

# ACCENTS & SYNCOPATION

FOR THE DEVELOPING BASS PLAYER



BASS   
DIRECTORY





# Foreword

A great way to truly know if you can account for how subdivisions feel is to play them all. Drummers do this all the time coordinating rhythms between the right and left hand playing the snare drum.

I think its often overlooked to do the same thing on bass guitar – it's a great way to build up right hand speed, dexterity and to practice your rhythm.

I made these exercises inspired by snare drumming books I've been practicing with – however I wanted a more direct and focused workout for bass.

These exercises are made to go through some common groupings you may stumble upon.

The ghost notes notated should be played as ghost notes and to clearly hear the accents I recommend playing a note of your choice.

## Practice tips

- Be comfortable playing the exercises in different tempos ex. 40 & 110 bpm
- Practice saying the beat/pulse aloud while playing the exercises
- Practice saying the subdivisions out aloud while playing the exercises
- Practice the accents without ghost-notes



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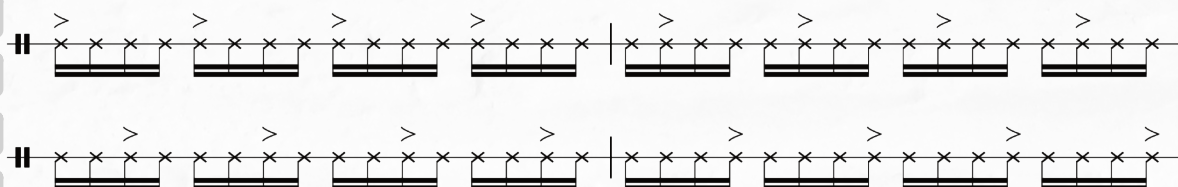




