

Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu

Wydział Instrumentalny, Katedra Jazzu i Muzyki Estradowej

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**KONCEPCJE TWORZENIA  
NIEPARZYSTYCH STRUKTUR RYTMICZNYCH  
WE WSPÓŁCZESNEJ MUZYCE JAZZOWEJ  
PRZEZ PRYZMAT WYKONAWSTWA  
PERKUSYJNEGO**

Praca doktorska napisana pod kierunkiem

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# ENGLISH SUMMARY

The thesis focuses on the aspect of rhythm, and more specifically on odd time rhythmic structures. The artist, in order to be able to express himself freely in real-time improvisation, should have in-depth knowledge of the structures he utilizes so that his artistic statement is communicative, logical and, above all, of high artistic quality. This knowledge must be an integral part of his musical vocabulary. Building such a knowledge should allow one to tackle with ease any type of time signature and form - from simple to complicated structures. The aim of my doctoral thesis is to show the concept of building odd time rhythmic structures and juxtaposing them with even meters. I describe the methods for creating rhythmic structures, arrangement concepts and improvisations based on them. I analyze these phenomena from the viewpoint of playing a drum set. The basis for the research is a recording which contains the described rhythmic phenomena in the compositions. Each of the compositions raises a different issue. I propose to divide the thesis into three chapters:

## **CHAPTER I - Concepts for creating odd time rhythmic structures**

In this chapter I displayed methods for building odd time rhythmic structures. The analysis concentrates on methods for developing rhythmic divisions in odd-numbered meters of 3, 5, 7, 9 and justifies such a choice. I also included concepts for developing extra-metric odd time groupings in a 4/4 meter based on quintuplets, septuplets and presented examples of unusual polyrhythms, e.g. 5: 7, 3: 5, which I displayed in the recording. I have also created and described a method allowing to generate such structures in any meter and with any number of constituents.

## **CHAPTER II - Odd time rhythmic structures in jazz standard renditions and original compositions**

In this part I discussed the use of select issues from the first chapter in relation to the concept for the rhythmic arrangement of a composition from the recorded work. The seven tracks are arranged with specific rhythmic concepts in mind. These include four jazz standards

and three original compositions. In the case of standards I show the original sheet music, and then describe the concept for the arrangement employing odd time rhythmic structures. The chapter includes sheet music for the recordings, each of which addresses a different issue described in chapter I.

### **CHAPTER III - Creating drum parts and improvising employing odd time rhythmic structures**

This chapter is devoted to the analysis of creating drum parts based on odd time rhythmic structures. These are examples of creating backing drum parts in certain parts of the recording: heads and other instruments' solos. In the case of drum solos I made an appropriate analysis according to the subject of the thesis, making references to, among others, the contemporary language of rudiments.

Theoretically, odd time rhythms seem to be obvious in their form, but they are not as common in music as 3/4 or 4/4 meters. This state is due to, among others, tradition, their being highly complex and the need of redefining the commonly known and used patterns in drumming. Summing up, I would like to emphasize that the discussed matter of odd time rhythms is essentially mathematical in nature. However, this should be only a starting point for creating a logical and artistic musical work. I carried out the study of odd time rhythmic structures by first listing variants, and then transferring them into the drum set and creating rhythms. In the course of these studies I discovered some rhythmic solutions previously unknown to me, that proved to be extremely inspiring and had a significant influence on my technique and development as a musician. I am also convinced that the concepts contained in the thesis can be used not only on drums, but can be applied on other instruments to help develop improvising techniques.