

INTRODUCTION

WE'RE LIVIN' IN ODD TIMES contains a group of snare drum etudes each of which is in an odd time signature such as 5/4, 7/4, 5/8, 7/8, 5/16, 7/16 and many others. So what is an odd time signature? Simply put, an odd time signature is one in which the numerator of the time signature is an odd number such as 5, 7, 11, 13, etc. The most common time signatures in popular music are 2/2, 2/4, 4/4, 3/4, & 6/8. The time signature 3/4 is somewhat of an exception. Although the numerator is 3, an odd number, it's still considered a common time signature because it's so easy to feel - it's also one of the most common time signatures in popular music. Having said that, in this book 3/4, as well as 3/8 and 3/16 time are considered odd time signatures because they play a significant role in all odd time signatures. Every odd time signature is comprised of an even and an odd group of rhythm, and a group of 3 is always involved. For instance, the rhythm in 5/4 time is phrased 3/4 + 2/4, or 2/4 + 3/4. In 7/4 time the rhythm is phrased 3/4 + 4/4 or 4/4 + 3/4.

The object of the etudes in this book is to show the possible rhythmic combinations that can arise in each of the odd time signatures. And it's this that contributes to the uniqueness of each etude. For instance the first 5/4 etude is made up of most of the possible rhythmic patterns with eighth and quarter notes that might be encountered while reading. The next etude shows all the possible rhythmic combinations with triplets. That's followed by an etude comprised of rhythmic patterns with sixteenth notes. Finally there's an etude demonstrating rolls with various rhythms. By the time the reader completes this book he or she should be familiar with most of the time signatures they might encounter reading music in a band or classical orchestra.

There are three main sections:

	Pages
SECTION ONE	
Odd Time Snare Drum Etudes in 3/4, 5/4 & 7/4	3 - 20
SECTION TWO	
Odd Time Snare Drum Etudes in 3/8, 5/8, 7/8, 11/8 & 13/8	21 - 39
SECTION ONE	
Odd Time Snare Drum Etudes in 3/16, 5/16, 7/16, 11/16 & 13/16	40 - 48

ETUDE 4

FEATURING SIXTEENTH NOTE TRIPLETS

Count: 1 + 2 + 3 +

1 *p*

6 *mf*

10

13

17 *p* *f* *mf*

22 *f* *p*

26 *mf*

30

34

38 *f*

Detailed description of the musical score: The score is for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff (measures 1-5) starts with a piano (*p*) dynamic and features sixteenth note triplets. A double bar line with a repeat sign is placed after measure 5. The second staff (measures 6-9) continues with triplets and a mezzo-forte (*mf*) dynamic. The third staff (measures 10-12) contains more triplet patterns. The fourth staff (measures 13-16) shows a change in articulation with slurs and accents. The fifth staff (measures 17-21) includes a dynamic shift from piano (*p*) to forte (*f*) and back to mezzo-forte (*mf*), with a double bar line and repeat sign after measure 21. The sixth staff (measures 22-25) features a dynamic shift from forte (*f*) to piano (*p*). The seventh staff (measures 26-29) continues with triplets and a mezzo-forte (*mf*) dynamic. The eighth staff (measures 30-33) shows further triplet patterns. The ninth staff (measures 34-37) includes a double bar line and repeat sign. The final staff (measures 38-41) concludes with a forte (*f*) dynamic and includes a quintuplet (5 notes) and a final triplet with accents.

ETUDE 6 IN 5/4 TIME PHRASED 3/4 + 2/4

FEATURING QUARTER & EIGHTH NOTES

Count: 1 2 3 1 2
or 1 2 3 4 5

1 *f* *mf* *mp* *p*

5 *mf*

9 $\frac{2}{\text{||}}$

13

17 *p*

21

25 *mf* $\frac{2}{\text{||}}$

29 *f*

33 *mf*

37 *f* *ff*

ETUDE 15 IN 7/4 TIME PHRASED 3/4 + 2/4 + 2/4

FEATURING VARIOUS RHYTHMS

Count: 1 + 2 + 3 + 4 + 5 + 6+7+
or: 1 e + d 2 e + d 3 e + 1 + d 2 e + 1+2+d

The musical score is written for a single melodic line in 7/4 time. It is divided into ten measures, each starting with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19). The score is phrased in 3/4, 2/4, and 2/4 time signatures. Dynamics include *mf*, *p*, *f*, and *ff*. Rhythmic patterns include eighth notes, quarter notes, and triplets. Some measures feature accents (>) and slurs. The piece concludes with a double bar line at the end of measure 19.

ETUDE 17 IN 7/4 TIME PHRASED 3/4 + 2/4 + 2/4

FEATURING ACCENTS ON EIGHTH NOTES

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

1 $\frac{7}{4}$

3

5

7

9

11

13

15

17

19

ETUDE 30 IN 11/8 PHRASED 3/8 + 3/8 + 3/8 + 2/8

FEATURING SIXTEENTH NOTES & SIXTEENTH TRIPLETS

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

The musical score is written on a single staff in 11/8 time. It consists of 19 measures, grouped into five systems of four measures each. The piece is characterized by frequent use of sixteenth notes and sixteenth-note triplets. Dynamic markings include *mf*, *f*, *p*, and *mf*. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, and 19 are indicated at the start of their respective lines. The score includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and triplets. Some measures feature slurs over groups of notes, and there are accents over certain notes in the final measure.