

THE RHYTHM BOOK

SUPERIMPOSITION AND SUBDIVISION, METRIC MODULATION, FEEL MODULATION AND DISPLACEMENT

Focusing 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; and demonstrates how to combine techniques (e.g. crossrhythms at superimposition rates over odd meters).

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.

"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)

"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 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."

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(2011 NEA Jazz Master; Artistic Director of IASJ,
Saxophonist with Miles Davis and Elvin Jones)

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Beginning Notation and Sight-Reading

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Superimposition and Subdivision,
Metric Modulation, Feel Modulation
and Displacement

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THE RHYTHM BOOK SUPERIMPOSITION AND SUBDIVISION, METRIC MODULATION, FEEL MODULATION AND DISPLACEMENT BY RORY STUART

THE RHYTHM BOOK

SUPERIMPOSITION AND SUBDIVISION, METRIC MODULATION, FEEL MODULATION AND DISPLACEMENT

DIGITAL AUDIO INCLUDED

THE RHYTHM BOOK

SUPERIMPOSITION AND SUBDIVISION, METRIC MODULATION, FEEL MODULATION AND DISPLACEMENT

BY RORY STUART

FOR ALL INSTRUMENTS



"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."

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"We were fortunate to get into a world of complex rhythmic possibilities for several days without speaking the same language and in the end left wanting more, Rory shows the rhythm with a captivating way with passion and boundless."

- CARLOS "CHARLIE" RUEDA

(Music educator; Aula Moderna de Musica y Sonido, Bucaramanga, Columbia)

"The depth of Rory Stuart's rhythmic teaching is as inspiring as it is humbling. By far, one of the clearest, most refreshing masters of this knowledge..."

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(Drummer from Israel)

"Rory Stuart's versatility as a guitarist, composer and music researcher makes him one of the most original artists in contemporary music. His masterful ability to teach complicated rhythms in an understandable language has helped students and renowned jazz musicians from around the world to develop their unique voices. I feel honored that I had a chance to study with him. Rory showed me how rhythm goes beyond groove and feel, and this deeply changed my bass playing style."

- AMANDA RUZZA

(Bassist from Brazil)

"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 Flkhskola)

"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)

"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)

"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)

"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)

"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)

"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)

"As a fellow teacher who has studied rhythm with Rory, I can say he truly is a teacher's teacher. His precise and innovative instruction lifts my level of creativity and skill. His thorough coverage of rhythmic options allows for a massive expansion of concept, but he does it with an organizational structure in which it feels simple to learn and grow. Rory's method is genius and has taken so many young people to a new level that he has influenced a whole generation of jazz!"

- RACHEL Z
(Pianist, USA)

