

PATTERNS IN MUSIC

Presented by Martin Norgaard

Selected figures from the article “Patterns in Music: How Linguistic Corpus Analysis Tools Can Be Used to Illuminate Central Aspects of Jazz Improvisation” in *Jazz Education in Research and Practice* Vol. 3, No. 1 • Copyright © The Trustees of Indiana University •

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Figure 1

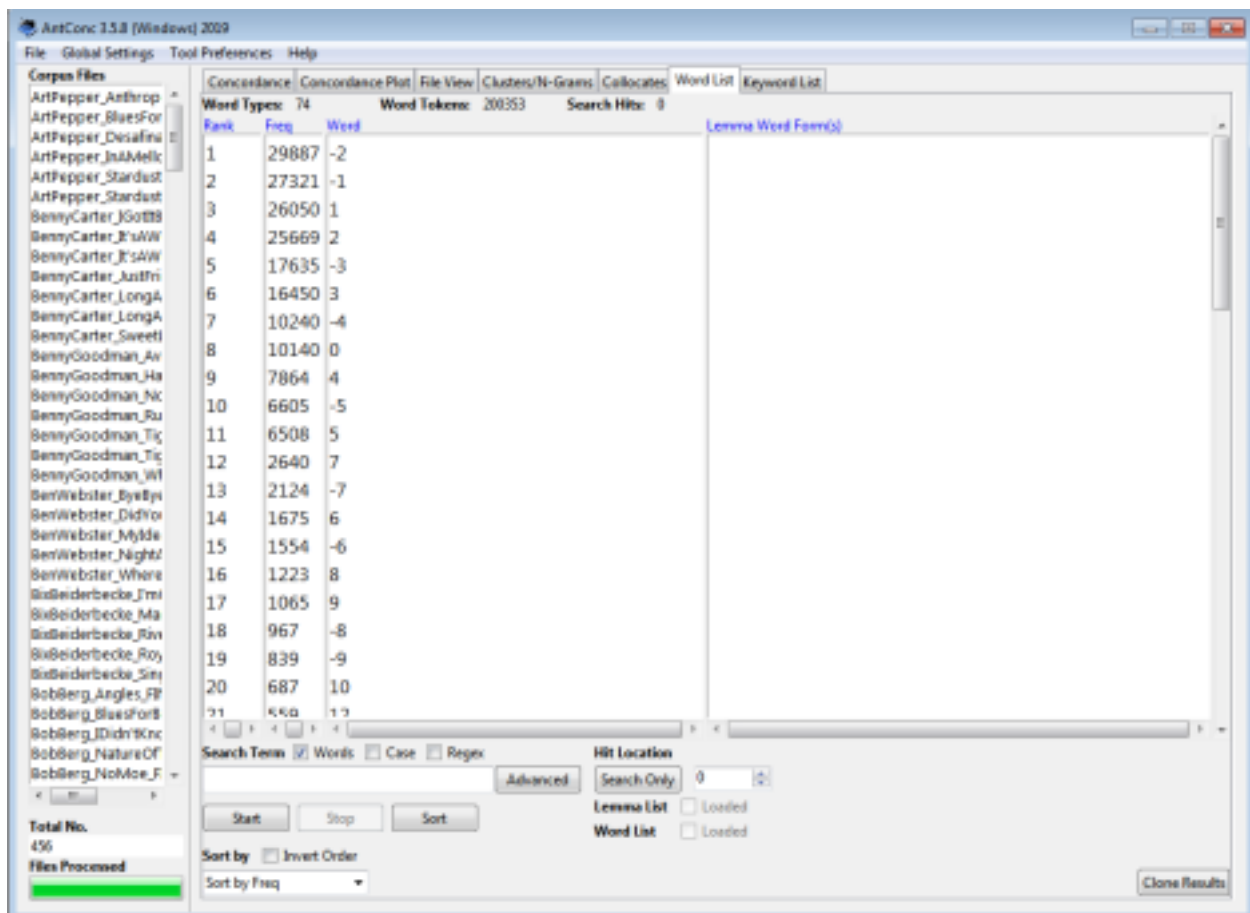


Figure 1. Part of a WJD frequency list of intervals created with the *AntConc* Word List tool.

