

Rhythm Rules



Website: <https://SherrieMaricle.com> and Email: smaricle@ptd.net

In my opinion **Rhythm** is the most important musical element required for effective improvisation.

Regardless of the harmonic content of a given tune, an improvised solo can have limited melodic content and still be expressive and interesting if solidly rooted in rhythm.

Rhythm is not one thing. As an essential foundation for improvisation it requires the inclusion of many components to create a meaningful result. Some of those are:

FUNDamentals: The Placement of Sound and Silence in Time.

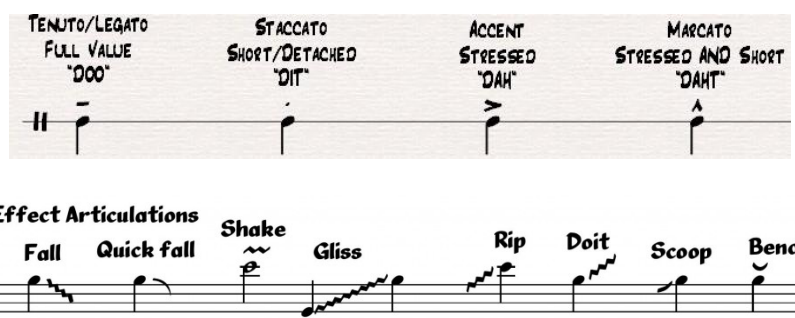
- beat/pulse
- meter
- subdivisions
- tempo

Playing with Style: Phrasing, Articulations and Dynamics.

- What is style? Characteristics of a player, group of players or genre.
- What is phrasing? A complete musical idea and *how* it's executed.
- What is articulation? Creation of specific and distinct effects on notes, slurred or tongued.
- What are dynamics? Volume of notes and phrases relative to the ensemble and spontaneous creativity.

The One & Only You: Be Yourself; Everyone Else is Already Taken.

- Sound – tone, timbre, color and quality.
- Time Feel – how you interpret, place or express notes.
- Emotion - feelings you may express or repress.
- Attitude – a way of thinking or feeling that manifests as behavior.
- Intention - object of your ambition and effort.
- Personality - a combination of characteristics and qualities unique to you.
- Performance – presentation of material within predetermined guidelines.



Additional Effects: Vibrato, Use a Plunger, Mutes, Growl, Flutter Tongue, Ghost Notes, $\frac{1}{2}$ Valve, False Fingering, Altissimo, Multi-phonics, Arco (strings,) Piano Strings, Picks & Slides, Vocalize, What Else?

Here is a deeper look at **Jazz Rhythm** by David Liebman: http://davidliebman.com/home/ed_articles/jazz-rhythm/

Rhythm Rules FUNdamentals

- CREATE SIMPLE RHYTHMIC MOTIVES TO USE AS A TOOL TO DEVELOP SOLO IDEAS DEEPLY ROOTED IN RHYTHM
- MELODIC CONTENT SHOULD BE BASED ON CHORD CHANGES
- CONSIDER CHORD ROOTS, CHORD TONES, ARPEGGIOS, CHORD SCALES, CHORD EXTENSIONS, CHROMATIC APPROACH, MELODIC SHAPES, OR RANDOM
- * RHYTHMICALLY MODULATE YOUR MOTIVE BY A BEAT OR ANY SUBDIVISION OF A BEAT TO INSPIRE CREATIVITY

1 NOTE RHYTHMIC MOTIVE



1 NOTE RHYTHMIC MOTIVE



2 NOTE RHYTHMIC MOTIVE



2 NOTE RHYTHMIC MOTIVE



2 NOTE RHYTHMIC MOTIVE



3 NOTE RHYTHMIC MOTIVE

Musical notation for a 3-note rhythmic motive in 4/4 time. The notation is presented in three rows, each containing four measures. The first row starts with a treble clef and a 4/4 time signature. The notes are quarter notes with stems pointing up, and the rests are quarter notes with stems pointing down. The rhythm is: quarter note, quarter note, quarter note, quarter rest. The second row starts with a whole rest, followed by quarter note, quarter note, quarter note, quarter rest. The third row starts with quarter note, quarter note, quarter rest, quarter rest, followed by quarter note, quarter note, quarter note, quarter note. The fourth row starts with quarter rest, quarter note, quarter note, quarter note, followed by quarter note, quarter note, quarter note, quarter note. The notation ends with a repeat sign.