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Contents

Introduction • I

Rhythmic Superimposition • 3

What is Rhythmic Superimposition? • 3

How to Perform Rhythmic Superimpositions • 10

Figures, Converting to Superimposition, Crossrhythms, and Feel Modulation • 25

Examples and Exercises • 36

Superimposition: Advanced Topics • 137

Metric Modulation • 169

What is Metric Modulation? • 169

Notating Metric Modulation • 170

Performing Metric Modulation • 173

The Relationship Between Metric Modulation and Written Melody • 194

Metric Modulation Examples • 198

Transcribing Metric Modulations • 210

Additional Metric Modulations • 211

Performing Other Types of Tempo Changes • 217

Practice Ideas • 222

“Feel” Modulation (“Implied Time”) • 223

Recorded Feel Modulation Examples • 223

An Introductory Exercise • 227

The Challenges of Feel Modulation • 228

Feel Modulation Examples in 4/4 • 238

Feel Modulation Examples in 3/4 • 258

Feel Modulation Examples in Other Meters • 266

Feel Modulation on Changing Meters • 270

Changing Feel Modulation • 271

Feel Modulation With No (Clear) Metric Relationship • 272

Shuffles at Different Rates • 272

Feel Displacement • 280

The Challenges of Feel Displacement • 287

Examples • 289

Feel Displacements in 4/4 • 289

Intentional Ambiguity: Pieces That Can Be Felt In More Than One Way • 294

Carnatic Concepts • 295

Koraippu (Reductions) • 295

Moras • 297

Korvais • 299

Rhythm “Systems” • 305

Stylistic Rules • 305

Learning Methodologies • 305

Analysis and Generation • 305

The Big Picture • 306

Conclusions • 308

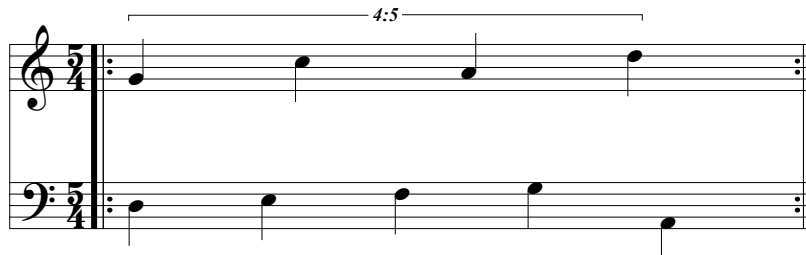
This book is for you if:

- 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* and *THE RHYTHM BOOK—Crossrhythms in 4/4*, or have a solid foundation in 4/4 rhythmic practice. (Most readers would complete *THE RHYTHM BOOK—Odd Meters and Changing Meters* before working on this volume but, if you have reasonable comfort with odd meters, you can instead work on this one first.)
- You want to learn all about metric modulation, feel modulation, rhythmic superimposition, and subdivision, 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, and strings—NOT just drums and percussion instruments!). This book, and the other 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 the modern rhythm elements discussed in this volume into your writing.
- You play or want to play any style of music. While metric modulation and rhythmic superimposition are found most often in modern music, they can be used in interesting ways in other styles.

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... or, if a pianist, what if you want to play:

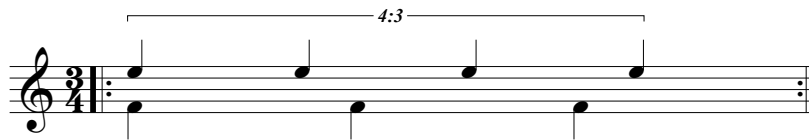
Example 6-044:



Perhaps you happen to be able to play and feel this, but in general, people have difficulty simultaneously “slicing the cycle” into different numbers of equal parts. Especially problematic is that, if you cannot already feel this, thinking of it this way does not make it easy to practice. With examples like these, it is useful to have a way to practice slowly, and to precisely feel the relationship between the two parts. The solution to this problem is the subdivision approach we will now explore.

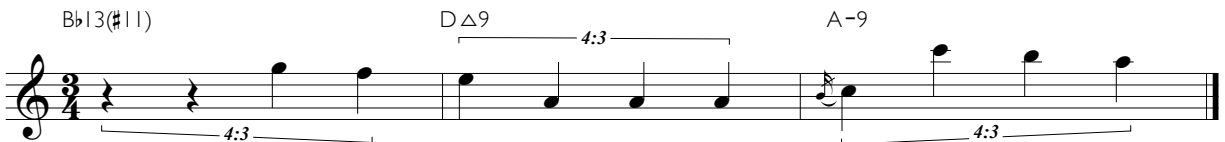
Let’s begin with some easy examples. Here is a superimposition that you may already know, and perhaps can play easily:

Example 6-045:



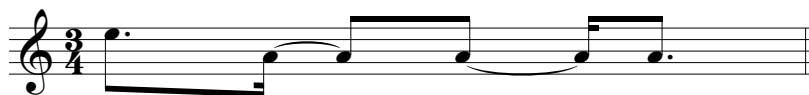
This superimposition is used often by pianist Bill Evans, such as in “Time Remembered” on *Moon Beams* at 1:48:

Example 6-046:



Compare playing the middle bar of this Bill Evans example with playing this:

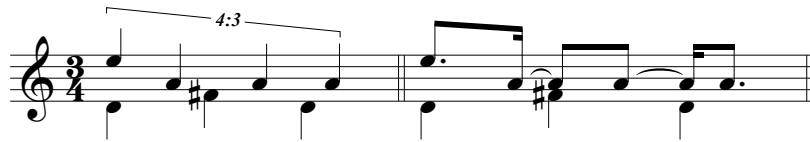
Example 6-047:



If you play them correctly, they sound identical. Yet, one uses a bracket and ratio and explicitly tells you it is a rhythmic superimposition; the other gets the same effect by simply telling you what to play beat by beat, and is described as “subdivision.”

