

THE RHYTHM BOOK ODD METERS AND CHANGING METERS

Develop your performance and composition skills with odd meters and changing meters. *THE RHYTHM BOOK—Odd Meters and Changing Meters* explores odd meters in depth, and examines different flavors of changing meters, and crossrhythms on odd meters; provides a systematic way to learn any new meter; and includes interesting examples from a wide variety of musical styles, and exercises to develop your mastery.

Author **Rory Stuart** is a critically acclaimed jazz guitarist and composer who created and taught the rhythm curriculum at New School University since 1992. The recipient of awards from the National Endowment for the Arts, Meet the Composer, and the Fulbright Commission, he has directed and taught workshops and clinics around the world; a list of his former students reads like a “Who’s Who” of rising young music stars.

“I think these are the best rhythm books I’ve ever seen. These books will become a standard; they are so detailed and well thought out, I’m looking forward to working with them.”

- **CHRISTIAN SALFELLNER**
(Professor of Rhythm, University of Musik, Graz, Austria)

“Rory Stuart was one of the kindest, most supportive and inspiring teachers I had the pleasure of studying with. His approach to rhythm influenced my music so deeply that I still find myself drawing from that inspiration when I write. Not to mention, of all the music I wrote those four years, my best tunes came out of Rory’s classes!”

- **BECCA STEVENS**
(Vocalist and Composer, USA)

“Rory Stuart has done an amazing job leaving no stone unturned in the rhythmic universe. He covers an incredible amount of ground in the text accompanied by first rate audio examples, a necessity when tackling the ambiguities of rhythm in music. . . . I am sure that [Stuart’s books] will be required reading in the field, setting the standard for future research on rhythm.”

- **DAVE LIEBMAN**
(2011 NEA Jazz Master; Artistic Director of IAS),
Saxophonist with Miles Davis and Elvin Jones)

check out all of the volumes in
THE RHYTHM BOOK series:

Beginning Notation and Sight-Reading

Intermediate Notation and Sight-Reading

Rhythmic Development and
Performance in 4/4

Crossrhythms on 4/4

Odd Meters and Changing Meters

Superimposition and Subdivision,
Metric Modulation, Feel Modulation
and Displacement

TheRhythmBooks.com

THE RHYTHM BOOK ODD METERS AND CHANGING METERS

BY RORY STUART

THE RHYTHM BOOK ODD METERS AND CHANGING METERS

DIGITAL AUDIO INCLUDED

THE RHYTHM BOOK

ODD METERS AND CHANGING METERS

BY **RORY STUART**

FOR ALL INSTRUMENTS



RD
RHYTHM & DUES



"The rhythm books are great! I'm going to recommend them to students and use them as a reference for myself and my teaching. They are easy to understand and very thorough."

- TONY ROMANO

(Guitarist and Associate Professor at Five Towns College, USA)

"Endlessly organized, enthusiastic, and imaginative, Rory Stuart is one of the most gifted teachers I have ever encountered. In designing and teaching the rhythm curriculum at The New School, he has had a quiet impact on a whole generation of players in the city, and I consider myself lucky to have had the chance to study with him."

- JOHN ELLIS

(Saxophonist, USA)

"Professor Rory Stuart has been an inspiration for generations of jazz musicians for decades. His rhythmic approach is innovative and engaging, and his playing and composition skills are second to none. This is a fundamental book for every jazz musician"

- DR. RICARDO PINHEIRO

(Professor at Universidade Lusada de Lisboa, Portugal)

"Before coming to NYC and meeting up with Rory Stuart I really had no idea how fascinating the world of rhythm was. Rory was like an open door to so many worlds of music, both in the sense of style and approaches of rhythm. Some things I take from his classes will always be a part of my music."

- ARI BRAGI KARASON

(Trumpeter from Iceland)

"I had the chance to meet Rory Stuart as a teacher at New School for Jazz and Contemporary Music and he opened my mind and pushed my research on guitar and composition with ideas, suggestions which were seeds I can still expand and dig!"

- FRANCESCO DIODATI

(Guitarist from Italy)

"I have never seen a person get so much joy from dissecting complex rhythms as Rory!! He's not only a great teacher but he's BAD ASS!!!!!"

- ROBERT GLASPER

(Grammy Award Winning Pianist, USA)

"Rory Stuart has a great ability to present advanced rhythmic concepts in a very organized and comprehensible way. At the same time he is very aware of what music is really about: expression, emotions, spontaneity. His classes about rhythm not only expanded my knowledge of the theory of music but also they helped me to use the new rhythmic devices in a thoughtful and tasteful way and to become a better artist."