Figure 2

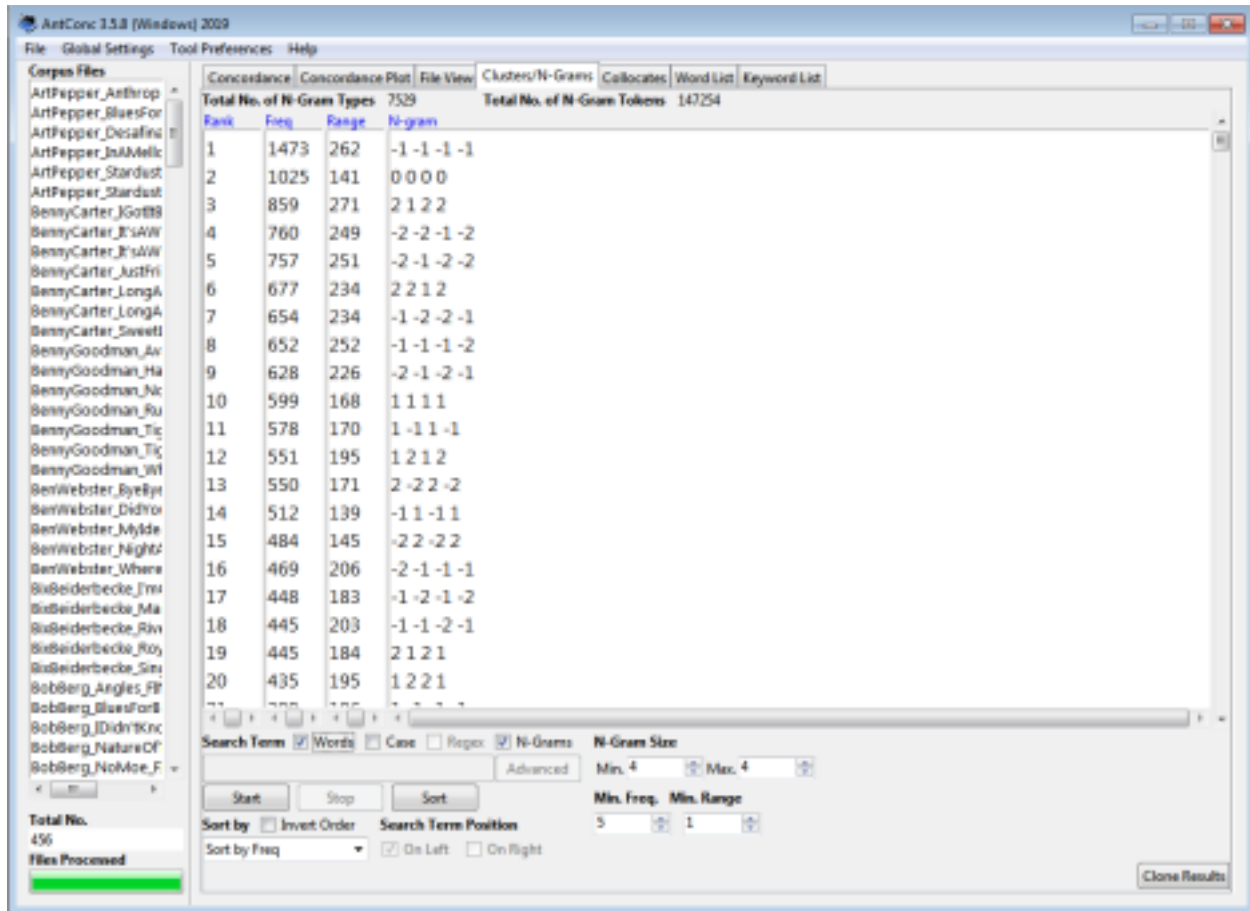


Figure 2. Part of a WJD 4-interval list created with the *AntConc* Clusters/N-Grams tool.