What if you want to play both the superimposition and quarter notes at the same time? Notice in the following example that the version in the second bar does not require that you already know how the superimposed rhythm sounds against the quarter notes, as the version in the first bar does, since the second version shows you exactly what to play on each beat:

Example 6-048:



With subdivision, it is easy to practice even at a very slow tempo and see the exact relationship between the parts (for example, the fourth melody note is played exactly one 16th note after the third beat).

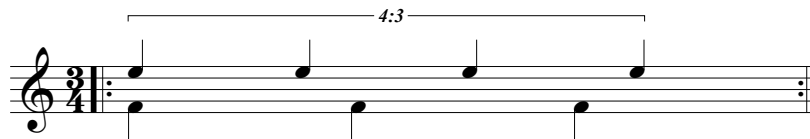
The challenge with subdivision is to deal with the exact relationship, on a beat-by-beat basis, between the parts. If you loved studying mathematics in school, you may be formulating some mathematical approach to do this, e.g. using the lowest common denominator, etc... But not all musicians love math, and you may not want to put a lot of energy into doing these mental calculations.

That's fine. I will show you a "recipe" to convert any superimposition to a subdivision.

Recipe for Converting Superimposition to Subdivision

We will begin by working through the previous example and, in doing that, lay out the "recipe" for this conversion. Here is our superimposition:

Example 6-049:



... and here is the process for converting it to subdivision:

1) Divide the superimposed notes by the first number, i.e. the one on the left side of the ratio; in this case, "4". We have quarter notes under the tuplet; a quarter note divided into 4 equal parts is a 16th note. We write 16th notes for the number of beats needed (in this case, three beats):

Example 6-050:



Some pages are omitted from this book preview.

Here is an exercise using these rates over a chord progression found in pieces such as "Take Five":

Exercise 6-057:

That exercise is a bit extreme in relentlessly playing the 8:5 superimposition (You might choose to think of the second measure as a 4:5 superimposition, but all the subsequent measures are certainly 8:5 superimpositions, even though their triplets say "4:5!") Here is a way you might play over that same chord progression by alternating between the regular rate of notes and the superimposition:

Exercise 6-058:

Practice transcribing duple divisions of 5 using Worksheet 6-WV-009.

2:7, 4:7, and 8:7

The written bass part in Brad Mehldau's "Boomer" from *House on Hill* has 4:7:

Example 6-123:

... which can be written with subdivision as:

Example 6-124:

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Here, we add pitches to fit a modal G mixolydian vamp. The pitches help express the idea behind this:

Exercise 6-122:

Musical notation for Exercise 6-122, a 4/4 piece with a G9sus4 chord. The melody consists of eighth notes with a 5:4 metric modulation indicated by brackets over each pair of notes.

What about using this same idea, but over changing harmony? We have to adjust pitches, but can still convey the rhythmic shape. Here is an example of this set against an eight-bar chord progression, similar to that used in pieces such as "Have You Met Miss Jones":

Exercise 6-123:

Musical notation for Exercise 6-123, an 8-bar piece with a 4/4 time signature and a key signature of one flat. The melody features a 5:4 metric modulation over a chord progression: BbΔ7, Ab-7, Db7, GbΔ7, E-7, A7, DΔ7, Ab-7, Db7, GbΔ7, G-7, C7.