- RAFAL SARNECKI

(Jazz guitarist and composer from Poland)

"Rhythm is a broad, complex and fascinating world to study and try to describe in a clear and compelling way. In his different volumes, Rory succeeds in giving the reader a great variety of examples and theories drawn from the most simple foundation to the most advanced concepts. I was lucky to collaborate with Rory, both as a student and performer, and was always inspired by his continuous search for higher rhythmic mastery. I can only encourage every musician, regardless of their level of understanding, to study using Rory's great writings.

- ARTHUR HNATEK
(Drummer from Switzerland)

"Rory Stuart has developed such a deep understanding of rhythm that he makes the most difficult material seem easy. As his student, I had the privilege to experience challenge, a clear method, new discoveries and fun."

- CAMILA MEZA
(Vocalist/Guitarist from Chile)

"Rory's rhythm lessons opened a lot of doors for me. As a veteran player, I had spent many years focused on harmony; the lessons got me to concentrate on rhythm. Rory showed me ideas I was able to add and immediately utilize in my playing to make the music feel fresher. The lessons really influenced, and continue to influence, my playing."

- MICHAEL WOLFF
(Pianist, USA. Performed w/ Sonny Rollins, Nancy Wilson, Cal Tjader, Airto Moreira, Cannonball Adderley; co-leader of Wolff & Clark Expedition)

"Rory Stuart, an internationally recognized guitarist, composer and educator, has worked with some of the foremost jazz musicians and taught many of the most important emerging young jazz stars of today, Rory has a lot of experience and information, especially in areas such as polyrhythmic compositional and improvisational techniques. He has worked long and hard to capture and convey this knowledge in this book series on rhythm, which expands the small number of works in this field. I've been waiting for these books for a long time - he knows about rhythm! It is a great contribution for all serious practitioners. Great job, Rory!"

- DR. MARCELO COEHLO
(Saxophonist and professor at Souza Lima, Sao Paolo Brazil; founder of International Rhythmic Studies Association)

"Some of today's musicians present their complex music in a way that causes anxiety and fear in both audiences and students. Rory Stuart presents his stuff with a smile, as if it were the most simple thing in the world, inviting others to follow."

- JAROMIR HONZAK
(Bassist, composer, head of jazz program at the Academy of Performing Arts (HAMU), Prague, Czech Republic)

"Rory's vast knowledge and long experience in teaching rhythm makes his material essential for any musician interested in developing their rhythmic ability!"

- ANDERS VESTERGARD
(Swedish percussionist and rhythm professor at Fridhems Flkhgskola)

"Studying rhythm with Rory Stuart was one of the most important steps in my music education. His "Rhythmic Analysis" class at New School University opened my mind up to a great number of concepts that helped me approach playing music in new and exciting ways. Even after a decade, the things I learned from Rory are as relevant as ever to the music that I play."

- CHRIS TORDINI
(Bassist, USA)

Copyright © 2019 Rhythm & Dues, LLC.

All rights reserved.

No part of this publication may be reproduced in any form or by any means
without the prior written permission of the publisher.

ISBN: 978-1881993483

Library of Congress Control Number: 2019933979

Thanks to these artists for the generous permissions to use their pieces: John McLaughlin ("Follow Your Heart");
Ernie Krivda ("Three Legged Dance"); Billy Harper ("Call of the Wild and Peaceful Heart,"); Dave Douglas ("Odalisque");
John Ellis ("Nowny Dreams"); Matt Penman ("Sega Games"); Jaromír Honzák ("Forward").

Printed and bound in the United States of America. First printing: March 2019

Published by:



RHYTHM & DUES

Rhythm & Dues, LLC
Croton on Hudson, NY 10520

publisher contact: therhythmbooks@gmail.com
author contact: roryweb@rorystuart.com
www.TheRhythmBooks.com