Note: No figure 3 included at this time.

Figure 4

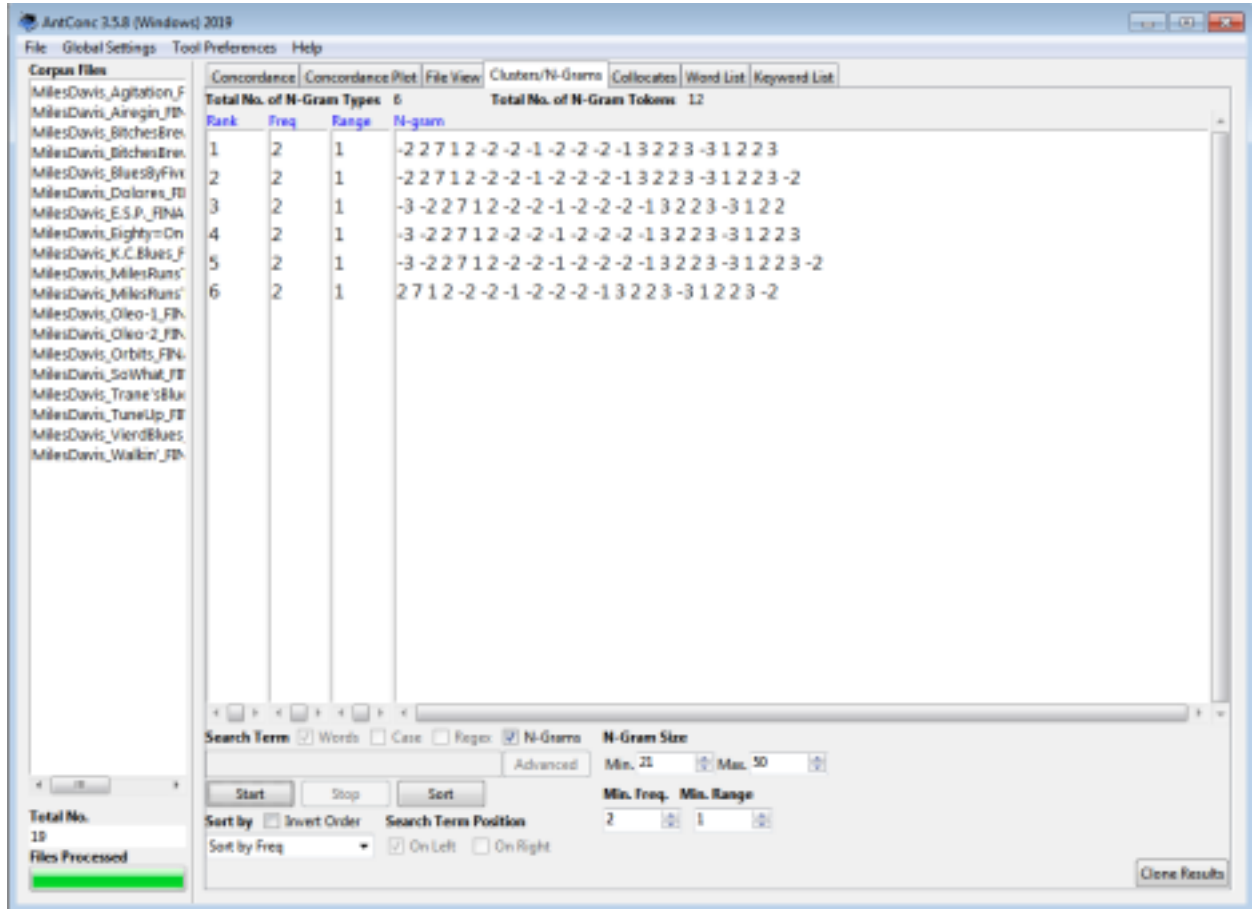


Figure 4. Longest repeated patterns played by Miles Davis, extracted with the *AntConc* Clusters/N-Grams tool.