While you may find this is a challenging exercise to play, perhaps you don't love it musically. Try making a small change, such as adding one more quintuplet eighth note to each phrase, and see if you like this more:

Exercise 6-124:

Musical notation for Exercise 6-124, an 8-bar piece with a 4/4 time signature and a key signature of one flat. The melody features a 5:4 metric modulation over a chord progression: BbΔ7, Ab-7, Db7, GbΔ7, A9sus4, DΔ7/A, Db9sus4, GbΔ7/Db, C9sus4.

In 3/4, the same rhythm takes eight bars:

Exercise 6-125:

Musical notation for Exercise 6-125, an 8-bar piece in 3/4 time. The melody consists of eighth notes with a 5:4 metric modulation indicated by brackets over each pair of notes.

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Other Nonuple Superimpositions: 9:11, 9:13, etc.

Here is the same nonuplet melody again, now spread over eleven beats:

Exercise 6-171:

... and spread over thirteen beats:

Exercise 6-172:

It's interesting that making even small changes to the parts produces very noticeable effects when they are played together:

Exercise 6-173:

While we can work on superimpositions of one large number against another (not just 9:13, but also 17: 11, 23:62, etc...), we find there are limits to what is practical. If you are composing for player piano (as Conlon Nancarrow did) or for completely computer-based realizations of your music (whether in the electronica genre à la Aphex Twin, or the modern classical “electroacoustic art music” genre), these complex superimpositions are fine. However, if you are writing music with superimpositions such as 9:11, even very talented musicians may find it extremely challenging or impossible to accurately sight-read. As a composer or arranger, you may need to think of creative solutions to achieve the musical effects you want, yet still make the written material manageable for musicians to read.

In addition to dividing the big cycle and subdividing, we've looked at creating a common grid meter (see page 24) and at using transformational analogues (see page 22). Let's look at one more approach, with the example of the 9:11 superimposition.

Imagine that we're writing a composition in which we want chords played over a pedal bass, where the chords have a

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We could think of this as going to “ $\frac{4}{3}$ time”; the subsequent “ $\frac{3}{4}$ time” metric modulation brings it back to the original tempo.

Here are the combinations of duple and triple meter, modulating to a tempo that feels $\frac{3}{4}$ as fast (for example, pulse goes from 180 to 135). We begin with duple to duple meter:

Example 6-318:

... duple to triple meter:

Example 6-319:

(The previous example could also be written as triplet half note = dotted quarter.)

... triple to duple meter:

Example 6-320:

... and triple to triple meter:

Example 6-321:

Here, we go to a modulation of “ $\frac{4}{3}$ time” (for example, pulse from 135 to 180). We begin with duple to duple meter:

Example 6-322:

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quarter; therefore, play what is one-third as long as a quarter (i.e. a triplet eighth) in the first tempo. With this insight, you can play ideas like this, in which the last bar of the first tempo foreshadows the phrasing in the new tempo:

Example 6-333:

... or this, in which the phrasing in the new tempo echoes what was played in the first tempo:

Example 6-334:

Of course, there are other more challenging ways to connect lines between the tempos. In this example, it is easy to play the triplets in the second tempo, but less easy to play the nested triplets in the first tempo (I've intentionally used pitches reminiscent of the previous example):

Example 6-335:

For any metric modulation, you will need to do the "calculation" to know what to play in the first tempo in order to sound like a note value of your choice in the second tempo. I hope you see how this can be a great way to let melodic ideas flow across changes in tempo. Naturally, rhythm section players can find their own ways to embody these kinds of ideas.

Metric Modulation through Transformational Analogues

Earlier in this volume, we discussed the idea of transformational analogues as a way to perform certain rhythmic superimpositions. They are also useful for a certain group of metric modulations: those in which we can feel some pattern of long and short notes to tie together two different rates of pulse.

Here's an example from drummer Daniel Dor that I like very much. Play a piece in 11/8 which you feel based on this rhythm:

Example 6-336:

Some pages are omitted from this book preview.