Contents

Introduction • I

Goals • I

Different Notations that Sound Identical • I

How to Learn an Odd Meter • 4

A Process • 5

Approaches and Exercise Concepts • 11

When Should You Choose to Use a Triple Meter? • 22

Odd Meters • 25

$3/4$ • 25

$3/8$ • 37

$5/8$ and $5/4$ • 38

$6/8$ • 62

$6/4$ • 67

$7/4$ and $7/8$ • 70

$9/4$ • 93

$9/8$ • 103

$10/16$, $10/8$, and $10/4$ • 113

$11/8$ and $11/4$ • 116

$12/8$ • 133

$13/8$ and $13/4$ • 148

$14/8$ and $14/4$ • 165

$15/8$ (and $15/16$ and $15/4$) • 167

$17/8$ and $17/4$ • 178

$18/8$ • 183

$19/16$, $19/8$, and $19/4$ • 184

$21/8$ • 186

Longer Meters • 188

Composite Meters • 192

Why Use a Composite Meter? • 192

Challenges of Composite Meters • 195

Composite Meters Examples and Exercises • 195

Fractional Meters • 197

Why Use a Fractional Meter? • 198

Challenges of Fractional Meters • 198

Fractional Meters Examples and Exercises • 198

Simultaneous Rhythm Cycles • 200

Changing Meters • 210

Different Kinds of Changing Meter Pieces • 210

How to Practice a Piece with Changing Meters • 220

Regularly Changing Cycle • 225

Meter Changes From Section to Section • 232

Frequent/Non-Repetitive Meter Changes • 233

Intermittent Meter Changes • 239

Additive Rhythm and Changing Meter • 249

Moving Between Duple and Triple Meters • 250

Crossrhythms on Changing Meters • 251

Advanced Topics • 255

Multiple Simultaneous Meters • 255

Expanding and Contracting Parts • 255

Conclusions • 258

Appendices • 259

Appendix I: Case Study: Improvising Interesting Things on Odd or Changing Meters • 259

Appendix II: Exercises for Piano • 264

Appendix III: Exercises for Drums • 266

Appendix IV: Recordings Referenced for Worksheets • 268

This book is for you if:

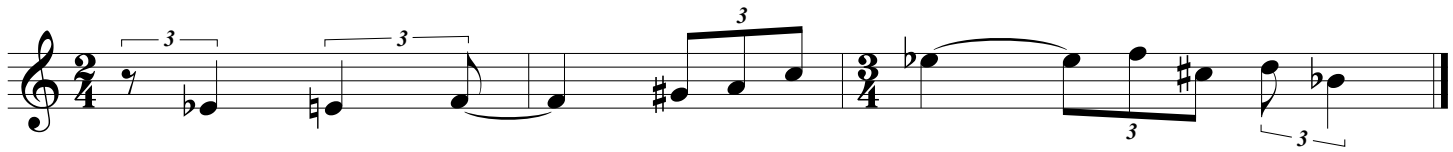
- You have completed *THE RHYTHM BOOK—Beginning Notation and Sight-Reading* and *THE RHYTHM BOOK—Intermediate Notation and Sight-Reading*, or you have enough command of rhythmic notation that it is not an obstacle.
- You have completed *THE RHYTHM BOOK—Rhythmic Development and Performance in 4/4*, or have a solid foundation in 4/4 rhythmic practice. Although there is a lot you can get out of this book without having also completed *THE RHYTHM BOOK—Crossrhythms in 4/4*, you will get the most out of it by having either completed that book or already being well-versed in crossrhythms.
- You want to learn all about odd meters and changing meters and how to apply them in performance.
- You are any age, an adult or young learner.
- You are a vocalist, or play any instrument (including horns, piano, guitar, bass, strings — NOT just drums and percussion instruments!). This book, and the following books in the series, are unusual in showing how rhythmic ideas connect to harmony and song form.
- You are taking music classes, studying with a private instructor, or are teaching yourself.
- You are a music teacher who wants to teach rhythmic ideas to your students.
- You compose or would like to compose music, or write arrangements for others, and would like to incorporate odd meters and changing meters in your writing.
- You play or want to play any style of music. Odd and changing meters can be found in a wide variety of styles, and this book includes examples all the way from Fats Waller to the Mahavishnu Orchestra to Kirk Franklin, from Herbie Hancock to Béla Bartók to Chon to the Beatles, from Eastern Europe to Cuba to Africa.

Please note: Once you have completed this book, you will be ready for the final book in *THE RHYTHM BOOK* series: *THE RHYTHM BOOK—Superimposition and Subdivision, Metric Modulation, Feel Modulation and Displacement*.

This is a preview. The number of pages displayed is limited.

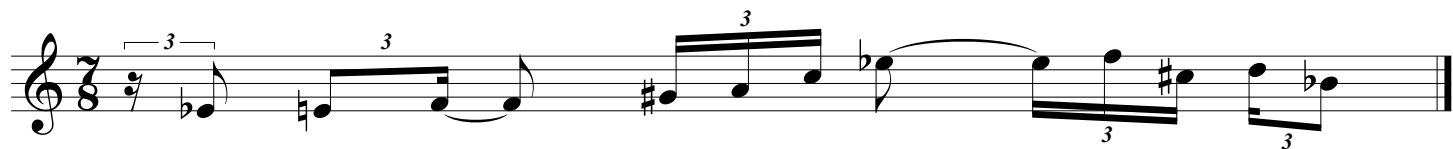
... and here, with even more measures, as 2/4 + 2/4 + 3/4:

Example 5-003:



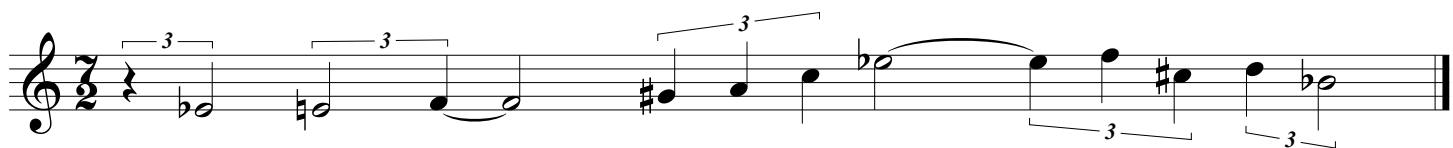
The lower number in the time signature indicates what is felt as the pulse. If you want to write this so that the pulse felt is the eighth note rather than the quarter note, you could write:

Example 5-004:



... and similarly, if you wanted the pulse felt to be a half note, you could write:

Example 5-005:



The 7/2 version would be seen much less frequently in jazz and popular music than would the 7/4 (and even the 7/8) version, but might be found in classical music.

One thing that can determine the choice of 7/4, 7/8, or 7/2 in this example is what is happening in the rest of the music. If this example were right after two bars of 4/4, and the “pulse” of the example (signified by the bottom number in the time signature) were the same as the pulse in those two 4/4 measures, then 7/4 would be the preferred choice. (In such an instance, 7/2 or 7/8 would still be possible, but would require metric modulation, discussed more in *THE RHYTHM BOOK—Superimposition and Subdivision, Metric Modulation, Feel Modulation and Displacement*. In general, we would only use one of these metric modulations if there were a corresponding change in feel in the rhythm section or accompanying parts.)

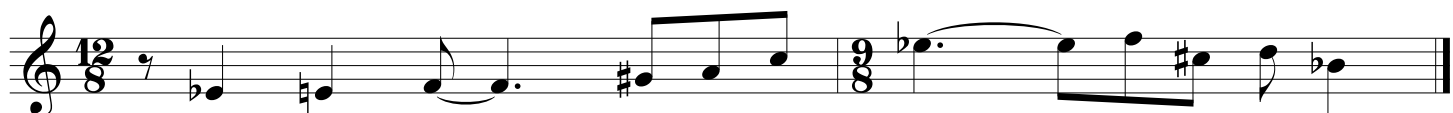
Another way to notate something that sounds the same is to go to a triple (“compound”) meter, an especially useful choice if it reflects the feel that is played by others in the ensemble:

Example 5-006:



The big 21/8 triple meter can also be broken into smaller triple meter bars, such as:

Example 5-007:



Some pages are omitted from this book preview.

A Process

We will use 7/4 as our case study while I step you through this practice approach. I recommend becoming very strong at one odd meter first (7/4 is a good one), instead of trying to tackle many different meters at the same time. I think you will find that after you get very comfortable in 7/4, other odd meters will become easier to learn, and once you have mastered a few odd meters, it becomes more and more easy to learn others. If you are reading this and already are completely comfortable playing in 7/4, read through this process while imagining it with a meter in which you are not so comfortable (e.g. 13/4 or 17/8).

Step 1: Choose an ostinato that defines the meter clearly. Of course, there are different possible feels for a particular meter and, in the case of 7/4, we could feel it as fast funk, slow swing, medium samba, etc. Different ostinatos would best define these different feels. For our case study, we will work on a samba feel in 7/4. Here is an ostinato that we can use:

Example 5-011:



Notice that this 7/4 is felt as though it is divided into 4/4 + 3/4, and the ostinato falls with that division. Also notice that the ostinato comfortably fills the meter without leaving big silences.

Step 2: Repeat this ostinato MUCH more than you think you should have to. Tap it; sing it out loud; sing it in your head while you're waiting for an elevator, walking down the street, eating breakfast; do it at all different tempos, including very slowly. Repeat it so much that you start finding yourself doing it subconsciously while you are doing something else or thinking about something else (it should take no attention to do it correctly after you have done it for a while). Do it so much that it starts popping into your head when you don't want it to (such as when you are watching a movie), to the point that it is annoying you, like a bad pop tune you can't get out of your head! Make it feel ultra-solid and grooving at a very slow tempo, and loose, smooth, and effortless at a fast tempo (it is key to get great at the slow tempo first).