# One beat groupings

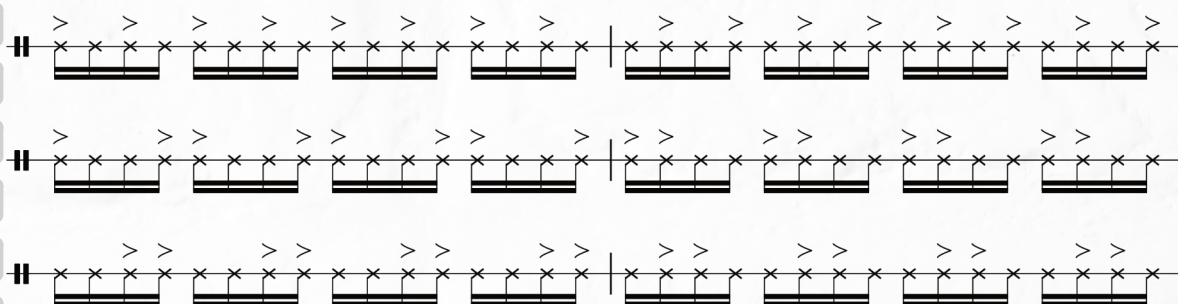
## Exercise 1

*Groupings of one 16-note*



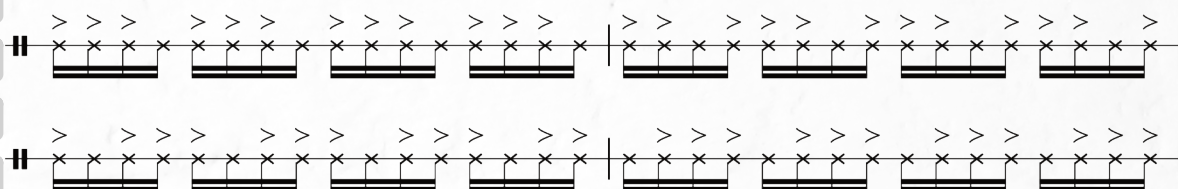
## Exercise 2

*Groupings of two 16-notes*



## Exercise 3

*Groupings of three 16-notes*





The image shows two musical staves, labeled 'a' and 'b', for guitar. Staff 'a' contains six measures of music. The first three measures are grouped by a slur and have an accent (>) over the first note of each measure. The first measure has a quarter note, the second a quarter note, and the third a quarter note. The next three measures are also grouped by a slur and have an accent (>) over the first note of each measure. The first measure has a quarter note, the second a quarter note, and the third a quarter note. Staff 'b' contains six measures of music. The first three measures are grouped by a slur and have an accent (>) over the first note of each measure. The first measure has a quarter note, the second a quarter note, and the third a quarter note. The next three measures are also grouped by a slur and have an accent (>) over the first note of each measure. The first measure has a quarter note, the second a quarter note, and the third a quarter note.

[illegible]

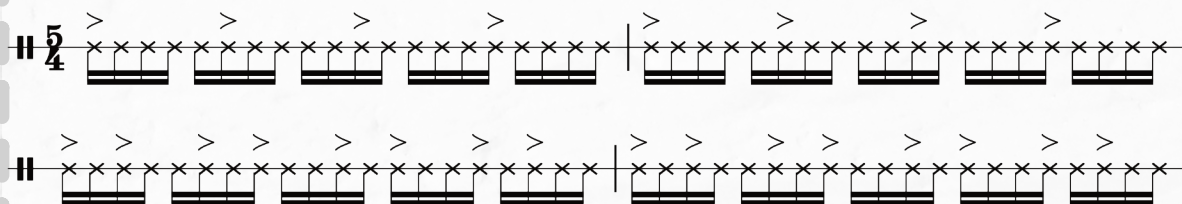
The image shows three staves of musical notation for the song 'The Rose Tree'. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a simple, child-friendly style. The first staff contains the melody for the first line of the song, the second staff for the second line, and the third staff for the third line. The notes are represented by 'x' marks on the staff lines, and the lyrics are written below the notes. The song is in 4/4 time, and the melody is simple and repetitive, suitable for young children to learn.



