E3, F3, and G3. The third staff begins with a forte (*f*) dynamic and a half note A3, followed by quarter notes B3, C4, and D4. The fourth staff begins with a mezzo-forte (*mf*) dynamic and a half note E4, followed by quarter notes F4, G4, and A4. The fifth staff begins with a mezzo-forte (*mf*) dynamic and a half note B4, followed by quarter notes C5, D5, and E5. The sixth staff begins with a mezzo-forte (*mf*) dynamic and a half note F5, followed by quarter notes G5, A5, and B5. The seventh staff begins with a mezzo-forte (*mf*) dynamic and a half note C6, followed by quarter notes D6, E6, and F6. The eighth staff begins with a mezzo-forte (*mf*) dynamic and a half note G6, followed by quarter notes A6, B6, and C7. The ninth staff begins with a mezzo-forte (*mf*) dynamic and a half note D7, followed by quarter notes E7, F7, and G7. The tenth staff begins with a mezzo-forte (*mf*) dynamic and a half note A7, followed by quarter notes B7, C8, and D8. The piece ends with a double bar line.

This page contains ten staves of musical notation for a bass line. The key signature is one flat (Bb). The notation includes various chords and dynamics. The first staff starts with F7, Bb7, Cmi7, and F7. The second staff includes Bb7, Gmi7, C7, and D7. The third staff features F7, D7, Gmi7, and C7. The fourth staff includes F7, Bb7, and F7. The fifth staff features F7, Bb7, and F7. The sixth staff includes Bdim, F7, and Bb7. The seventh staff features Ami7, D7, and Gmi7. The eighth staff includes C7, F7, and C7. The dynamics range from *f* (forte) to *p* (piano). The notation also includes triplets, slurs, and accents.

Part II North Indian music

Tabla Quaida One: Tirikite Quaida

Memory and Recitation of Rhythmic Patterns

Theme Line



Palta 1



Palta 2



Two staves of musical notation in bass clef. The first staff contains four measures of music with the lyrics: dha dha ti ri ki te dha ti ri ki te dha dha ti ri ki te dha dha thin na. The second staff contains four measures of music with the lyrics: ta ta ti ri ki te ta ti ri ki te ta dha dha ti ri ki te dha dha dhin na.

Palta 3



Two staves of musical notation in bass clef. The first staff contains four measures of music with the lyrics: dha ti ri ki te dha dha ti ri ki te dha dha ti ri ki te dha dha thin na. The second staff contains four measures of music with the lyrics: ta ti ri ki te ta ta ti ri ki te dha dha dha ti ri ki te dha dha dhin na.

Palta 4



Two staves of musical notation in bass clef. The first staff contains four measures of music with the lyrics: dha ti ri ki te dha dha dha ti ri ki te dha dha ti ri ki te dha dha thin na. The second staff contains four measures of music with the lyrics: ta ti ri ki te ta ta ta ti ri ki te dha dha ti ri ki te dha dha dhin na.

Palta 5

Two staves of musical notation in bass clef. The first staff contains the lyrics: dha dha dha ti ri ki te dha dha ti ri ki te dha ti ri ki te dha dha thin na. The second staff contains the lyrics: ta ta ta ti ri ki te ta ta ti ri ki te da ti ri ki te dha dha dhin na.

Palta 6

Two staves of musical notation in bass clef. The first staff contains the lyrics: ti ri ki te da ti ri ki te da ti ri ki te da da ti ri ki te dha dha thin na. The second staff contains the lyrics: ti ri ki te ta ti ri ki te ta ti ri ki te da da ti ri ki te dha dha dhin na.

Concluding phrase: Tihai

Three staves of musical notation in bass clef. The first staff contains the lyrics: da da ti ri ki te dha dha thin na dha da da ti ri ki te. The second staff contains the lyrics: dha dha thin na dha da da ti ri ki te dha dha thin na. The third staff contains the lyrics: dha!