Figure 5

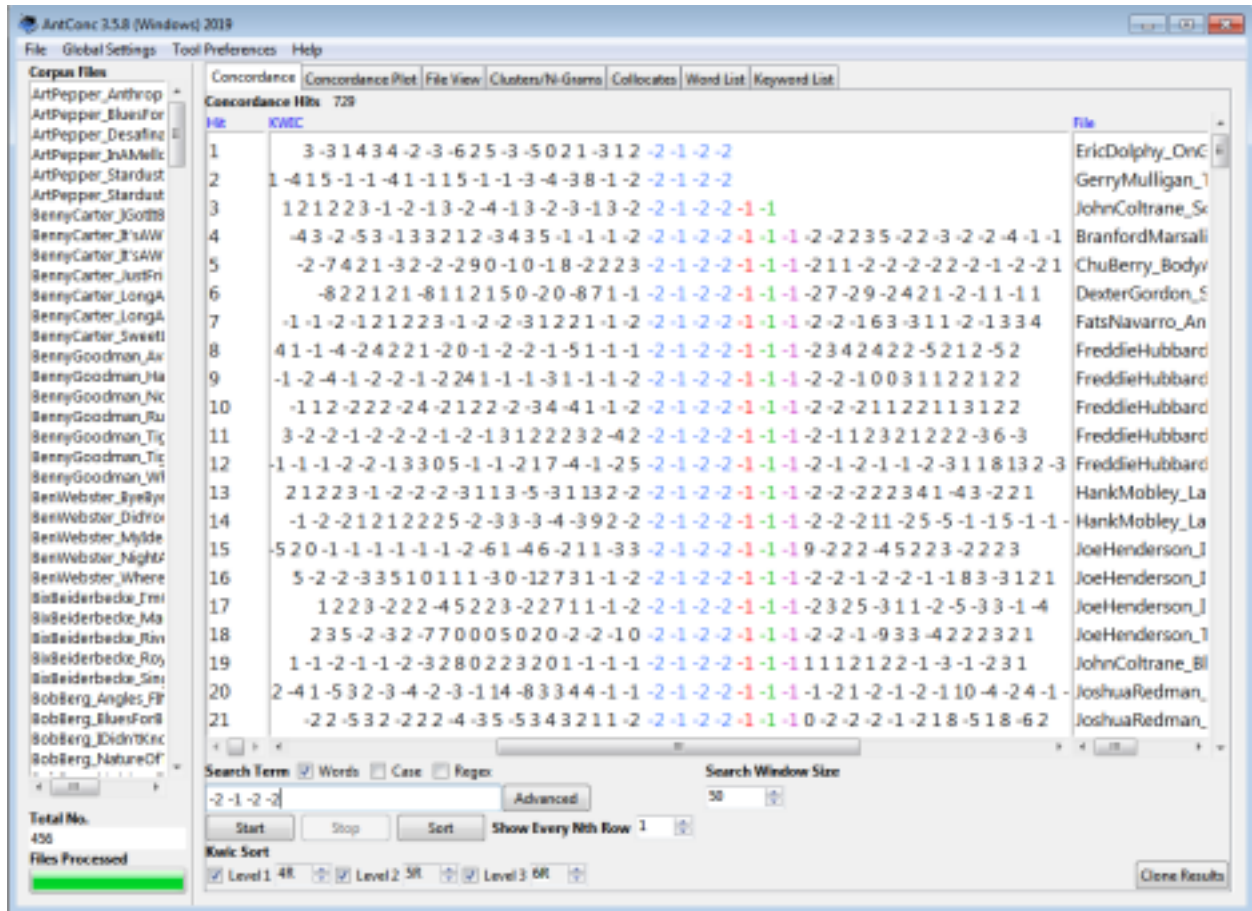


Figure 5. Part of a right-sorted concordance of -2 -1 -2 -2 in the WJD created with the *AntConc* Concordance tool.

