# Contents

# Preface

There are many books elucidating odd-meter performance for drummers. Until recently, players of other instruments have had to adapt that material on their own. This book is a specific application of these proven drum techniques to the bass. You can also use this material with the other rhythm section instruments. I know from personal experience that this approach really works. I hope you'll enjoy this book and your journey to understanding and mastering odd-meter music.

Tim Emmons


## Acknowledgements

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Special thanks to my loving wife, Leslie Emmons, for typing the text and for her unwavering support and encouragement, and to my son, Alexander, who reminds me to keep it light.

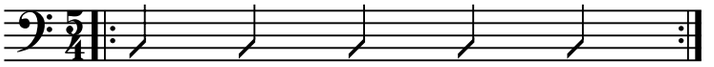

## Audio Production Credits

Produced by Timothy Emmons and Kenton Youngstrom
Recorded at Major Label Studios, South Pasadena, CA
Tracks written by Timothy Emmons
Electric and acoustic basses: Timothy Emmons
Electric and acoustic guitars: Kenton Youngstrom
Drums: Michael Packer

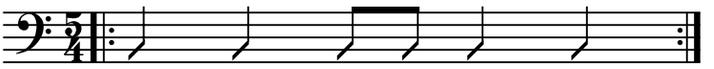

Use audio Track 1 to tune your bass.

Let's try applying this concept to a couple of real live odd-meter rhythms. Let's look at $\frac{5}{4}$ meter written with five quarter notes (example 1.1). You cannot divide the odd-numbered five-quarter-note rhythmic cell into two equal halves until you begin to think in eighth notes. Beat 3 has to be divided in half to find the middle of the measure (example 1.2).

**Example 1.1**



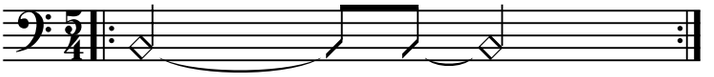
**Example 1.2**



In $\frac{5}{4}$ meter, you want to think in an eighth-note phrase that could be divided evenly. Example 1.3 ties the quarter notes together, and example 1.4 shows the same rhythm written with half notes tied to eighth notes—both examples are played exactly the same, but are notated differently.

