

Who this Book is For

The Rhythm Bible may be used to advantage by all students and professionals:

Singers, Keyboard, Guitar, Bass, Woodwind, Brass and
String players, Mallet players (Vibes, Marimba, Xylophone)
and other Percussionists.

Whether you're a student or a professional, performing today's music can be a real challenge. Most instruction books do not adequately prepare musicians to play complex rhythms, especially syncopation. *The Rhythm Bible* was written to help remedy this deficiency. It includes well over a thousand examples of rhythmic figures (based on everything from simple quarter and eighth notes to the most complex syncopations) common in jazz, rock, Latin, blues, funk and other styles. And, for the first time in print, syncopations are explained, illustrated and classified.

Vocalists and instrumentalists who make a thorough study of *The Rhythm Bible* will gain the ability to sing and play difficult syncopations and other complex rhythms at sight.

The Rhythm Bible is organized by complexity of rhythm, from the easiest to the most difficult. It is advisable to start at the beginning and play through the book sequentially. However, if certain rhythms are particularly troublesome, you can start at the section that deals with them.

Part One — Basic Rhythms (pages 11–39)

Part One starts with the simplest rhythms in 4/4 time. It also explores areas that give even experienced players trouble, such as long held notes followed by rapid notes, starting a measure with a rest, and ties over the barline. Eighth-note, quarter-note, and half-note triplets plus their variations are introduced as well as various combinations of 16th notes.

Part Two — Single Syncopation (pages 40–87)

After a brief history and explanation of syncopation (pages 40–41), there are many exercises illustrating the most common one, the anticipated 3rd beat of the measure (pages 42–60). The book next illustrates the anticipated 2nd beat (pages 61–69), anticipated 4th beat (pages 70–79), and anticipated 1st beat (pages 80–87).

Part Three — Double, Triple and Quadruple Syncopations (pages 88–101)

In 4/4 time, you can have as many as four anticipations per measure. This section starts with two syncopations per measure and gradually works its way up to four. And don't miss the interesting discussion "Syncopation and Latin-American Music" on page 90.

Part Four — Syncopated Accents (page 104), **Syncopations in Cut-Time** (pages 105–106), **Double-Time Syncopations in 2/4 and 4/4** (pages 107–113)

Off-beat accents, while not actually syncopations, produce a similar effect. Syncopated figures in cut-time (common in marches, show tunes and Dixieland jazz) and double-time (often found in rock and disco styles) are also included in this section.

Part Five — Basic Rhythms and Syncopations in 3/4 Time (pages 114–121)

The first four sections of this book are devoted to 4/4 time, the meter in which most popular styles are written. This section introduces 3/4 time, first without, then with, syncopations. Hemiolas are also discussed and illustrated.

Part Six — Rhythms in Other Meters (pages 122–129)

Other meters such as 3/8, 6/8, 9/8 and 12/8 are illustrated (pages 123–127). Irregular meters are also discussed and there are two pages of examples in 5/4.

