

CHAPTER 17

SWING RHYTHM

ANTICIPATION

Anticipation occurs when a note normally on the beat is attacked a half beat early. The result is *melodic, harmonic, and rhythmic syncopation* (usually ♩), sometimes ♪).

Figure 17.1 illustrates various forms of anticipation in 4/4 time. Each example consists of two staves: the top staff shows the original rhythmic pattern, and the bottom staff shows the pattern with anticipation.

- Example 1 (Top Left):** Original: Two half notes on beats 1 and 2. Anticipated: A dotted quarter note on beat 1, followed by a quarter note on beat 2.
- Example 2 (Top Right):** Original: Two quarter notes on beats 1 and 2. Anticipated: A dotted eighth note on beat 1, followed by a quarter note on beat 2.
- Example 3 (Middle Left):** Original: A quarter rest on beat 1, followed by quarter notes on beats 2 and 3. Anticipated: A quarter note on beat 1, followed by quarter notes on beats 2 and 3.
- Example 4 (Middle Right):** Original: Quarter notes on beats 1, 2, 3, and 4. Anticipated: A dotted eighth note on beat 1, followed by quarter notes on beats 2, 3, and 4.
- Example 5 (Bottom Left):** Original: A quarter note on beat 1, followed by quarter notes on beats 2 and 3. Anticipated: A quarter note on beat 1, followed by quarter notes on beats 2 and 3. The first note is marked with a 'y' and 'ant' above it, and '(B P)' below it.
- Example 6 (Bottom Right):** Original: Quarter notes on beats 1, 2, 3, and 4. Anticipated: A dotted eighth note on beat 1, followed by quarter notes on beats 2, 3, and 4. The first three notes are marked with 'ant' above them, and '(B P B P B P)' below them.

Figure 17.1: Anticipation.

An off-beat eighth note followed by a rest is a method of notating anticipation.

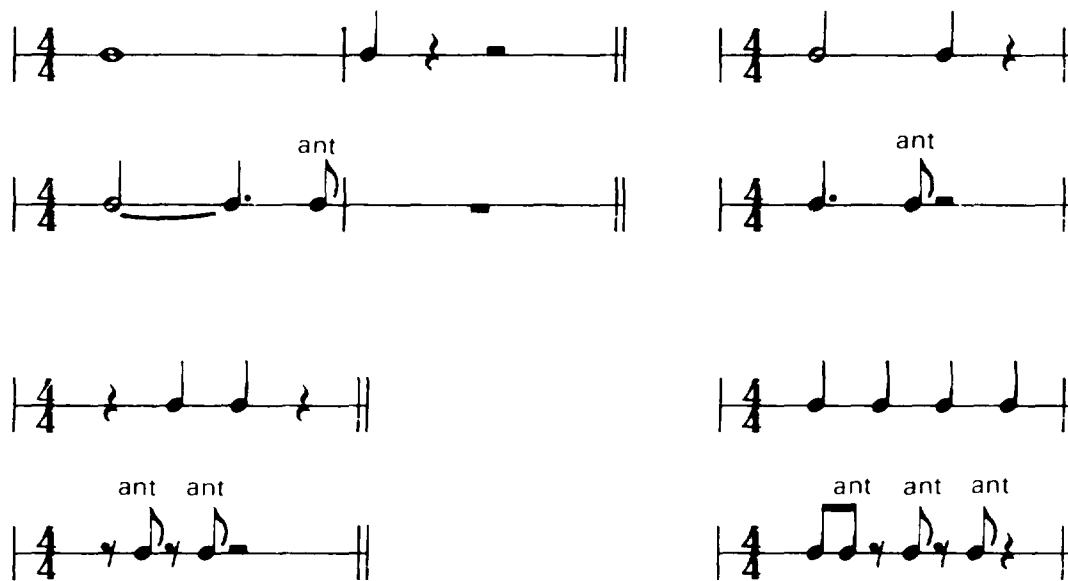
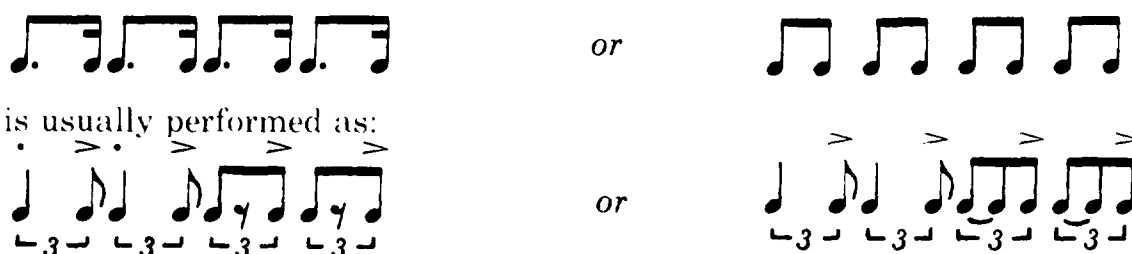


Figure 17.2: Anticipation Created by Rests.

