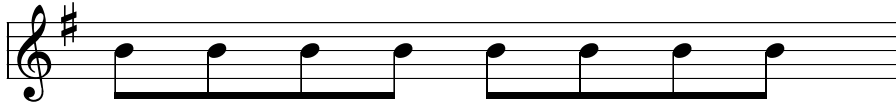


STRAIGHT 8's FEEL

The straight 8's feel is increasingly being used in jazz, although various applications of it have long been a part of the jazz musician's box of tricks. Example:

a.. BALLADS

In these, the rhythmic feel of a line of quavers/eighth-notes:



is usually interpreted in a very smooth or legato fashion. Try playing a ballad such as *My one and only love* or *The nearness of you* as you would sing it.

Solo or quasi-solo passages often double the number of notes (semiquavers/sixteenth-notes) or even treble them (demi-semiquavers/thirtysecondth-notes):



When this is notated, as for example when a solo has been transcribed, it can look very scary, even to the person who played it in the first place.

Triplets of various kinds can also be used.

Instead of playing everything in a straight 8's feel, an alternative is to go into swing feel on the double tempo. This tends to work much better than going into swing at the original tempo. There are, however, ballads which are to be played in a very slow swing, for example, *Lover man*. In this situation, the underlying feel is that of a 12/8's pulse which can remain that way or easily go into a jazz waltz:



Note in passing that there is a difference between **Double tempo** where the sequence is doubled up as well as the tempo, and **Double tempo feel** where the sequence remains the same but the tempo is doubled up.

b. BOSSA NOVAS











Sometimes these are very similar to ballads with a quicker beat, eg. *How insensitive*.
 The main difference as regards to the feel is that they are much more syncopated.
 Often this is a light and legato form of syncopation, eg. *Desifinado*.
 The syncopation is usually half a beat before but it can also be a whole beat, eg. *Like a lover*.

c. FAST OR FASTER LATIN

Sambas, mambos, salsa, calypsos and the cha-cha type of Latin numbers are distinguished by their accented syncopation which is much more staccato and regular (ie. on or off the beat, but not in the cracks or laid-back as in swing).

d. POP/ROCK/JAZZ-ROCK

The comments in section c. above may apply to this type of music too. A big tendency is to play the basic 8 quavers/quarter-notes to the bar with a double-tempo swing feel. Written down, the music can look frightening unless you realise that you are seeing old friends in a different guise:

<u>SWING</u>	equals	<u>STRAIGHT 8's(1/2 tempo)</u>
		
		
		
		
		

To make matters appear more complicated, arrangers sometimes use rests in place of notes with a longer value with staccato dots. An assortment of rests can be very confusing. Don't panic - try and find where the beats lie and keep cool.