Audio Excerpt CD 2 Track 10

Tirikite Quaida on So What

Dmi7



dha dha ti ri ki te dha dha thin na ta ta ti ri ki te dha dha dhin na



dha dha ti ri ki te dha dha thin na ta ta ti ri ki te dha dha dhin na



dha dha ti ri ki te dha dha ti ri ki te dha dha ti ri ki te dha dha thin na



ta ta ti ri ki te ta ta ti ri ki te da da ti ri ki te dha dha dhin na

Ebm7



dha dha ti ri ki te dha ti ri ki te dha dha dha ti ri ki te dha dha thin na



ta ta ti ri ki te ta ti ri ki te ta dha dha ti ri ki te dha dha dhin na

Dmi7



dha ti ri ki te dha dha ti ri ki te dha dha dha ti ri ki te dha dha thin na



ta ti ri ki te ta ta ti ri ki te dha dha dha ti ri ki te dha dha dhin na

dha dha dha ti ri ki te dha dha ti ri ki te dha ti ri ki te dha dha thin na

ta ta ta ti ri ki te ta ta ti ri ki te da ti ri ki te dha dha dhin na

ti ri ki te da ti ri ki te da ti ri ki te da da ti ri ki te dha dha thin na

ti ri ki te ta ti ri ki te ta ti ri ki te da da ti ri ki te dha dha dhin na

Dmi7



da da ti ri ki te dha dha thin na dha da da ti ri ki te

dha dha thin na dha da da ti ri ki te dha dha thin na dha

Tabla Quaida Two: Tite Quaida

Memory and Recitation of Rhythmic Patterns

Theme Line



da ti te da ti te da da ti te da getin na ge na ta ti te ta ti te ta ta ti te da gedinna ge na

da ti te da ti te da da ti te da getin na ge na ta ti te ta ti te ta ta ti te da gedinna ge na

Variations

Palta 1



da ti te da ti te da da da ti te da ti te da da da ti te da ti te da da ti te da getin na ge na

ta ti te ta ti te ta ta ta ti te ta ti te ta ta ta ti te ta ti te ta ta ti te da gedinna ge na

Palta 2



Palta 3



Palta 4



Palta 5



Palta 6



Palta 7



Tihai

da ti te da ti te da da ti te da ge tin na ge na da da da ti te da ge tin na ge na da da da

ti te da ge tin na ge na da da ti te da ti te da da ti te da ge tin na ge na da da da

ti te da ge tin na ge na da da da ti te da ge tin na ge na da da ti te da ti te da da

ti te da ge tin na ge na da da da ti te da ge tin na ge na da da da ti te da ge tin na ge na

da

Ti Te Quaida over Maiden Voyage

da ti te da ti te da da ti te da ge tin na ge na ta ti te ta ti te ta ta ti te da gedinna ge na

da ti te da ti te da da ti te da ge tin na ge na

ta ti te ta ti te ta ta ti te da ge din na ge na

Palta 1

da ti te da ti te da da da ti te da ti te da da da ti te da ti te da da ti te da ge tin na ge na

ta ti te ta ti te ta ta ta ti te ta ti te ta ta ta ti te ta ti te ta ta ti te da gedinna ge na

Palta 2

da ti te da ti te da da ti te da da ti te da da da ti te da ti te da da

ti te da ge tin na ge na ta ti te ta ti te ta ta

ti te a ta ti te da da da ti te da ti te da da ti te da ge din na ge na

Palta 3

da ti te da ti te da da ti te da ti te da da da ti te da ti te da da ti te da ge tin na ge na

ta ti te ta ti te ta ta ti te ta ti te da da

da ti te da ti te da da ti te da ge din na ge na

Research Outcomes

In the completion of this dissertation I have achieved what I had set out to accomplish.

In the first chapter of this dissertation I included a review of the important literature pertaining to Dave Holland and a brief history on Holland and his quintet. In my analysis of Holland's improvisation I discovered some of the rhythmic devices that have earned him accolades from critics and the public throughout his musical career. These rhythmic devices form the basis of Holland's engaging solos. In isolating these patterns, I have gained insight on some of the ways one can approach odd-time signatures.

The second part of this dissertation provided a concise literature review of Indian music, a synopsis of North Indian Music and an examination of the rapport between jazz and Indian music. Despite the complexity of North Indian rhythm I included a general overview of the key rhythmic terms and concepts in order give the reader (who may be unfamiliar with North Indian music) a basic understanding of it.

In learning the rhythmic patterns within the *tabla quaidas* I could see new possibilities for rhythmic improvisation on the bass and could the similarities between Hindustani rhythmic patterns and Dave Holland's rhythmic devices. These include the emphasis of weak beats of the bar, odd groups of five and three eighth-notes and implication of different meters over the established time-signature.

In the final section of this dissertation, my aim was to compile the important findings of this research into a practical tutor in order to teach jazz bassists how to create rhythmic interest in their improvisation styles and attempt a new approach to rhythmic improvisation.

This dissertation began as an analytical paper attempting to define the rhythmic complexity of Dave Holland's improvising, and evolved into an ethnomusicological study in Part II. My aim of this study however, was to educate myself and others of how to improvise with interesting and advanced rhythmic ideas. I hope to keep improving the framework of the instructional method and publish it in the future, perhaps as a more in-depth post-graduate study.