3 NOTE RHYTHMIC MOTIVE

Musical notation for a 3-note rhythmic motive in 4/4 time. The notation is presented in three rows, each containing four measures. The notes are quarter notes with stems pointing up, and the rests are quarter notes with stems pointing down. The rhythm is: quarter note, quarter note, quarter note, quarter rest. The second row starts with a whole rest, followed by quarter note, quarter note, quarter note, quarter rest. The third row starts with quarter note, quarter note, quarter rest, quarter rest, followed by quarter note, quarter note, quarter note, quarter note. The notation ends with a repeat sign.

4 NOTE RHYTHMIC MOTIVE

Musical notation for a 4-note rhythmic motive in 4/4 time. The notation is presented in three rows, each containing four measures. The notes are quarter notes with stems pointing up, and the rests are quarter notes with stems pointing down. The rhythm is: quarter note, quarter note, quarter note, quarter note. The second row starts with a whole rest, followed by quarter note, quarter note, quarter note, quarter note. The third row starts with quarter note, quarter note, quarter note, quarter note, followed by quarter note, quarter note, quarter note, quarter note. The notation ends with a repeat sign.

5 NOTE RHYTHMIC MOTIVE

Three staves of musical notation illustrating rhythmic motives based on five notes. Each staff begins with a double bar line. The first staff contains four measures: the first measure has a quarter rest followed by a quarter note with an accent (^) and a quarter rest; the second measure has a quarter note with an accent (^) followed by a quarter rest; the third measure has a quarter note with an accent (^) followed by a quarter rest; the fourth measure has a quarter note with an accent (^) followed by a quarter rest. The second staff contains four measures: the first measure has a quarter rest followed by a quarter note with an accent (^) and a quarter rest; the second measure has a quarter note with an accent (^) followed by a quarter rest; the third measure has a quarter note with an accent (^) followed by a quarter rest; the fourth measure has a quarter note with an accent (^) followed by a quarter rest. The third staff contains four measures: the first measure has a quarter note with an accent (^) followed by a quarter rest; the second measure has a quarter note with an accent (^) followed by a quarter rest; the third measure has a quarter note with an accent (^) followed by a quarter rest; the fourth measure has a quarter note with an accent (^) followed by a quarter rest.

6 NOTE RHYTHMIC MOTIVE

Three staves of musical notation illustrating rhythmic motives based on six notes. Each staff begins with a double bar line. The first staff contains four measures: the first measure has a quarter note with an accent (^) followed by a quarter rest; the second measure has a quarter note with an accent (^) followed by a quarter rest; the third measure has a quarter note with an accent (^) followed by a quarter rest; the fourth measure has a quarter note with an accent (^) followed by a quarter rest. The second staff contains four measures: the first measure has a quarter note with an accent (^) followed by a quarter rest; the second measure has a quarter note with an accent (^) followed by a quarter rest; the third measure has a quarter note with an accent (^) followed by a quarter rest; the fourth measure has a quarter note with an accent (^) followed by a quarter rest. The third staff contains four measures: the first measure has a quarter note with an accent (^) followed by a quarter rest; the second measure has a quarter note with an accent (^) followed by a quarter rest; the third measure has a quarter note with an accent (^) followed by a quarter rest; the fourth measure has a quarter note with an accent (^) followed by a quarter rest.

Rhythm Rules FUNdamentals

Basic Subdivisions of the 

- CHOOSE A GROUPING OF NOTES, SCALES, ARPEGGIOS, PATTERNS, OR CHORD CHANGES. DRUMMERS USE STICKINGS.
- PLAY EACH MEASURE 4-16 TIMES AND DIRECT SEQUE TO THE NEXT.
- PLAY AT A VARIETY OF TEMPOS IN A VARIETY OF STYLES. USE A METRONOME.
- ADD ARTICULATIONS, PHRASING, DYNAMICS, RANGE, TONE, ETC. DRUMMERS ORCHESTRATE AROUND SET.

