

INTRODUCTION

Ever since I wrote and published **TEACHING RHYTHM (FOR ALL INSTRUMENTS)** back in the 1960's, I have had numerous requests to write a sequel expanding upon one of the topics in the book — syncopation. This study, while a little late in coming, is a response to those requests.

Many beginner books dealing with reading rhythm contain syncopation exercises to a greater or lesser degree. And since there are only a few elements involved in reading syncopated rhythms, most of these books will demonstrate somewhat similar exercises. What distinguishes this study from other books is the format for the progression of rhythmic exercises, the nature of the exercises themselves, the in-depth presentation of the topic, and the overall design of the book. Moreover, this study presents rhythmic patterns covering 8th and 16th-note syncopation as well as quarter and 8th-note syncopation.

Like my book **TEACHING RHYTHM**, the exercises in this study just involve the reading of rhythm without pitch. While it is essentially a book for drummers, players on all instruments can benefit from its use. For those who are not drummers, simply clap the rhythms or tap them on a table. Melodies could also be improvised based upon the rhythmic patterns in each exercise.

The part of the title which includes the words "AND BEYOND" refers to the final few sections dealing with syncopated accents, sticking patterns that produce syncopated sounds, and rolls on syncopated rhythms.

TABLE OF CONTENTS

	Pages
PART ONE: Preparatory Exercises	2-16
PART TWO: Reading Syncopated Rhythms with 1/4 and 1/8 Notes	17-30
PART THREE: Reading 16 th Notes and 16 th Rests	31-41
PART FOUR: Reading Syncopated Rhythms with 8 th and 16 th Notes	42-47
PART FIVE: Reading Syncopated Rhythms with 8 th and 16 th Note Triplets	48-59
PART SIX: Measured Double-Stroke Rolls on Syncopated Rhythms	60-69
PART SEVEN: Accent Patterns with 8 th Notes and 8 th Triplets producing Syncopated Sounds	70-78
PART EIGHT: Sticking Patterns For Syncopated Sounds with 8 th Notes and 8 th Triplets .	79-92

PART TWO

READING SYNCOPATED RHYTHMS WITH 1/4 AND 1/8 NOTES

So just what is syncopation? In 4/4 time the first and third beats are normally stressed. If, instead, the second and fourth beats are stressed, the rhythm may be considered syncopated. The stress can also shift by less than a beat so it falls on an upbeat, in which case the stress is shifted by an eighth-note. In other words, upbeats when stressed will produce the sound of syncopated rhythm.

When it comes to actually reading rhythmic notation with quarter and eighth notes, syncopation involves reading patterns of rhythm with the quarter-note (worth one-full beat in "quarter" time) being played on the upbeat instead of the downbeat.

There are six basic patterns:

As Written In Syncopated Form	=	As Played	As Counted
1)	=		
2)	=		
3)	=		
4)	=		
5)	=		
6)	=		

From now on the plus sign (+) will be used in place of the word "an," but still count with the word "an" when you see the plus sign above a note.

SUMMARY INCLUDING PREVIOUS RHYTHMS

Count: 1 + 2 + 3 4 + 1 + 2 + 3 4 1 + 2 + 3 + 4 + 1 2 + 3 + 4

mf

p

f *p*

SUMMARY INCLUDING (♪♪♪) and (♪♪)

Count: 1 + 2 + 3 4 + 1 + 2 + 3 + 4 1 + 2 + 3 + 4 + 1 + 2 + 3 4

The musical score consists of ten staves of music in 4/4 time. The dynamics and markings are as follows:

















- Staff 1: *p* (measures 1-4), *mf* (measures 5-8)
- Staff 2: *f* (measures 1-4), *p* (measures 5-8)
- Staff 3: *mf* (measures 1-8)
- Staff 4: *f* (measures 1-4), *p* (measures 5-8)
- Staff 5: *mf* (measures 1-8)
- Staff 6: *f* (measures 1-8)
- Staff 7: *ff* (measures 1-4), *p* (measures 5-8)
- Staff 8: *f* (measures 1-8)
- Staff 9: *mf accel.* (measures 1-4), *ff* (measures 5-8)

PART FOUR

READING SYNCOPATED RHYTHMS WITH 8TH AND 16TH NOTES

While eighth-notes usually fall on the downbeat or upbeat (the counts of "1" or "an"), in reading syncopated rhythmic patterns with eighth and sixteenth notes, the eighth-note appears on the count "e," with the subsequent shift of a natural accent to the count of "e."

There are six basic syncopated rhythmic patterns with eighth and sixteenth-notes:

	As Written In Syncopated Form	=	As Played (1 e + d)	As Counted (1 e + d)
1)		=		
2)		=		
3)		=		
4)		=		
5)		=		
6)		=	