As a coda, I wish to include the answers to the three questions included in the introduction:

What rhythmic concepts does Dave Holland use to create interest in his improvisation?

Syncopation

Anticipation of beat one (and of the other strong beats in the bar)

Implied Dotted Pulse

Two-beat motifs (particularly over odd-time-signatures.)

Various Poly-rhythms

What interesting rhythmic concepts of Hindustani classical music can be adopted into bass improvisation?

One can learn the structured *quaida* patterns and transfer it onto the bass, designating pitches to each syllable as I have done in Part II of Chapter Six. One can also take the same concept of the *quaida* by creating a theme-line with limited pitches, and using those pitches to create variations.

How does one approach integrating these rhythmic concepts into one's own playing?

My instructional method encourages students to practise the exercises included in Chapter 6 with a metronome and the included play-a-long. In addition, extensive transcribing and listening to North Indian music and Dave Holland recordings would also be beneficial.

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Appendix A

reference to bass riff

Gm Cm Am⁷_{b5} D⁷ anticipation

Gm Cm Am⁷_{b5} syncopation D⁷

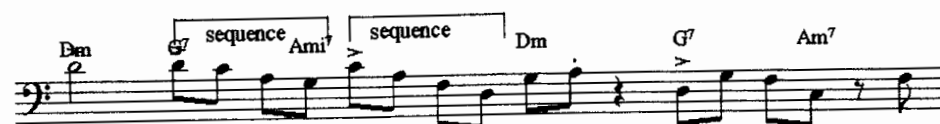
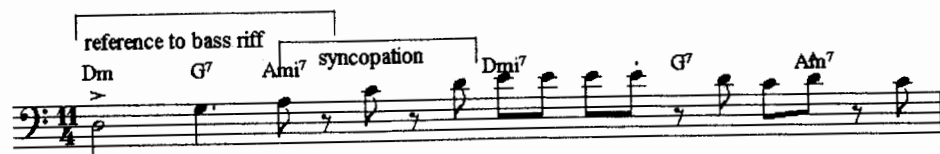
Gm motif Cm motif motif Am⁷_{b5} motif D⁷ motif

Gm Cm syncopation motif Am⁷_{b5} D⁷

Gm motif 1 Cm Am⁷_{b5} D⁷

Gm quaver passages Cm Am⁷_{b5} D⁷

Gm syncopation Cm motif Am⁷_{b5} motif motif D⁷ var. motif



B^bm¹¹ motif E^b9 F⁹sus B^bm motif E^b9 F⁹sus

B^bm¹¹ E^b9 F⁹sus B^bm E^b9 F⁹sus syncopation

Dm G⁷ Am⁷ reference to bass riff Dm G⁷ Am⁷

Dm G⁷ Am⁷ Dm syncopation G⁷ Am⁷

Dm G⁷ Am⁷ reference to bass riff Dm G⁷ Am⁷ Dm G⁷ Am⁷ Dm G⁷ Am⁷

Appendix B

Cm⁶ Ab¹³b⁵ A⁷alt
 3
 3 G^b13 B¹³ dotted pulse A⁹ E⁹b⁵
 5 Cm⁶ motif Ab¹³b⁵ anticipation A⁷alt E⁷alt
 7 Cm⁷/F Db¹³b⁵
 9 Cm⁶ question Ab¹³b⁵ answer A⁷alt
 11 G^b13 B¹³ A⁹ E⁹b⁵
 13 Cm⁶ Ab¹³b⁵ A⁷alt E⁷alt anticipation
 15 Cm⁷/F groups of 4 triplets Db¹³b⁵ groups of 4 triplets anticipation
 17 D⁷#⁹ G⁷alt motif B^{ma} F^{alt} E^{ma} dotted pulse

20 B \flat (7 \sharp 5) 3 E \flat mi G \flat 13

21 Bma7 groups of 4 triplets B \flat 13 \flat 5 3

23 Cm \flat 3 A \flat 13 \flat 5 3

24 A \flat alt groups of two triplets G \flat 13 B \flat 13

26 A \flat 13 \flat 5 E \flat 13 Cm \flat A \flat 13 \flat 5

28 late A \flat alt E \flat alt Cm \flat /F double time implied with repeated ascending sequence