△ TRIAD

PLAY 4 x

PLAY 4 x

PLAY 1 x

PLAY 4 x

PLAY 2 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

CΔ7

PLAY 2 x

PLAY 1 x

PLAY 4 x

PLAY 2 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

Rhythm Rules FUNdamentals

Basic Subdivisions of the 

- CHOOSE A GROUPING OF NOTES, SCALES, ARPEGGIOS, PATTERNS, OR CHORD CHANGES. DRUMMERS USE STICKINGS.
- PLAY EACH MEASURE 4-16 TIMES AND DIRECT SEGUE TO THE NEXT.
- PLAY AT A VARIETY OF TEMPOS IN A VARIETY OF STYLES. USE A METRONOME.
- ADD ARTICULATIONS, PHRASING, DYNAMICS, RANGE, TONE, ETC. DRUMMERS ORCHESTRATE AROUND SET.

B \flat Δ TRIAD

BbΔ7

PLAY 2 x

PLAY 1 x

PLAY 4 x

PLAY 2 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

Rhythm Rules FUNdamentals

Basic Subdivisions of the 

The first staff shows a quarter note, a half note, and a triplet of quarter notes. The second staff shows eighth notes, quarter notes, and eighth-note triplets. The third staff shows sixteenth notes and sixteenth-note triplets.

- CHOOSE A GROUPING OF NOTES, SCALES, ARPEGGIOS, PATTERNS, OR CHORD CHANGES. DRUMMERS USE STICKINGS.
- PLAY EACH MEASURE 4-16 TIMES AND DIRECT SEQUE TO THE NEXT.
- PLAY AT A VARIETY OF TEMPOS IN A VARIETY OF STYLES. USE A METRONOME.
- ADD ARTICULATIONS, PHRASING, DYNAMICS, RANGE, TONE, ETC. DRUMMERS ORCHESTRATE AROUND SET.

B \flat Δ TRIAD

The first staff contains: a B-flat note (PLAY 4 x), a B-flat note (PLAY 4 x), a triplet of B-flat notes (PLAY 1 x), a triplet of B-flat notes, a triplet of B-flat notes, a triplet of B-flat notes, and a B-flat note (PLAY 4 x).
 The second staff contains: a triplet of B-flat notes (PLAY 2 x), a triplet of B-flat notes, a triplet of B-flat notes (PLAY 4 x), a triplet of B-flat notes (PLAY 4 x), a triplet of B-flat notes, a triplet of B-flat notes, and a triplet of B-flat notes.
 The third staff contains: a B-flat note (PLAY 4 x), a B-flat note (PLAY 4 x), a sixteenth-note triplet (PLAY 4 x), a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet.
 The fourth staff contains: a B-flat note (PLAY 4 x), a B-flat note, a B-flat note, a B-flat note, a B-flat note, a B-flat note, a B-flat note, and a B-flat note.

B \flat Δ 7

PLAY 2 x

PLAY 1 x

PLAY 4 x

PLAY 2 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

Rhythm Rules FUNdamentals

Basic Subdivisions of the 



- CHOOSE A GROUPING OF NOTES, SCALES, ARPEGGIOS, PATTERNS, OR CHORD CHANGES. DRUMMERS USE STICKINGS.
- PLAY EACH MEASURE 4-16 TIMES AND DIRECT SEQUE TO THE NEXT.
- PLAY AT A VARIETY OF TEMPOS IN A VARIETY OF STYLES. USE A METRONOME.
- ADD ARTICULATIONS, PHRASING, DYNAMICS, RANGE, TONE, ETC. DRUMMERS ORCHESTRATE AROUND SET.

GΔ TRIAD



GΔ⁷

PLAY 2 x

PLAY 1 x

PLAY 4 x

PLAY 2 x

PLAY 4 x

PLAY 4 x

PLAY 4 x

Rhythm Rules FUNdamentals

Rhythmic Motives - The Blues

1

Chord progression: C7, F7, C7, F7, C7, G7.