Step 3: The next step will help you feel the ostinato (and the meter) in some different ways, as well as avoid a common problem in playing odd meters. When this problem is heard in a drummer's playing, my name for it will make the most sense to you: I call it "Big Foot." In "Big Foot," the drummer, obviously nervous about the meter, and determined to not get lost or let anyone else get lost, plays a huge "bomb" on the bass drum every measure on beat "one." Drummers are not the only ones with this problem; it is just manifested in different ways on different instruments. A saxophonist, for example, may repeatedly start each phrase in their improvised lines on beat "one." At first, let's not worry about this problem; in fact, let's see how the emphasis on this beat feels. Clap on beat "one" while you sing the ostinato (the note with an X notehead above the staff indicates where to clap in these examples):

Exercise 5-001:



If you already got comfortable with the previous step, this was probably nearly effortless.

Next, instead of clapping on beat "one," we choose a different place in the cycle to clap. I call this point of emphasis the cadence point. Try clapping on beat "two":

Exercise 5-002:



In addition to becoming comfortable with doing this, I urge you to notice how it "feels" with a different cadence point.

Some pages are omitted from this book preview.

In an Afro-Cuban context, Horacio El Negro Hernandez's "Puerto Rico" (from *Italuba*) is an interesting example in 5/4. While the piece (including the trumpet melody) is in 5/4, he's got the clave part as a 4/4 crossrhythm, played on the wood block. The 4/4 crossrhythm is like a conventional 3:2 rumba clave played double time (i.e. at 16th note level, so that the entire clave would take one bar of 4/4), but starting at a surprising place. You could think of it as starting on the fifth beat of the previous measure, but omitting the first note of the clave (or at least playing it in a rather unpronounced way). Here it is, starting from 0:07:

Example 5-149:

The musical score for Example 5-149 is written in 5/4 time. It consists of four staves: trumpet, keyboards, wood block, and bass. The trumpet and keyboards parts feature melodic lines with various rhythmic values. The wood block part plays a 4/4 crossrhythm, which is a 3:2 rumba clave played at double time (16th notes). The bass part provides a steady accompaniment. The score is divided into two systems, with the second system ending with "etc ...".

3/8, 3/4, and 6/4 Crossrhythms on 5/8 and 5/4

At 2:33 on his solo on "Scarborough Fair/Canticle" from Paul Desmond's recording *Bridge Over Troubled Waters*, Herbie Hancock plays a rhythmic superimposition figure (four in the time of three) that rhythmically repeats every 3/8, but if you take into account his choice of pitches, is a 3/4 crossrhythm on 5/4:

Example 5-150:

3/8 crossrhythm

The musical score for Example 5-150 is written in 5/4 time. It shows a rhythmic superimposition figure. The figure is a 3/8 crossrhythm, which is a 4:3 ratio (four in the time of three). The score uses dashed brackets to group the notes into 3/8 measures, with a 4:3 ratio indicated above each group. The notes are primarily eighth and sixteenth notes.

This example can also be written without the rhythmic superimposition brackets, like this:

Example 5-151:

3/8 crossrhythm

The musical score for Example 5-151 is written in 5/4 time. It shows the same rhythmic superimposition figure as Example 5-150, but without the dashed brackets and 4:3 ratios. The notes are grouped into 3/8 measures, and the overall rhythm is a 3/8 crossrhythm on 5/4.

Some pages are omitted from this book preview.

... as a 17/8 crossrhythm on 5/4 over the chord progression we've been using:

Exercise 5-041:

Chord progressions for Exercise 5-041:

Staff 1: G-II A-II B-II G-II A-II B-II G-II A-II B-II G-II A-II B-II

Staff 2: C-II D-II E-II C-II D-II Eb-II G-II A-II B-II G-II A-II B-II

Staff 3: Db-7 Gb7 Bb-7 Eb7 G-7 C7 E-7 A7

Staff 4: G-II A-II B-II G-II A-II B-II G-II A-II B-II G-II A-II B-II

Notice that, if you play just one bar of this into the next chorus, the rhythm pattern begins at the top again, but starting in the second bar of the form (the 17/8 crossrhythm takes seventeen bars to line up with the top in 5/4). In the last three bars, we changed direction with the melodic shape. In the next exercise, we continue the pattern for a second chorus, but alternate direction with the melodic shape for variety:

Exercise 5-042:

Chord progressions for Exercise 5-042:

Staff 1: G-II A-II B-II G-II A-II B-II G-II A-II B-II G-II A-II B-II

Staff 2: C-II D-II E-II C-II D-II Eb-II G-II A-II B-II G-II A-II B-II

Staff 3: Db-7 Gb7 Bb-7 Eb7 G-7 C7 E-7 A7

Staff 4: G-II A-II B-II G-II A-II B-II G-II A-II B-II G-II A-II B-II

Finally, while not strictly a crossrhythm (since it does not cross the barlines), notice this interesting grouping of five triplet eighths played by Gilad Hekselman on "Flower" from *Hearts Wide Open* at 2:16:

Example 5-161:

5 triplet eighth

Some pages are omitted from this book preview.