30 D \flat 13 \flat 5

31 Cm \flat A \flat 13 \flat 5 motif A \flat alt motif anticipation

33 G^{b13} repeated sequence B^{13} A^{b9} E^{9b5}

double time implied
35 Cm^6 A^{b13b5} A^7alt E^7alt

37 Cm^7/F D^{b13b5}

39 $D^7\#9$ $Galt$ Bma^7 $Falt$ anticipation $Ema^7\#11$

42 $B^{b7\#5}$ E^{bm7} G^{b13} Bma^7 B^{13b5}

double time implied using repeated sequence
45 Cm^6 A^{b13b5} $Aalt$

47 G^{b13} B^{13} A^{b13b5} E^{9b5} $Cmif$ A^{b13b5}

50 A^7alt motif E^7alt Cm^7/F D^{b13b5}

groups of two triplets (eighths are swung)

53 Cm⁶ A^{b13b5} A^{7alt} G^{b13} B¹³

56 A^{b9} E^{9b5} Cm⁶ A^{b13b5} A^{7alt} E^{7alt}

59 Cm^{7/F} D^{b13b5} D^{7#9} G^{7alt}

62 Bma⁷ F^{7alt} Ema^{7#11}

64 B^{b7#5} E^{bmi7} G^{b13}

65 Bma⁷ B^{13b5}

Appendix C

1 Ebma7#11 Dm Gm Ebma7#11 anticipation

2 Dm two-beat motif Gm Ebma7#11 Dm Gm

3 Ebma7#11 Dm Gm dotted eighth-note pulse Ebma7#11 anticipation

4 Dm Gm Ebma7#11 Dm Gm

5 Gm reference to bass-line A7b9 3 sixteenth-note motif anticipation Gm A7b9

7 Ebma7#11 two-beat motif Dm implication of double-time Gm two-beat motif Ebma7#11

8 Dm Gm Ebma7#11 motif Dm Gm

9 B^bm

two-beat motif

anticipation

10

two-beat motifs

11 Am⁷ Dm

sixteenth-note motif

12 B^bma⁷#¹¹ Am

syncopation

sixteenth-note motif

13 E^bma⁷#¹¹ Dm syncopation Gm E^bma⁷#¹¹

14 Dm Gm

two-beat motif

two-beat motif

implication of double-time

E^bma⁷#¹¹ Dm Gm

15 $E^bma7\sharp11$ Dm Gm $E^bma7\sharp11$

implication of double-time

two-beat motifs

16 Dm Gm $E^bma7\sharp11$ Dm Gm

two-beat motif

Appendix D: Part 1

The Balance

♩ = 160 Dave Holland

Soprano Sax

Trombone

G m F m D

Sop.

Trb.

F m F m A m (F#5) (b7alt)

Sop.

Trb.

F#9sus F#7(b9) D m11

Sop.

Trb.

D>#11 D m11 D#>#11

© 1984 MCA Records

Part 2

Appendix D

Musical score for Part 2, Appendix D, featuring bass clef notation with various chords and motifs. The score is divided into measures, with measure numbers 4, 7, 9, 12, 15, 18, and 21 indicated.

Measure 1: Chord Gm . Motif: Ebm dotted pulse.

Measure 4: Chord Fm motif, Gm . Motif: ascending two eighth-note motif.

Measure 7: Chord Em . Motif: three eighth-note motifs, Em , anticipation.

Measure 9: Chord $Am7b5$. Motif: two-beat motif, $F9sus$, dotted pulse.

Measure 12: Chord $E7\#9$. Motif: Dm^{11} motif, Dm^{11} motif, Dm^{11} motif, Dm^{11} motif.

Measure 15: Chord Dm^{11} . Motif: Dbm^{11} , grouping of five eighth-notes, Gm .

Measure 18: Chord Em . Motif: $Fm1$.

Measure 21: Chord Gm . Motif: two-note motif ascending.

23 E_m^9 E_m A_m^{7b5} two-beat motifs

26 G^balt two-beat motifs F^9sus syncopation $E^7\#9$

29 D_m syncopation $D^bma^7\#11$

31 Dmi motif $D^bma^7\#11$ motif variation G_m two-beat motifs

34 two-beat motifs E_m group of five eighth-notes F_m

37 G_m

39 E_m^9 motif repetition F_m anticipation A_m^{7b5} half-time

42 G^balt F^9sus

45 Dm reference to bass riff D^bma⁷#11

47 Dm D^bma⁷#11

Appendix E

2 [emphasis on beat 2(weak)] motif

3 [emphasis on beat 4(weak)]