* CHORD ROOTS - OCTAVE LEAPS

Detailed description: This exercise is in 4/4 time. It consists of three staves of music. The first staff starts with a C7 chord and contains four measures of rhythmic patterns: a quarter note followed by two eighth notes, a half note, a quarter note followed by two eighth notes, and a quarter note followed by two eighth notes. The second staff continues with an F7 chord and four measures: a quarter note followed by two eighth notes, a half note, a quarter note followed by two eighth notes, and a quarter note followed by two eighth notes. The third staff continues with a C7 chord and four measures: a quarter note followed by two eighth notes, a half note, a quarter note followed by two eighth notes, and a quarter note followed by two eighth notes. The final measure of the third staff ends with a double bar line and repeat dots.

2

Chord progression: C7, F7, C7, F7, C7, G7.

* ONE NOTE

Detailed description: This exercise is in 4/4 time. It consists of three staves of music. The first staff starts with a C7 chord and contains four measures, each with a single quarter note: C4, G4, F4, and C4. The second staff continues with an F7 chord and four measures, each with a single quarter note: F4, C4, G4, and F4. The third staff continues with a C7 chord and four measures, each with a single quarter note: C4, G4, F4, and C4. The final measure of the third staff ends with a double bar line and repeat dots.

3

Chord progression: C7, F7, C7, F7, C7, G7.

* CHORD TONES - ALTERNATE ASCENDING/DESCENDING LINE

Detailed description: This exercise is in 4/4 time. It consists of three staves of music. The first staff starts with a C7 chord and contains four measures of rhythmic patterns: a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, and a quarter note followed by two eighth notes. The second staff continues with an F7 chord and four measures: a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, and a quarter note followed by two eighth notes. The third staff continues with a C7 chord and four measures: a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, and a quarter note followed by two eighth notes. The final measure of the third staff ends with a double bar line and repeat dots.

CONCERT BASS

Rhythm Rules FUNdamentals

Rhythmic Motives - The Blues

1

1 $Bb7$ $Eb7$ $Bb7$

$Eb7$ $Bb7$

$F7$ $Eb7$ $Bb7$ $F7$

* CHORD ROOTS - OCTAVE LEAPS

2

2 $Bb7$ $Eb7$ $Bb7$

$Eb7$ $Bb7$

$F7$ $Eb7$ $Bb7$ $F7$

* ONE NOTE

3

3 $Bb7$ $Eb7$ $Bb7$

$Eb7$ $Bb7$

$F7$ $Eb7$ $Bb7$ $F7$

* CHORD TONES - ALTERNATE ASCENDING/DECENDING LINE

Rhythm Rules FUNdamentals

Rhythmic Motives - The Blues

1

Musical notation for Rhythmic Motive 1, consisting of three staves in 4/4 time. The key signature has two flats (Bb and Eb). The first staff contains a melody with notes G4, Bb4, Eb5, and G5. The second staff contains a melody with notes Eb4, G4, Bb4, and Eb5. The third staff contains a melody with notes F4, Ab4, Bb4, and F5. Chord symbols are placed above the notes: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Eb7, Bb7, F7.

* CHORD ROOTS - OCTAVE LEAPS

2

Musical notation for Rhythmic Motive 2, consisting of three staves in 4/4 time. The key signature has two flats (Bb and Eb). The first staff contains a melody with notes G4, Bb4, Eb5, and G5. The second staff contains a melody with notes Eb4, G4, Bb4, and Eb5. The third staff contains a melody with notes F4, Ab4, Bb4, and F5. Chord symbols are placed above the notes: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Eb7, Bb7, F7.

* ONE NOTE

3

Musical notation for Rhythmic Motive 3, consisting of three staves in 4/4 time. The key signature has two flats (Bb and Eb). The first staff contains a melody with notes G4, Bb4, Eb5, and G5. The second staff contains a melody with notes Eb4, G4, Bb4, and Eb5. The third staff contains a melody with notes F4, Ab4, Bb4, and F5. Chord symbols are placed above the notes: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Eb7, Bb7, F7.

* CHORD TONES - ALTERNATE ASCENDING/DESCENDING LINE

Rhythm Rules FUNdamentals

Rhythmic Motives - The Blues

1

Chord progression: G7, C7, G7, G7, C7, G7, D7, C7, G7, D7.