DIVIDED BEAT IN SWING TIME

The divided beat in swing time is often interpreted differently from the way it is notated. The dotted eighth/sixteenth or eighth note pattern in notation:



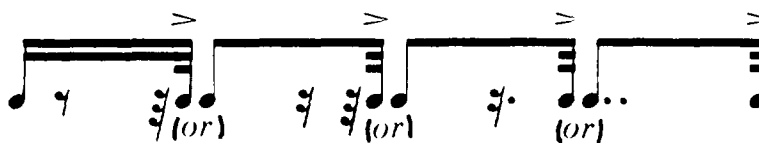
is usually performed as:

Tempo determines the interpretation of the divided beat in swing time.

In extremely slow tempi, the notation:



is often performed as:



In double time, the same notation is often performed as:



In medium tempi, the second portion of the beat sounds earlier and requires compound interpretation. The notation is often performed as:



In extremely fast tempi, the second portion of the beat sounds earlier and requires simple interpretation. The notation is often performed as:



The following graph illustrates how the second portion of the divided beat moves.

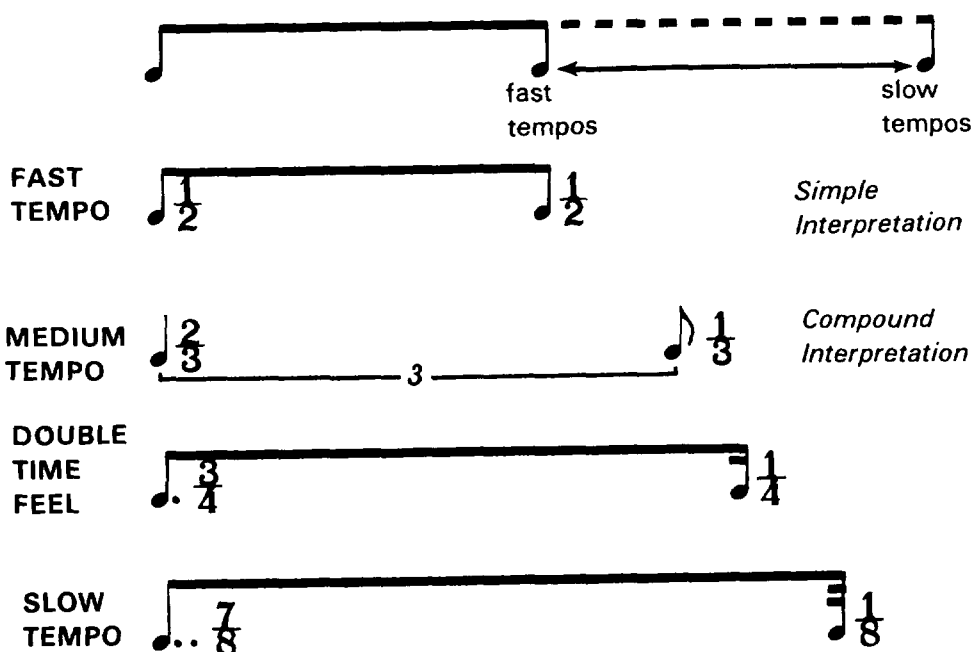


Figure 17.3: Divided Beat in Swing Time.

Normally, in rhythmic passages containing repeated regular divisions of the beat, there is a *breath accent* or *push* on off-beats.

SHORT PERCUSSIVE NOTE

Normally, in swing time, the quarter note or its tied equivalent (eighth tied to eighth) is a short percussive note. The duration of a short percussive note is determined by style and tempo.

A quarter note on the beat is a short percussive note unless marked long (usually with a legato mark—). It is performed with the duration of the first portion of the beat. A cap accent (^) is often used to indicate a short percussive note.

The figure illustrates two examples of short percussive notes on the beat in 4/4 time. Each example shows a standard notation and its performance.

Example 1: A quarter note on the beat. The standard notation shows three quarter notes. The performance notation shows the first note with a cap accent (^) and a greater-than accent (>), followed by two eighth notes with greater-than accents (>).

Example 2: A quarter note equivalent (two eighth notes tied together) on the beat. The standard notation shows a quarter rest followed by a quarter note. The performance notation shows a quarter rest followed by a quarter note with a greater-than accent (>), and then a triplet eighth note with a greater-than accent (>).

Figure 17.4: Short Percussive Notes on the Beat.

A quarter note (quarter note equivalent) off the beat is a short percussive note unless marked long. It is performed with the duration of the first portion of the beat.

The figure illustrates a short percussive note off the beat in 4/4 time. The notation shows a quarter rest followed by a quarter note. The performance notation shows a quarter rest followed by a quarter note with a greater-than accent (>), and then a triplet eighth note with a greater-than accent (>).

Figure 17.5: Short Percussive Notes off the Beat.

An anticipation that is an off-beat eighth note followed by a rest is usually a short percussive note. It is performed with the duration of the first portion of the beat.

Figure 17.6: Short Percussive Notes as Anticipations.