Contents

Suggestions for Practicing	4
Vocalists	4
Brass, Woodwind, Guitar and Bass Players	6
Pianists and Mallet Players	7
String Players	8
Drummers and Other Percussionists	9
Straight vs. Swing Eighth Notes, Tempo, To Tap or Not to Tap.	10
PART ONE: Basic Rhythms	11
Whole, Half & Quarter Notes with Rests	12
Ties Over the Barline	13
Staccato Dot.	14
Eighth Notes.	15
Eighth Notes & Ties	18
Eighth Notes & Eighth Rests	19
Dotted Quarters & Eighths	20
Eighth Note Triplets & Eighth Notes	21
16th Notes in Groups of Four	22
Eighth & Two 16th Note Figure	23
Two 16th Note & Eighth Note Figure	24
Dotted Eighth & 16th Note	25
16th Notes & 16th Rests	27
Dotted Eighths & 16ths & Eighth Note Triplets ..	28
Eighths, 16ths & Eighth Note Triplets	29
Double-Dotted Quarter & 16th Notes	30
Quarter Note Triplets	31
Quarter Note Triplets & Eighth Notes	32
Quarter Note Triplets, Eighth Note Triplets & 16th Notes	33
Eighth Notes Coming In Off The Beat	34
Off-the-Beat Eighth Notes, Ties & Triplets	35
Various Notes Tied Across the Barline to Eighth Notes	36
Variations On Eighth-Note Triplets	37
Variations On Quarter-Note Triplets	38
Half-Note Triplets	39
PART TWO: Single Syncopation	40
A Brief History of Syncopation in American Jazz and Popular Music	40
Playing Syncopations	41
Anticipated 3rd Beat.	42
Anticipated 3rd Beat Combined with Rests on the Downbeat	48
Anticipated 3rd Beat Tied to Various Triplet Figures	49
Anticipated 3rd Beat & Ties Over the Barline	50
Anticipated 3rd Beat in Staccato Notation	52
Anticipated 3rd Beat in Staccato Notation with Extensive Rests	55
Anticipated 3rd Beat in Staccato Notation with Broken Triplets	56
Anticipated 3rd Beat as Part of an Eighth Note Triplet	57
Anticipated 3rd Beat as Part of a Quarter Note Triplet	58
Anticipated 3rd Beat & Dotted Eighths & 16ths ..	59
Anticipated 3rd Beat, Downbeat Rests & Dotted Eighths & 16ths	60
Anticipated 2nd Beat	61
Anticipated 2nd Beat Starting Off the Beat	63
Anticipated 2nd Beat, Ties & Staccato Notation ..	65
Anticipated 2nd or 3rd Beat	66
Anticipated 3rd or 2nd Beat & Initial Rests	67
Anticipated 2nd or 3rd Beat & Ties Over the Barline	68

Anticipated 2nd or 3rd Beat in Staccato Notation.	69
Anticipated 4th Beat & Initial Rests	70
Anticipated 4th Beat & Ties Over the Barline ...	71
Anticipated 4th Beat in Staccato Notation	72
Anticipated 4th or 2nd Beat	73
Anticipated 4th or 2nd Beat & Ties Over the Barline	74
Anticipated 4th or 2nd Beat in Staccato Notation	75
Anticipated 4th, 3rd or 2nd Beat	76
Anticipated 4th, 3rd or 2nd Beat & Initial Rests ..	77
Anticipated 4th, 3rd or 2nd Beat & Ties Over the Barline	78
Anticipated 4th, 3rd or 2nd Beat in Staccato Notation	79
Anticipated 1st Beat	80
Anticipated 1st Beat & Initial Rests	81
Anticipated 1st Beat & Ties Over the Barline.	82
Anticipated 1st Beat in Staccato Notation	83
Anticipated 1st, 2nd, 3rd or 4th Beat	84
Anticipated 1st, 2nd, 3rd or 4th Beat & Initial Rests	85
Anticipated 1st, 2nd, 3rd or 4th Beat & Ties Over the Barline	86
Anticipated 1st, 2nd, 3rd or 4th Beat in Staccato Notation	87

PART THREE: Double, Triple and Quadruple Syncopations	88
Syncopation and Latin-American Music.	90
Anticipated 2nd & 4th Beat	91
Anticipated 2nd & 3rd Beat	92
Anticipated 3rd & 4th Beat	93
Anticipated 1st & 2nd Beat	94
Anticipated 1st & 3rd Beat	95
Anticipated 1st & 4th Beat	96
Anticipated 2nd, 3rd & 4th Beat	97
Anticipated 1st, 2nd & 3rd Beat	98
Anticipated 1st, 2nd & 4th Beat	99
Anticipated 1st, 3rd & 4th Beat	100
Anticipated 1st, 2nd, 3rd & 4th Beat	101

PART FOUR: Syncopated Accents, Syncopations in Cut-Time (alla breve), Double-Time Syncopation in $\frac{2}{4}$	102
Eighth Notes with Offbeat Accents.	104
Anticipated 1st & 2nd Beat	105
Anticipated 1st & 2nd Beat with Variations ...	106
2/4 or 4/4 Time	107