Figure 6

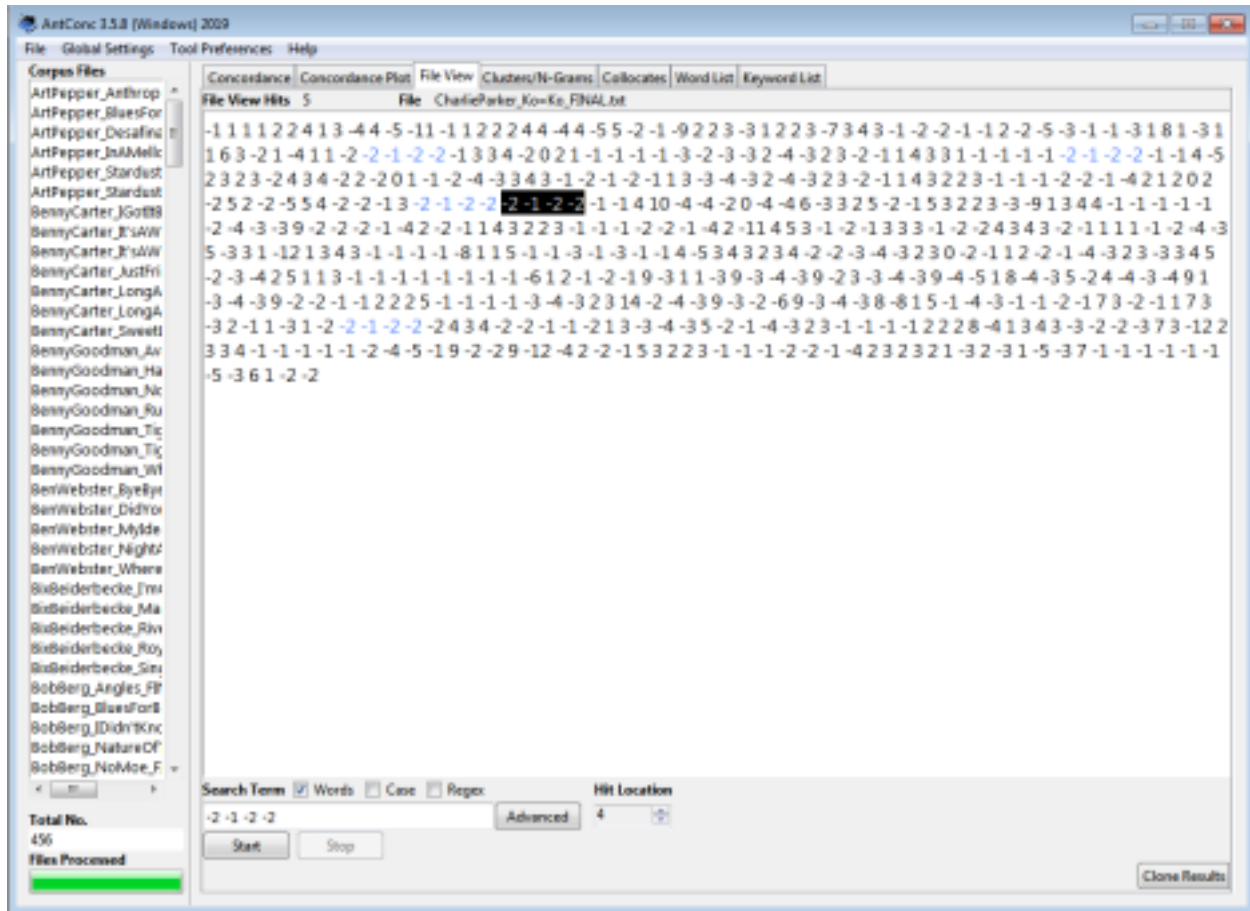


Figure 6. AntConc File View display for the interval sequence -2 -1 -2 -2 in the WJD solo by Charlie Parker on the tune Ko-Ko

