

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.

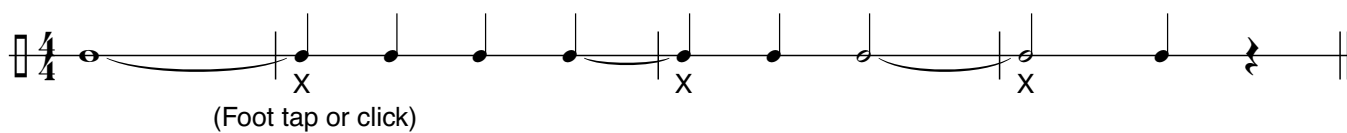
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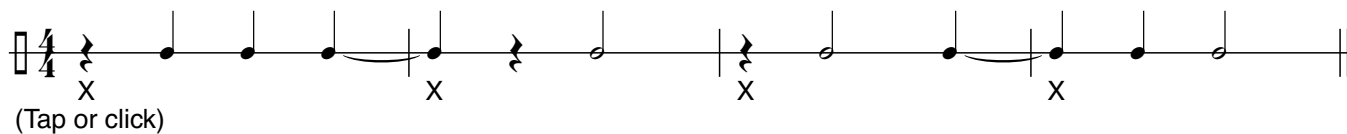
PART ONE : *Basic Rhythms*

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.





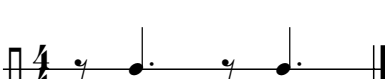
PART THREE : *Double, Triple and Quadruple Syncopations*

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 