4 3

5 reference to the unison riff in bar 8 anticipation

6 motif motif motif modified anticipation

7 motif motif unison riff

Appendix F

SOLO, straight eighths

laid back

5

3

9

motif 1

development

development

13

laid back

17

push

21

rhythmic var of 3-note motif

25

3

3

29

motif 1

3

3

3

33 HEAD, Swing

recurring rhythm 13

37 rhythm 1 4/3 implied rhythm 1

41 rhythm 1 rhythm 1

45 rhythm 1 rhythm 1

50 rhythm 1

54 rhythm 1 rhythm 1

58 rhythm 1

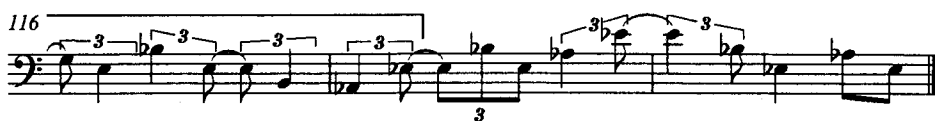
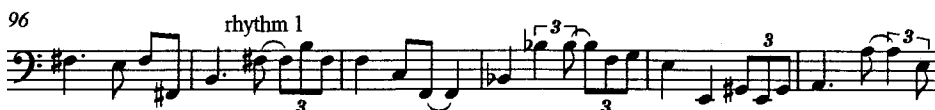
64 rhythm 1

69

72

SAX SOLO

dialogue with sax



Appendix G

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
da da	tirikite	da da	tin na	ta ta	tirikite	da da	din na	da da	tirikite	da da	tin na	ta ta	tirikite	da da	din na	
da da	tirikite	da da	tirikite	da da	tirikite	da da	din na	ta ta	tirikite	ta ta	tirikite	da da	tirikite	da da	din na	
da da	tirikite	da tiri	kite da	da da	tirikite	da da	din na	ta ta	tirikite	ta tiri	kite da	da da	tirikite	da da	din na	
da tiri	kite da	da tiri	kite da	da da	tirikite	da da	din na	ta tiri	kite ta	ta tiri	kite da	da da	tirikite	da da	din na	
da tiri	kite da	da da	tirikite	da da	tirikite	da da	din na	ta tiri	kite ta	ta ta	tirikite	da da	tirikite	da da	din na	
da da	da tiri	kite da	tirikite	da da	tirikite	da da	din na	ta ta	ta tiri	kite ta	tirikite	da da	tirikite	da da	din na	
tirikite	da tiri	kite da	tirikite	da da	tirikite	da da	din na	tirikite	ta tiri	kite ta	tirikite	da da	tirikite	da da	din na	
da da	tirikite	da da	tin na	da	s	da da	tirikite	da da	tin na	da	s	da da	tirikite	da da	tin na	da

Appendix H

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
da ti te da	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te da da	ti te da ge	din na ge na	da ti te da	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te da da	ti te da ge	din na ge na
da ti te da	ti te da da	da ti te da	ti te da da	da ti teda	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te ta ta	ta ti te ta	ti te da da	da ti te da	ti te da da	ti te da ge	din na ge na
da ti te da	ti te da da	ti te da da	ti te da da	da ti teda	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te ta ta	ti te ta ta	ti te da da	da ti te da	ti te da da	ti te da ge	din na ge na
da ti te da	ti te da da	ti te s da	ti te da da	da ti teda	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te ta ta	ti te s ta	ti te da da	da ti te da	ti te da da	ti te da ge	din na ge na
da ti te da	ti te da da	ti te s da	ti te da da	ti te s da	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te ta ta	ti te s ta	ti te da da	ti te s ta	ti te da da	ti te da ge	din na ge na
da ti te da	ti te da ti	te da ti te	da da ti te	da ti teda	ti te da da	ti te da ge	tin na ke na	ta ti te ta	ti te ta ti	te ta ti te	ta ta ti te	da ti teda	ti te da da	ti te da ge	din na ge na
da ti te ti	te da ti te	da ti te ti	te da ti te	da ti teda	ti te da da	ti te da ge	tin na ke na	ta ti te ti	te ta ti te	ta ti te ti	te ta ti te	da ti teda	ti te da da	ti te da ge	din na ge na
da ti te ti	te da ti te	da ti te ti	te da ti te	da ti te ti	te da ti te	ti te da ge	tin na ke na	ta ti te ti	te ta ti te	ta ti te ti	te ta ti te	da ti te ti	te da ti te	ti te da ge	din na ge na

Tihai

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
da ti	ti te	ti te	tin na	da	tite	tin na	da	ti te	tin na	da	da ti	ti te	ti te	tin na	da	
te da	da da	da ge	ke na	dada	dage	ge na	da da	da ge	ge na		te da	da da	da ge	ke na	dada	
tite	tin na	da	ti te	tin na	da	da ti	ti te da	ti te	tin na	da	tite	tin na	da	ti te	tin na	Da!
dage	ge na	da da	da ge	ge na		te da	da	da ge	ke na	dada	dage	ge na	da da	da ge	ge na	