Time Warps in Early Jazz

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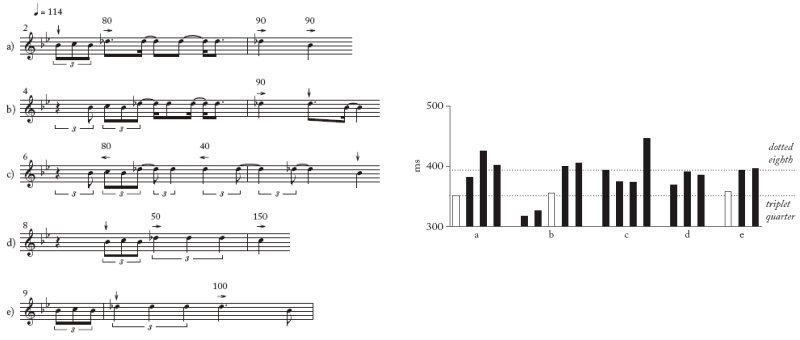
Focus of the Paper

- Transformations in Jazz
  - Flux (F) – Flux distorts a basic rhythmic template into an acceleration, deceleration, or a combination of both
  - Shift (S) – Shift replaces the tempo of the template.

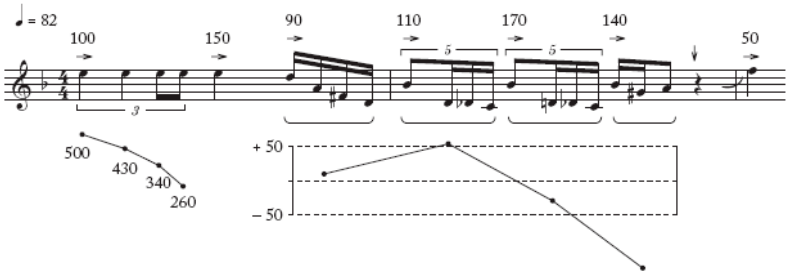
Goal

- To show how unrelated rhythmic and microrhythmic devices may be defined as “consequences of a single larger force.”

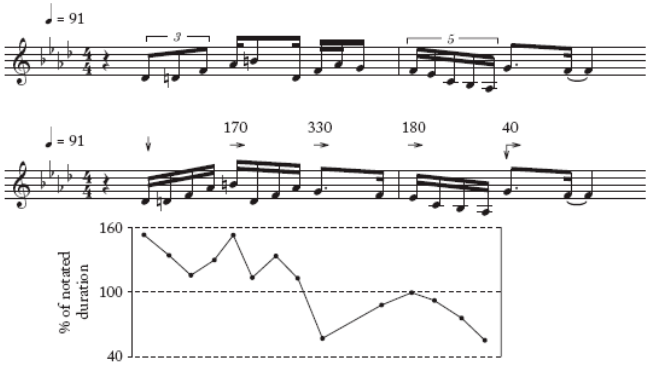
Ex. 1 – Lamar Wright, “Crawdad Blues”



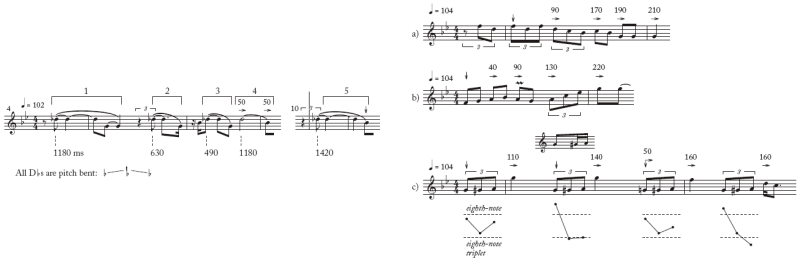
Ex. 2 – Louis Armstrong, “Two Deuces”