LONG PERCUSSIVE NOTE

An anticipation that is not a short percussive note is normally a long percussive note in swing time. A long percussive note is often, but not always, marked with a horizontal accent (>). An anticipated long percussive note of two or more beats may be performed with its full value or it may be shortened by the duration of the second portion of the divided beat. The anticipation occurs on the second portion of the divided beat.

The figure illustrates three examples of long percussive notes in 4/4 time, showing how they can be performed as anticipations. Each example consists of a written notation and its performance methods.

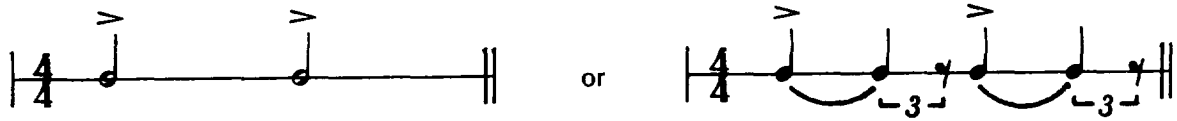
- Example 1:** A written note starting on the first beat and lasting through the second. It is performed either with its full value (two beats) or as an anticipation, starting on the first beat and ending on the first half of the second beat.
- Example 2:** A written note starting on the first beat and lasting through the third. It is performed either with its full value (three beats) or as an anticipation, starting on the first beat and ending on the first half of the third beat.
- Example 3:** A written note starting on the first beat and lasting through the fourth. It is performed either with its full value (four beats) or as an anticipation, starting on the first beat and ending on the first half of the fourth beat.

Figure 17.7: Long Percussive Notes as Anticipations.

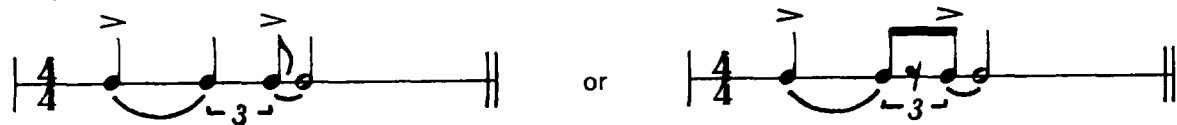
A note that occurs beginning on the beat is often a long percussive note. A long percussive note that begins on the beat, and is of more than a beat's duration, may be performed with its full value or it may be shortened by the duration of the second portion of the divided beat.



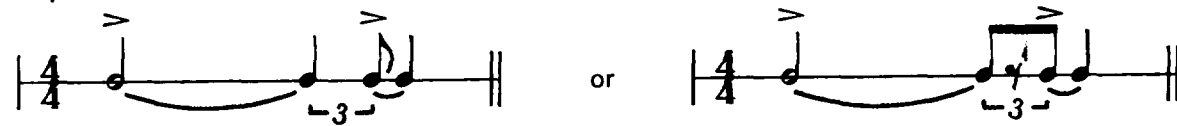
is performed:



is performed:



is performed:



is performed

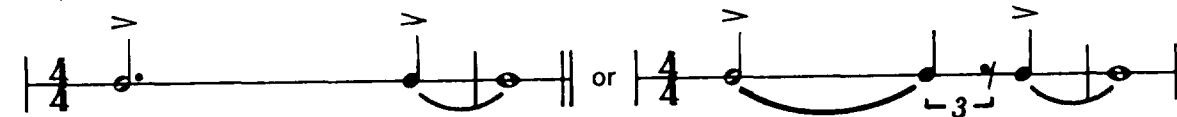


Figure 17.8: Long Percussive Notes on the Beat.

A quarter note (or equivalent) that is marked long is usually a long percussive note. It is performed with the duration of the full beat. An off the beat long percussive quarter note occurs on the second portion of the divided beat.

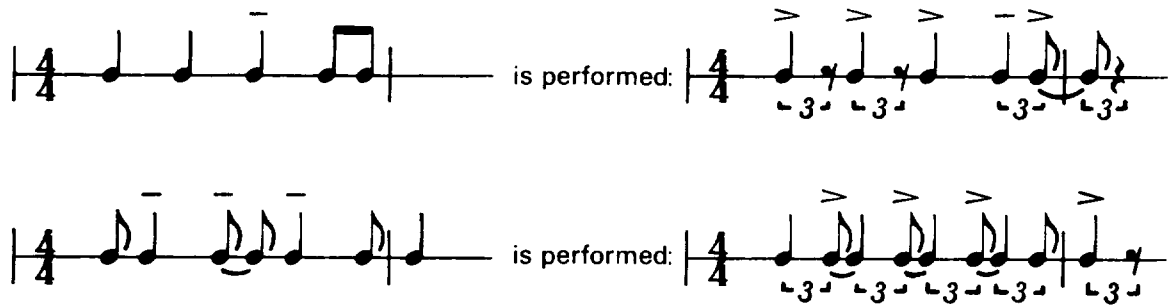


Figure 17.9: Quarter Notes as Long Percussive Notes.