Figure 7

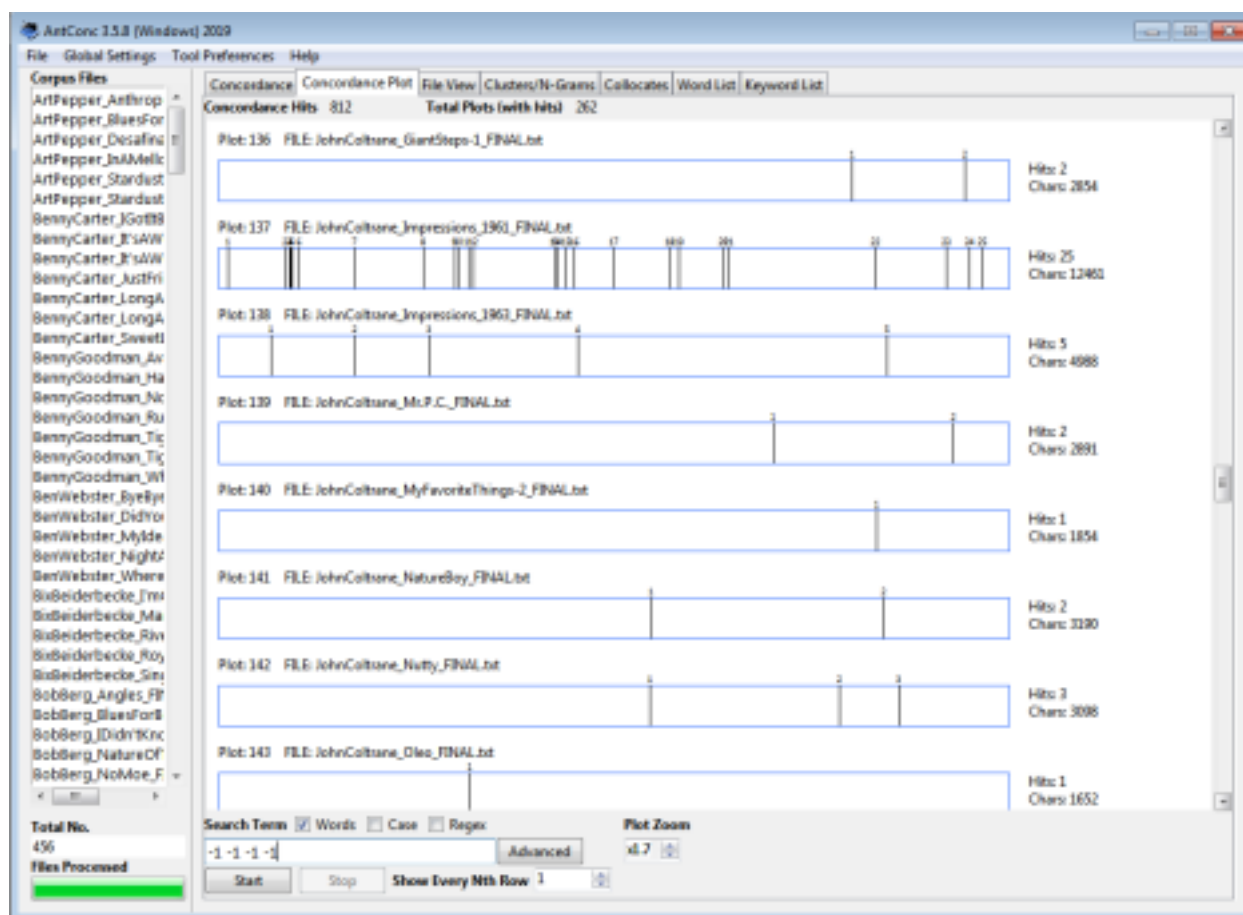


Figure 7. AntConc concordance plots for the interval sequence -1 -1 -1 -1 in a selection of solos by John Coltrane included in the WJD.