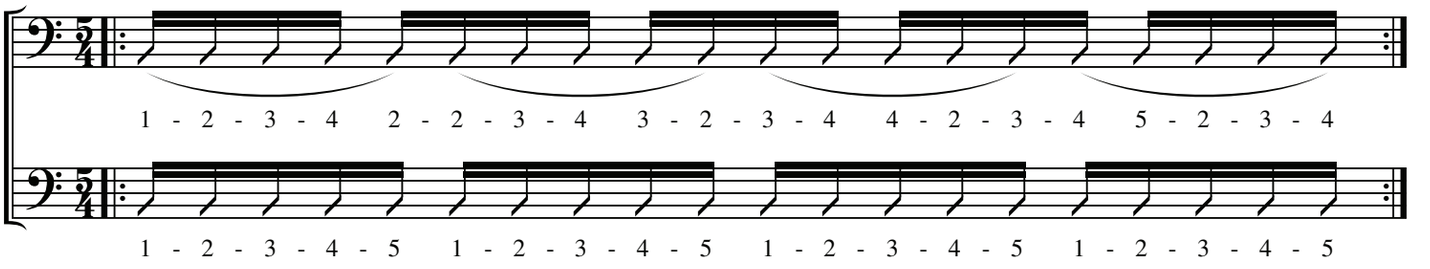
**Example 1.3**

**Example 1.4**



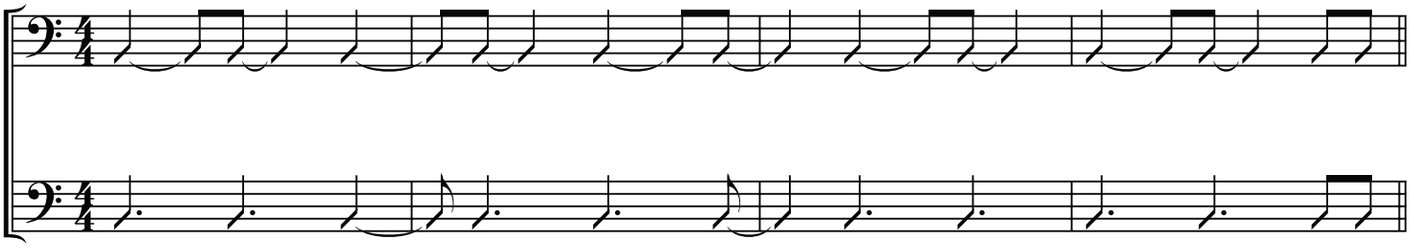
To divide a $\frac{5}{4}$ measure into four rhythmically equal parts, you would think in sixteenth notes, as in example 1.5. The upper stave groups the sixteenth notes with a phrase marking against the quarter-note pulse. In the lower stave, grouping five sixteenth notes together creates the same phrasing. The first notation is visually clearer, but the second notation reflects what you will actually feel when you play this subdivision.

**Example 1.5**



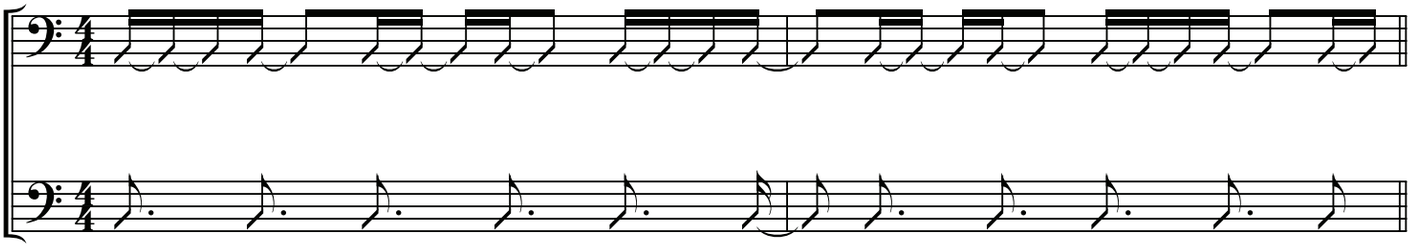
Example 2.7 shows how this idea could be spun out over a four-bar phrase in $\frac{4}{4}$. You could play 10 dotted quarters over a four-measure phrase as 10 groups of three eighths (10 x 3 = 30 eighths), with the last two eighth notes at the end of the phrase.

**Example 2.7**



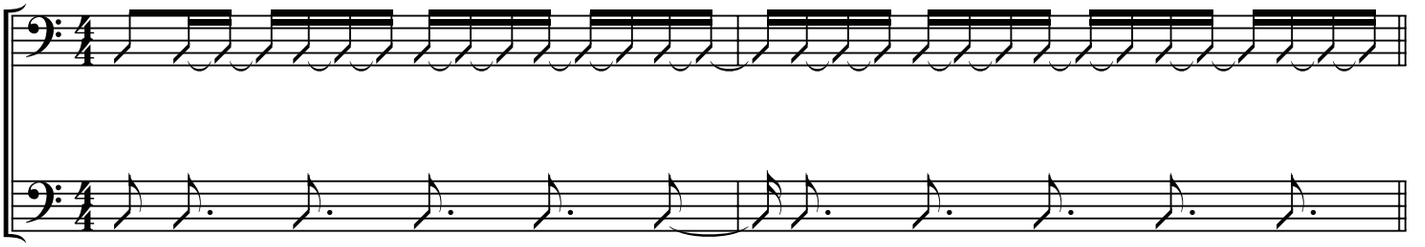
Example 2.8 shows the first of three possible groupings of sixteenths using the magic dotted rhythm concept. The composite rhythm of 10 dotted eighths and an even eighth note is shown in the lower stave. The shortest note is at the end of the phrase.

**Example 2.8**



Example 2.9 shows the opposite type of subdivision as shown in example 2.8. This example is similar to example 2.6 in that the short rhythm is at the beginning of the phrase.

**Example 2.9**



Example 2.10 has the same rhythmic effect as example 2.7, except that it is notated in sixteenth notes. The tempo would be slower in a sixteenth-note groove, so the rhythmic effect of the two examples would be quite similar.

**Example 2.10**