Adapting Standards to 11/8 and 11/4

With some meters, there is almost universal consensus, and no discussion needed, about the default way to adapt a standard that was originally 4/4. As we saw, this is certainly true for 5/4 and 7/4, but 11/8 and 11/4 offer a number of possibilities, none of which you can assume others will choose without prior discussion. Here are some of the possibilities, demonstrated by using the rhythm of melodies such as the one found in "Autumn Leaves."

If we treat 11/8 as 4/4 + 3/8, here's how you might play the melody. We are squeezing what would normally take two bars of 4/4 into one bar of 11/8:

Example 5-305:

A bassist could treat this in "two feel":

Example 5-306:

... or in "four feel," i.e. walking:

Example 5-307:

Notice that drums have the option of making this sound faster, as though the eighth note were the pulse:

Example 5-308:

... or slower, as though the quarter note were the pulse:

Example 5-309:

Some pages are omitted from this book preview.

Crossrhythms on 13/8 and 13/4

Fortunately, there are people around such as Lionel Loueke and Chris Potter who are strong enough at playing 13/4 that they use crossrhythms, so there are some nice recorded examples we can study.

2/4 and 4/4 Crossrhythms on 13/8 and 13/4

We previously discussed Lionel Loueke's "Tinmin." At 2:29 in his solo, he uses a pitch shape to convey a 2/4 crossrhythm on 13/4:

Example 5-395:

3/8, 3/4, and 6/4 Crossrhythms on 13/8 and 13/4

At 2:50 into his solo on "Tinimin," Lionel Loueke grooves for 3 bars, then plays this 3/8 crossrhythm against 13/4:

Example 5-396:

In his solo on the aforementioned "High Noon," Chris Potter briefly plays a repeating figure whose pitches convey a 3/4 crossrhythm on 13/4 (at 3:19):

Example 5-397:

5/8 and 5/4 Crossrhythms on 13/8 and 13/4

Here, at the end of his solo on "Tinmin" (at 3:08), Lionel Loueke plays an arpeggio pattern that is a 5/8 crossrhythm on 13/4:

Example 5-398:

Some pages are omitted from this book preview.

Here's one other interesting idea you might want to practice, starting with our first example. Notice that in total, there are 25 beats in the cycle ($7 + 6 + 7 + 5 = 25$). If you think about a different way to divide the 25 beats, notice that a five beat pattern will evenly fit in the cycle. In this case, a 5/4 pattern played five times or a 5/8 pattern played ten times will work. We will use the original version of this changing meter exercise for this example. Choose a rhythmic pattern such as:

Example 5-521:



Now you have some combinations you can try. If you are doing this exercise with someone else (or with a group of people), you can warm up by one of you clapping this 5/8 pattern while the other claps the rhythm exercise:

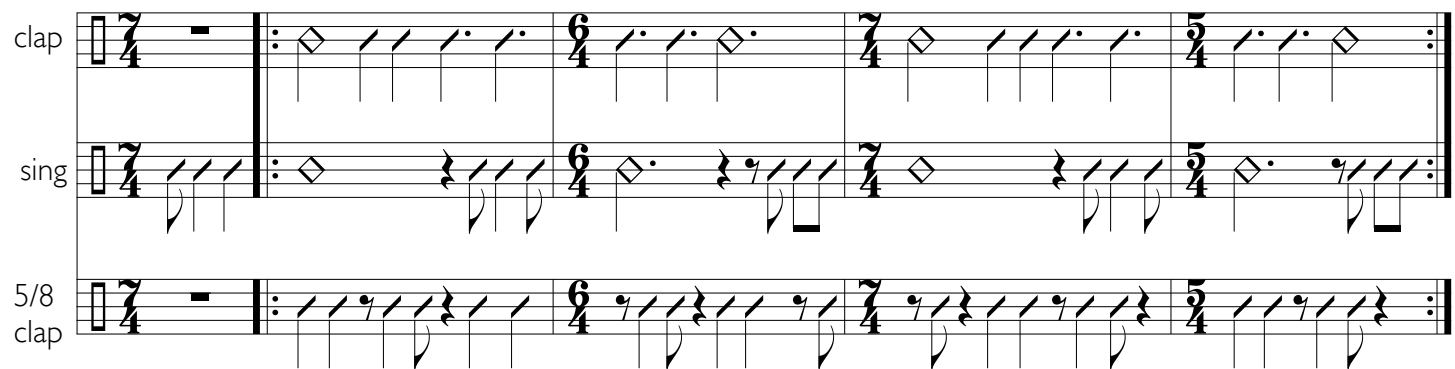
Exercise 5-135:



If you are doing the exercise by yourself, you can record yourself clapping one part, then clap the other part along with the recording. Whether with a partner or alone, next you can try clapping one part while you sing the rhythm of the other part. You may want to try tapping one part with one hand and the other part with the other hand, especially if you are a drummer or pianist.