* CHORD ROOTS - OCTAVE LEAPS

2

Chord progression: G7, C7, G7, C7, G7, D7, C7, G7, D7.

* ONE NOTE

3

Chord progression: G7, C7, G7, C7, G7, D7, C7, G7, D7.

* CHORD TONES - ALTERNATE ASCENDING/DECENDING LINE

Rhythm Rules FUNDamentals

Rhythmic Motive - Basic Rhythm Changes

The musical score is written in 4/4 time and consists of seven staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chord changes and rhythmic motifs, with some sections marked with letters A and B.

Staff 1: Measure 1 starts with a boxed letter **A**. Chords: C Δ 7, A-7, D-7, G7, C Δ 7, A-7, D-7, G7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Staff 2: Measure 5 starts with a boxed letter **5**. Chords: C Δ 7, C7, F Δ 7, F#o7. First ending (1.) starts at measure 7 with chords: C Δ 7, A-7, D-7, G7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Staff 3: Measure 9 starts with a boxed letter **9**. Chords: C Δ 7, G7, C Δ 7. Second ending (2.) starts at measure 11 with a boxed letter **B** and chord: E7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Staff 4: Measure 13 starts with a boxed letter **13**. Chords: A7, D7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Staff 5: Measure 17 starts with a boxed letter **17**. Chords: G7, C Δ 7, A-7, D-7, G7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Staff 6: Measure 21 starts with a boxed letter **21**. Chords: C Δ 7, A-7, D-7, G7, C Δ 7, C7, F Δ 7, F#o7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Staff 7: Measure 25 starts with a boxed letter **25**. Chords: C Δ 7, G7, C Δ 7, D-7, G7. Rhythm: Quarter notes with eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Rhythm Rules FUNDamentals

Rhythmic Motive - Basic Rhythm Changes

A $Bb\Delta^7$ $G-7$ $C-7$ $F7$ $Bb\Delta^7$ $G-7$ $C-7$ $F7$

5 $Bb\Delta^7$ $Bb7$ $Eb\Delta^7$ $Eo7$ $Bb\Delta^7$ $G-7$ $C-7$ $F7$

9 $Bb\Delta^7$ $F7$ $Bb\Delta^7$ **B** $D7$

13 $G7$ $C7$

17 $F7$ **A** $Bb\Delta^7$ $G-7$ $C-7$ $F7$

21 $Bb\Delta^7$ $G-7$ $C-7$ $F7$ $Bb\Delta^7$ $Bb7$ $Eb\Delta^7$ $Eo7$

25 $Bb\Delta^7$ $F7$ $Bb\Delta^7$ $C-7$ $F7$

Rhythm Rules FUNDamentals

Rhythmic Motive - Basic Rhythm Changes

1 **A** $Bb\Delta^7$ $G-7$ $C-7$ $F7$ $Bb\Delta^7$ $G-7$ $C-7$ $F7$

5 $Bb\Delta^7$ $Bb7$ $Eb\Delta^7$ $E\circ7$ 1. $Bb\Delta^7$ $G-7$ $C-7$ $F7$

9 2. $Bb\Delta^7$ $F7$ $Bb\Delta^7$ **B** $D7$

13 $G7$ $C7$

17 $F7$ **A** $Bb\Delta^7$ $G-7$ $C-7$ $F7$

21 $Bb\Delta^7$ $G-7$ $C-7$ $F7$ $Bb\Delta^7$ $Bb7$ $Eb\Delta^7$ $E\circ7$

25 $Bb\Delta^7$ $F7$ $Bb\Delta^7$ $C-7$ $F7$

Rhythm Rules FUNDamentals

Rhythmic Motive - Basic Rhythm Changes

A G Δ 7 E-7 A-7 D7 G Δ 7 E-7 A-7 D7
 5 G Δ 7 G7 C Δ 7 C#o7 1. G Δ 7 E-7 A-7 D7
 9 2. G Δ 7 D7 G Δ 7 **B** B7
 13 E7 A7
 17 D7 **A** G Δ 7 E-7 A-7 D7
 21 G Δ 7 E-7 A-7 D7 G Δ 7 G7 C Δ 7 C#o7
 25 G Δ 7 D7 G Δ 7 A-7 D7