Figure 8

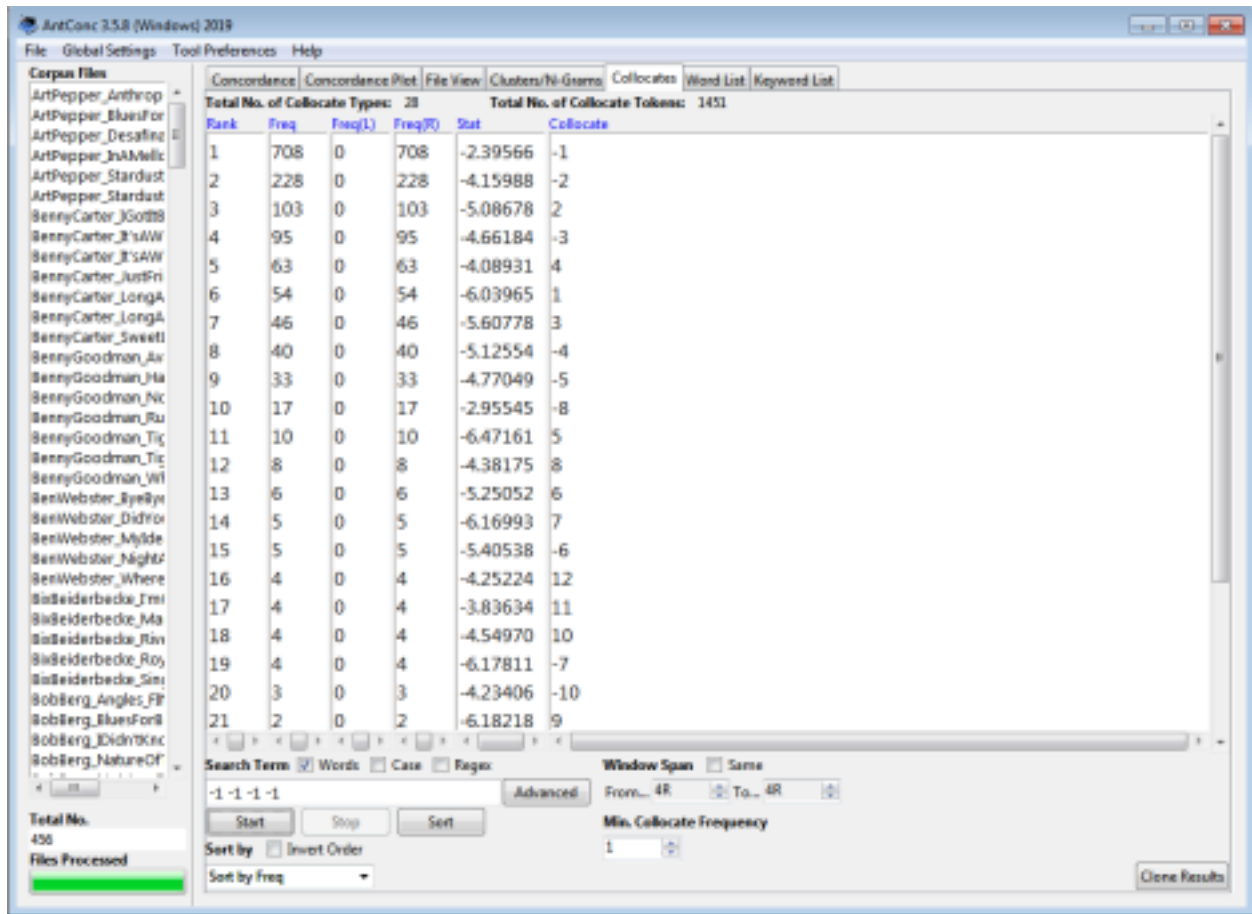


Figure 8. AntConc collocates list for the 4-interval sequence -1 -1 -1 -1 (context span 4R, immediately to the right of the sequence) in the WJD, sorted by frequency.