The core feeling on that bass line is as though it were two bars of 3/4. Shorter notates the ninth and tenth bars as:

Example 6-409:

(Rhythms and the chord symbols are exactly as they appear from a handwritten chart by Shorter, except that he did not include the "7" in naming the last A chord).

Right from the beginning of the performance, Tony Williams often plays double time feel on his ride cymbal, even behind the melody. In the ninth and tenth bars on the very first time through the melody, Ron Carter plays eighth notes on the bass as though he is walking in double time feel, and does the same on the second time through the melody.

Carter and Williams use the same double time feel in the ninth and tenth bars during the first chorus of Miles Davis's solo (1:26). In the second chorus, when Davis gets to these bars (at 1:51), Williams starts to play double time feel again for an instant, but quickly joins the feeling conveyed by Carter (written here in the piece's meter, 6/4):

Example 6-410:

Carter's part makes it feel like the dotted quarter pulse in 6/4 has become a quarter note pulse in a slower 4/4, so his part actually feels like this (I've written this assuming swing eighth note feel):

Example 6-411:

Again in these bars, in the third chorus (at 2:15), Carter plays a line that makes it feel like the dotted quarters of 6/4 have become the slower quarter notes in 4/4; this time, Williams immediately jumps to this slower implied tempo with him, playing a very traditional swing ride cymbal pattern which, if it were truly in 4/4, would be written:

Example 6-412:

... or, in the actual 6/4 meter, would be written (I've notated it two different ways here):

Example 6-413:

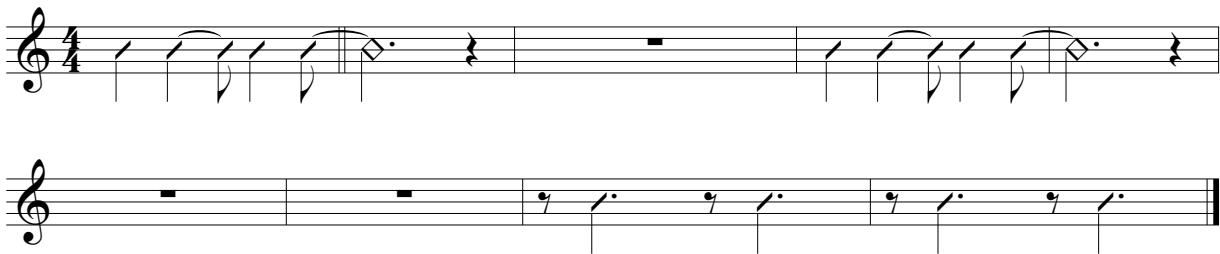
At the beginning of his fourth chorus (2:23), Miles Davis plays in a way to make it feel like the dotted quarter is a half note and he is playing in 4/4 at this faster tempo, all while Ron Carter plays the regular 6/4 feel on bass. Tony Williams joins Miles in playing this implied faster tempo (and does so with a kind of straight latin feel), but at least to my ears, it is primarily the soloist rather than the rhythm section conveying the feel modulation. It feels like Davis is playing at the faster 4/4 tempo, with these four bars of implied 4/4 fitting into the actual two bars of 6/4:

Example 6-414:



Both drums and trumpet continue with this faster implied feel through this chorus of the tune, with the bass playing the regular 6/4 bass line until the ninth and tenth bars; here (at 2:38), Ron Carter walks quarter notes at the faster tempo that drums and trumpet have been implying all along, but he plays the quarter notes so on top of the beat (even rushing a bit at the beginning) that, for a moment, it feels almost like he has jumped to an even faster tempo—but in fact, he is doing what the others were playing through the chorus, treating the dotted half notes of the original 6/4 as though they were whole notes in a faster 4/4. By the fifth chorus (at 2:45), Ron Carter is playing the figure from the head, but everybody else in the band is playing the faster implied 4/4 very strongly. Herbie Hancock’s piano comping sounds like this in the faster 4/4 (he starts on the last bar of the implied faster 4/4, at the end of the previous chorus):

Example 6-415:



Ron Carter’s original bass line, in this implied faster 4/4, would be written like this:

Example 6-416:



Although Ron Carter does not overtly change what he is playing, in the context of what everybody in the group is playing, the bass line can begin to be heard in a different way, fitting into their implied faster latin tempo, as:

Example 6-417:



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Here are some exercises to work on this feel modulation. The melody and bass line here imply that the dotted eighth note is the pulse, with the drums playing a feel that is half time relative to that (i.e. dotted quarters):

Exercise 6-263:

The musical score for Exercise 6-263 is presented in four systems, each consisting of a treble clef staff, a bass clef staff, and a drum staff. The key signature is one sharp (F#) and the time signature is 4/4. The drum pattern is a consistent dotted quarter note followed by an eighth note, repeated every two measures. The guitar chords are indicated above the treble clef staff.

System 1: Chords: B Δ 7, D13, G Δ 7, B \flat 13, E \flat Δ 7, A-7, D7.

System 2: Chords: G Δ 7, B \flat 13, E \flat Δ 7, F \sharp 13, B Δ 7, F-7, B \flat 7.

System 3: Chords: E \flat Δ 7, A-7, D7, G Δ 7, C \sharp -7, F \sharp 7.

System 4: Chords: B Δ 7, F-7, B \flat 7, E \flat Δ 7, C \sharp -7, F \sharp 7.

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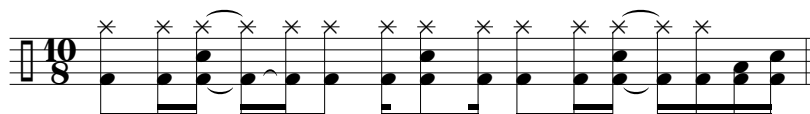
... and the illusion of a faster tempo by this (the implied pulse is a dotted eighth):

Example 6-474:



Drummer Billy Cobham uses this idea on John McLaughlin's "Dance of the Maya," from the Mahavishnu Orchestra's *The Inner Mounting Flame*, when he plays this rhythm. Although in 10/8, it feels like a kind of "6 and $\frac{2}{3}$ " shuffle, with an implied dotted eighth pulse, and a shortened last phrase:

Example 6-475:



The first time this happens in the piece, it is in the context of the rest of the band playing a seemingly unrelated rhythmic feel (their rhythm feels like $\frac{3}{8} + \frac{4}{8} + \frac{3}{8}$, i.e. LSSL):

Example 6-476:



... which moves through a harmonic progression for several bars, but keeps that rhythmic shape. However, later in the piece, the entire band switches to the feeling Cobham has been playing all along:

Example 6-477:



During solos, the band modulates to the key of D, and plays double time feel on this shuffle. McLaughlin's rhythmic command on his solo is impressive, and he plays ideas such as the following at 4:08 (beamed here as a $\frac{3}{16} + \frac{3}{16} + \frac{3}{16} + \frac{3}{16} + \frac{3}{16} + \frac{2}{16}$ division of the meter, in order to reflect the shuffle):

Example 6-478:



... as well as this surprising $\frac{2}{16}$ figure against the shuffle (at 5:11):

Example 6-479:



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	4/4	triple meters	odd meters	changing meters	metric modulation	accelerando, ritardando
straight syncopated phrases	v3 , e.g. Tower of Power "Squib Cakes"	v5 , e.g. Matt Penman "Sega Games"	v5 , e.g. Dave Holland "Lucky 7;" Edward Simon "El Manicero Pt. I"	v5 , e.g. John Ellis "Nowny Dreams"	v6 , e.g. Delmar Brown "Pyramidal Visions"	v6 , e.g. Semara Ratih "Jagra Parwata" (Balinese gamelan)
swing syncopated phrases	v3 , e.g. Sonny Rollins "Why Don't I"	v5 , e.g. Herbie Hancock's melody on "Jessica"	v5 , e.g. Cannonball Adderley on "74 Miles Away"	v5 , e.g. the author's "The Shadows"	v6 , e.g. Oliver Nelson arr. Of "Brilliant Corners;" Dave Douglas "Variable Current"	v6 , e.g. Charles Mingus "Sue's Changes"
ostinato, clave, etc.	v3 , e.g. T. Puente "Oye Como Va"	v5 , e.g. last section of Jason Lindner "The Five Elements..."	v5 , e.g. Jorge Sylvester "Por La Clave Part II"	v5 , mostly found if a longer meter is written as a repeating sequence of shorter meters	ostinato over metric modulation	v5 , e.g. Dafnis Prieto "Trio Absolute"
rhythmic development devices	v3 , e.g. T. Monk "Straight No Chaser" or Sonny Rollins "Alfie's Theme" solo	v5 , e.g. Bob Berg on Cedar Walton's arrangement of "Blue Train"	v5 , e.g. Cannonball Adderley on "74 Miles High"	v5 , e.g. Sean Jones "Look and See"	v6 , e.g. Branford Marsalis's improvised solo on Jeff "Tain" Watts "Vodville"	v3 and v6 , e.g. Will Vinson "Adventures of Bagpuss"
crossrhythm	v4 , e.g. W. Montgomery "Impressions"	v5 , e.g. Vijay Iyer "Phalanx" and Miguel Zenon "Third Dimension"	v5 , e.g. Herbie Hancock solo on Wayne Shorter "Indian Song"	v5 ; e.g. Jaromír Honzák "Forward" or Igor Stravinsky "L'Histoire Du Soldat"	v6 , crossrhythm over metric modulation	v6 , e.g. Charles Ives "Central Park in the Dark" (left hand of piano I, mm 87- 88)
rhythmic superimposition	v6 , e.g. V. Iyer "Because of Guns"	v6 , e.g. Sergei Prokofiev "Etude No. 2 in E Minor"; also v5 Bassidi Koné in duet with Khalifa Koné	v6 , e.g. Dave Pietro "Manipura"	v6 , e.g. Noah Becker "Struff "	v6 , e.g. Elliott Carter "First String Quartet"	v6 , e.g. Alexander Scriabin Prelude, op. 11, no. 1
crossrhythm at superimposition rate	v4 e.g. H. Hancock "All of You"; v6 W. Marsalis "Au Privave," Jacob Collier "Hideaway"	v6 , e.g. Charles Ives "Over the Pavement" clarinet at mm. 61-62	v6 , e.g. Conlon Nancarrow "Study No. 2" for player piano	v5 & v6 , e.g. viola part at section 32 in Béla Bartók - String Quartet No.1	v6 , crossrhythm at superimposition rate over metric modulation	v6 , crossrhythm at superimposition rate over accel/ rit
feel modulation	v6 , e.g. Ari Hoenig on Kenny Werner Trio "Yump"	v6 , e.g. Kirk Franklin "Caught Up" or 9th and 10th bars of Miles Davis "Footprints" (though the latter is notated as 6/4, not 6/8)	v6 , e.g. Mahavishnu Orchestra "Dance of the Maya" or Jorge Rossy's playing on Brad Mehldau "Boomer" in 7/4, or Miles Davis "Tout de Suite"	v6 , e.g. Dave Holland solo on "The Balance" or Ari Hoenig "Without Within"	v6 , feel modulation over metric modulation	v6 , e.g. Mike Moreno's arrangement of "Isotope"
feel displacement	v6 , e.g. Rufus "Tell Me Something Good"	v6 , e.g. Bobby Avey "Late November"	v6 , e.g. Rob Mullarkey "System"	v6 , e.g. Ravi Coltrane on "26-2"	v6 , feel displacement over metric modulation	v6 , feel displacement over accel/rit
hypermeter	v5 , e.g. Djavan "Numa Esquina de Hanoi"	v5 , e.g. Román Filiú "Fulcanelli"	v5 , e.g. Jan Hammer "Coming Back Home"	v5 , e.g. "The Changing Gospel."	v6 , e.g. Jeff "Tain" Watts "Vodville"	v6 , e.g. Jack DeJohnette "Ahmad the Terrible"

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;
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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;
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- 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).