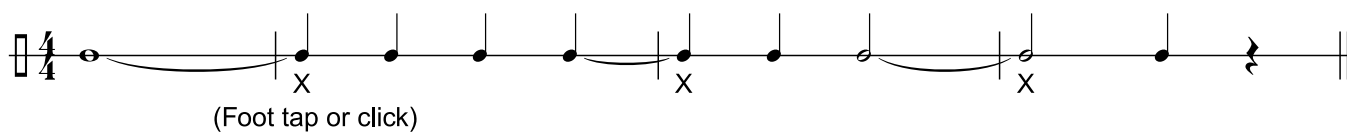
PART FIVE: Basic Rhythms & Syncopations in 3/4 Time	114
Eighth & Quarter Rests & Ties Over the Barline	115
Hemionas.	117
Various Syncopations with Ties Over the Barline	118
Initial Rests	119
Ties Over the Barline	120
Staccato Notation	121

PART SIX: Rhythms In Other Meters	122
6/8 Time	123
3/8 Time	125
9/8 Time	126
12/8 Time	127
5/4 Time, Considered as 3+2	128
5/4 Time, Considered as 2+3	129

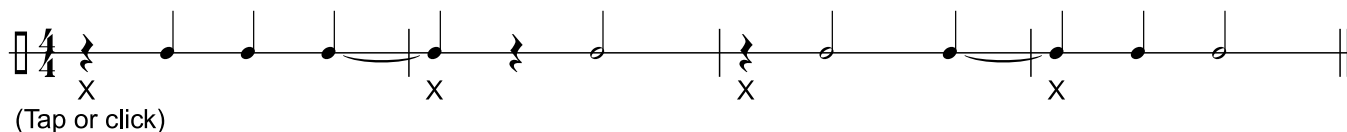
PART ONE : *Basic Rhythms*

This book begins with basic rhythms, the familiar whole, half, quarter and eighth notes and rests typical of 4/4 time. These form the rhythmic foundation of all types of music, and we urge you to practice them even if you are already an experienced player. A firm grasp of basic rhythms will help you master the more complex syncopations that follow.

When long notes are held over the bar line, it is helpful to mark the downbeat of the new measure with a foot tap or click of the tongue. This will help you keep track of the downbeats when playing exercises such as Exercises 11–20 (page 13).



Another common problem can occur when starting a measure with a rest. We suggest marking the initial rest with a foot tap or click of the tongue. Here again, the metronome will help you keep track of the downbeats.



Exercise 31 (page 15) introduces eighth notes. Please reread our previous comments (page 10) about the difference between jazz, or swing, eighth notes (long short) and the exactly even, or “straight,” eighth notes of other types of music. For swing eighth notes, you can say “da ba da ba.” Straight eighths can be counted “1 & 2 & 3 & 4 &.”

Also, please be sure to read the introductory material at the top of each page. It will help you with the proper interpretation of each exercise.

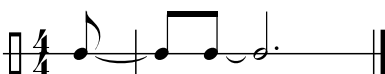
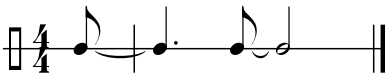
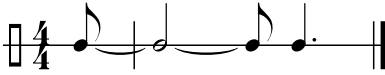

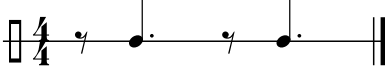
PART THREE : *Double, Triple and Quadruple Syncopations*

Of course, modern arrangers don't care how many syncopations there are in a measure. In 4/4 time, you can have as many as four anticipated notes in a single measure, so the syncopations you'll find in this section are all common in today's writing. All the techniques you've learned so far can and should be used to play these figures accurately.

There are a limited number of combinations possible.

Double Syncopations

Two anticipated notes per measure may be

- the 1st and 2nd beats 
- the 1st and 3rd beats 
- the 1st and 4th beats 
- the 2nd and 3rd beats 
- the 2nd and 4th beats 
- the 3rd and 4th beats 