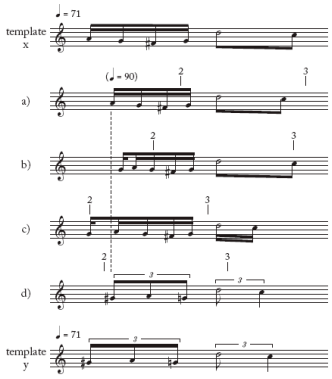
Ex. 3 – Coleman Hawkins, “One Hour”



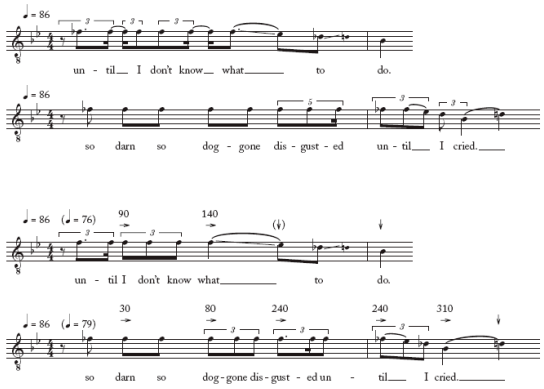
Ex. 4 – Bubber Miley and Bernard Addison, “Ponchatrain”



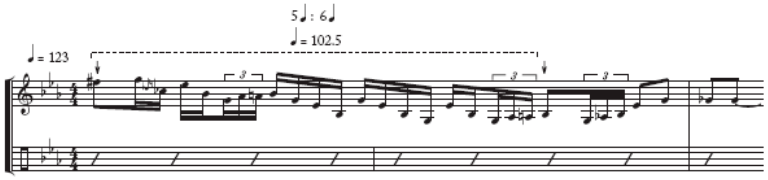
Ex. 4 cont. – Louis Armstrong, “Sobbin’ Blues”



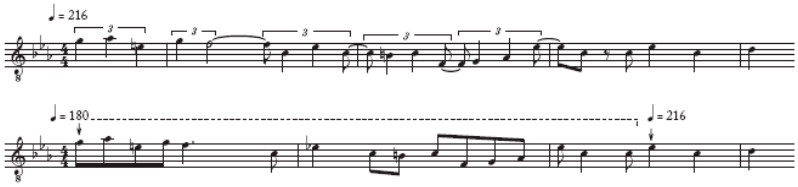
Ex. 4 cont. - Louis Armstrong, “Lonesome Blues”



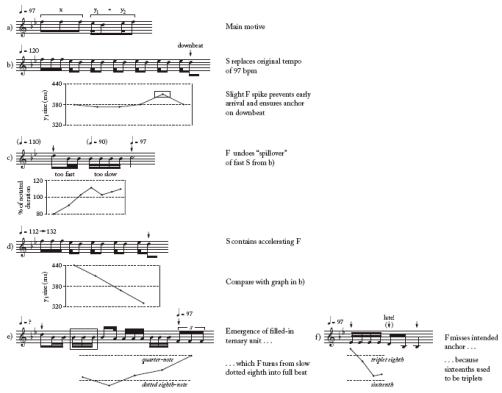
Ex. 5 – Rex Stewart, “Easy Money”



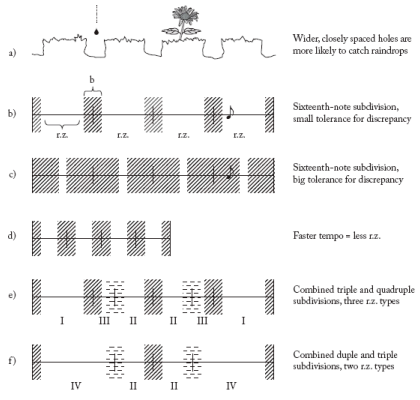
Ex. 6 cont. – Louis Armstrong, “Hotter than That”



Shaping a Solo



An Illustrated look at Tempo



Concluding Statements

- Flux and Shift are highly representative in the examples provided in the paper
- It is unknown whether or not it can be universally applied to all non-metronomic jazz pieces