Now, with a partner (or with a recording of yourself), one person claps and sings the original exercise using a standard tune, while the other claps the 5/8 pattern. If you do this with a melody like "Autumn Leaves," it would begin:

Exercise 5-136:



Finally, having practiced fitting the standard into the original pattern of meters and clapping, you can sing the standard that way while only clapping the 5/8 pattern:

Exercise 5-137:



Some pages are omitted from this book preview.

It can be helpful, in playing cohesively and being rhythmically flexible, to notice common tones. You can play something like this:

Exercise 5-144:

All of these ideas delineate the 2/4 + 2/4 + 3/4, and 2/4 + 2/4 + 5/8. But what about ideas that break up the time in different ways against the rhythm section's groove?

If we look at the entire two bars, there are a total of 27 eighth notes. 27 is evenly divisible by 3, so we could play a 3/8 figure throughout (or divisions of that); what if we play a 3/16 crossrhythm throughout the vamp? This exercise feels to me a bit too repetitive/pattern-based, but helps you feel the 3/16 division:

Exercise 5-145:

We can play a 3/8 figure throughout:

Exercise 5-146:

... although perhaps, to make it sound less exercise-like, I might replace a few of the pairs of two eighth notes with a quarter note:

Exercise 5-147:

27 is also evenly divisible by 9, so we could base an idea on 9/8:

Exercise 5-148:

... or on 9/16:

Exercise 5-149:

... or in a much more obvious 9/16 shuffle-style:

Exercise 5-150:

Both these 9/8 and 9/16 examples have divided the nine into groups of threes. What if we treat the 9 as 4 + 5, as SSLS? With the 9/16 division:

Exercise 5-151:

... and with the 9/8 division:

Exercise 5-152:

What if we think of a "ladder" approach, for example 8/8 + 9/8 + 10/8? This is difficult to make obvious (it can just feel like anticipation or delay in a couple of places), but one way could be:

Exercise 5-153:

Does 8/16 + 9/16 + 10/16 played twice convey this idea more clearly?

Exercise 5-154:

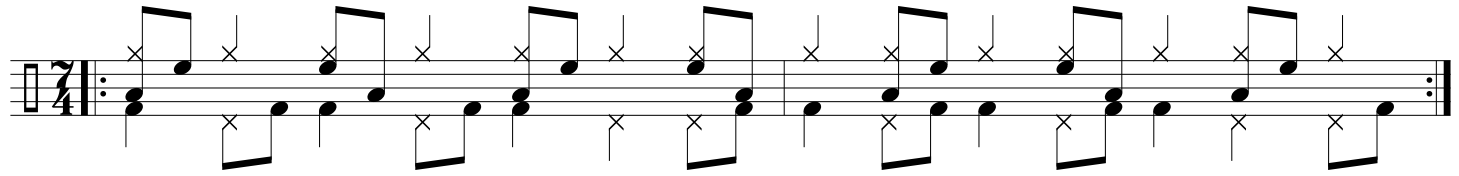
We can break this into a four-step ladder that is 12/16 + 13/16 + 14/16 + 15/16:

Exercise 5-155:

Some pages are omitted from this book preview.

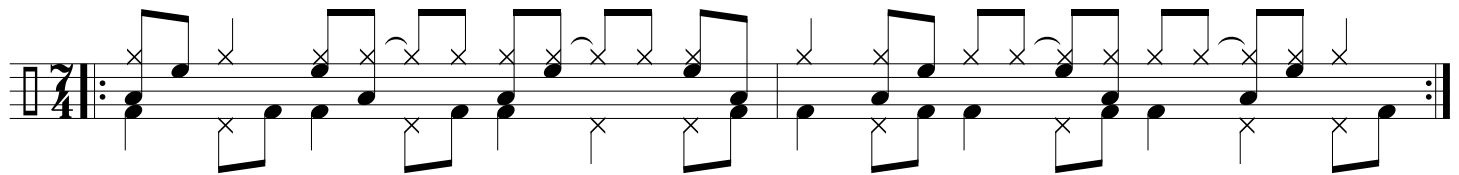
Add a bass drum pattern:

Exercise 5-175:



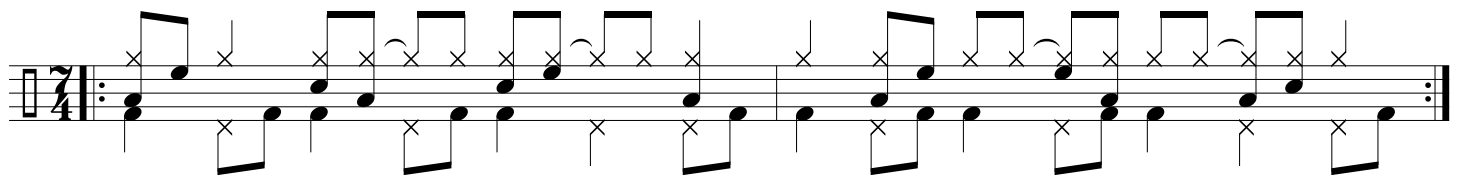
Change from straight quarter notes on the ride cymbal to the ostinato pattern we used to learn 7/4:

Exercise 5-176:



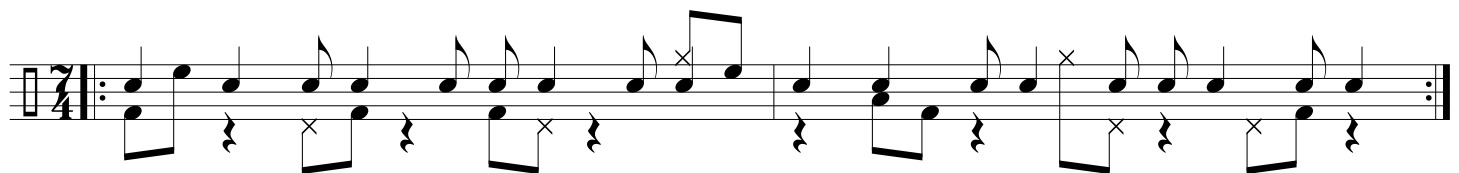
Now, you are playing the figure while grooving in 7/4 with the other limbs. You could make it more technically challenging by distributing the crossrhythm between different instruments:

Exercise 5-177:



For a different texture, you could play the ostinato on the snare drum, and distribute the crossrhythm between other instruments:

Exercise 5-178:



While some of these exercises are more like things you might really play in a performance, and others are exercises only intended for practice, you can use a process like this to convert all of the melodic exercises in this volume to exercises for drum set.

Some pages are omitted from this book preview.

About the Rhythm Book series:

THE RHYTHM BOOK—Beginning Notation and Sight-Reading:

- introduces rhythmic notation, from the very first steps (does not assume you have any notation background);
- teaches how to read and write rhythms in 4/4 at the quarter, eighth, and triplet eighth levels;
- creates a solid foundation on which further notation and sight-reading skills can be built.

THE RHYTHM BOOK—Intermediate Notation and Sight-Reading:

- builds from knowledge of quarter, eighth, and triplet eighths;
- progresses systematically from 16th notes through triplets of all rates, triple meters, odd meters, and even 32nd notes and beyond;
- prepares you to read and correctly write nearly any rhythms you will ordinarily encounter.

THE RHYTHM BOOK—Rhythmic Development and Performance in 4/4: Master rhythmic performance in 4/4. This volume:

- examines rhythmic styles and feels, including swing, Afro-Cuban, Brazilian, funk, calypso, reggae, and ballads;
- discusses phrasing, relationship to the beat, feeling time and form, defining the time in your playing, very fast and slow tempos, playing with others and rhythmically interacting, and how to develop rhythm ideas;
- includes numerous examples, as well as worksheets for suggested transcription projects.

THE RHYTHM BOOK—Crossrhythms on 4/4: Crossrhythms (a.k.a implicit polymeter or groupings) are a powerful tool to expand your vocabulary in performance and composing. Perhaps the most under-represented rhythmic area in musical education, their study brings surprising benefits, including greater depth and freedom over harmonic forms. This volume:

- provides a systematic method for learning any crossrhythm;
- presents crossrhythms on 4/4 comprehensively, from most common/simple to rare/complex;
- incorporates many exercises, and examples from different musical genres.

THE RHYTHM BOOK—Odd Meters and Changing Meters: Aimed at developing the reader's performance and composition skills with odd and changing meters, this volume:

- provides a systematic way to learn any new meter;
- explores odd meters in depth, different flavors of changing meters, and crossrhythms on odd meters;
- includes interesting examples from a wide variety of musical styles, and exercises to develop your mastery.

THE RHYTHM BOOK—Superimposition and Subdivision, Metric Modulation, Feel Modulation and Displacement: With focus on some of the most challenging rhythmic areas in 21st Century music, this volume:

- offers systematic ways to learn rhythm superimpositions and convert between superimposition and subdivision;
- teaches a series of methods for performing metric modulations;
- presents exercises to address the challenges of feel modulation and feel displacement;
- demonstrates how to combine techniques (e.g. crossrhythms at superimposition rates over odd meters).