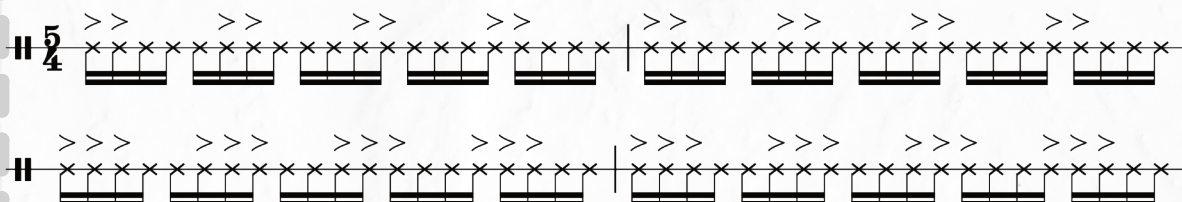


# Polyrhythm 4 against 5

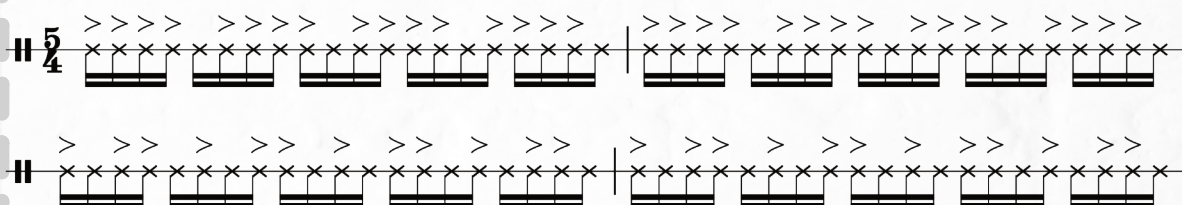
## Exercise 1



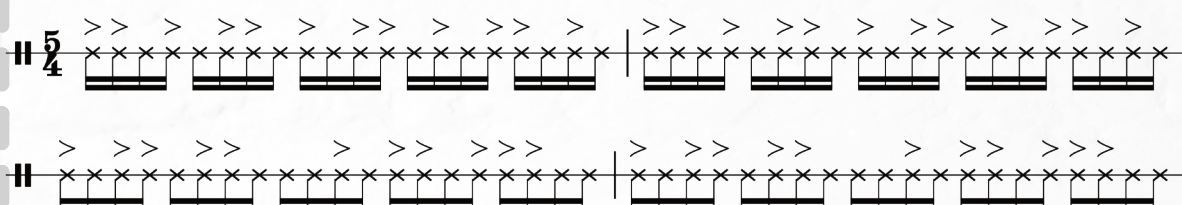
## Exercise 2



## Exercise 3



## Exercise 4





# Polyrhythm 4:3 and 4:7

## Exercise 1

Exercise 1 consists of four staves of musical notation. The first staff is in 3/4 time, the second in 3/4 time, the third in 3/4 time, and the fourth in 4/4 time. Each staff contains a series of eighth notes with accents, grouped in a way that demonstrates the 4:3 and 4:7 polyrhythms. The notation includes a double bar line in the middle of each staff.

## Exercise 2

Exercise 2 consists of three staves of musical notation. The first staff is in 7/4 time, the second in 7/4 time, and the third in 7/4 time. Each staff contains a series of eighth notes with accents, grouped in a way that demonstrates the 4:3 and 4:7 polyrhythms. The notation includes a double bar line in the middle of each staff.

## Exercise 3

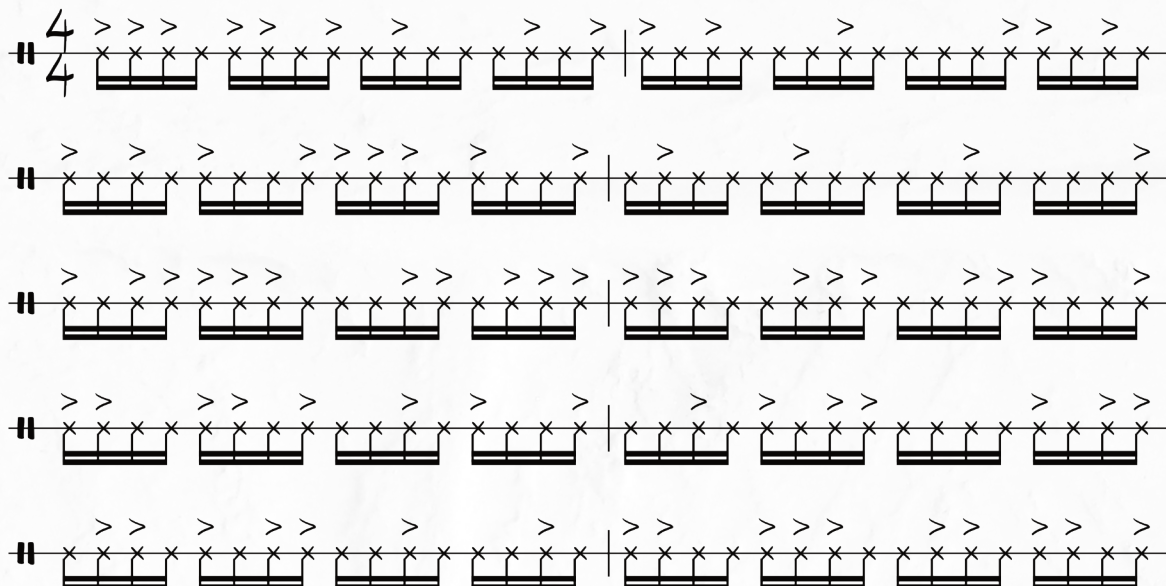
Exercise 3 consists of three staves of musical notation. The first staff is in 7/4 time, the second in 7/4 time, and the third in 7/4 time. Each staff contains a series of eighth notes with accents, grouped in a way that demonstrates the 4:3 and 4:7 polyrhythms. The notation includes a double bar line in the middle of each staff.



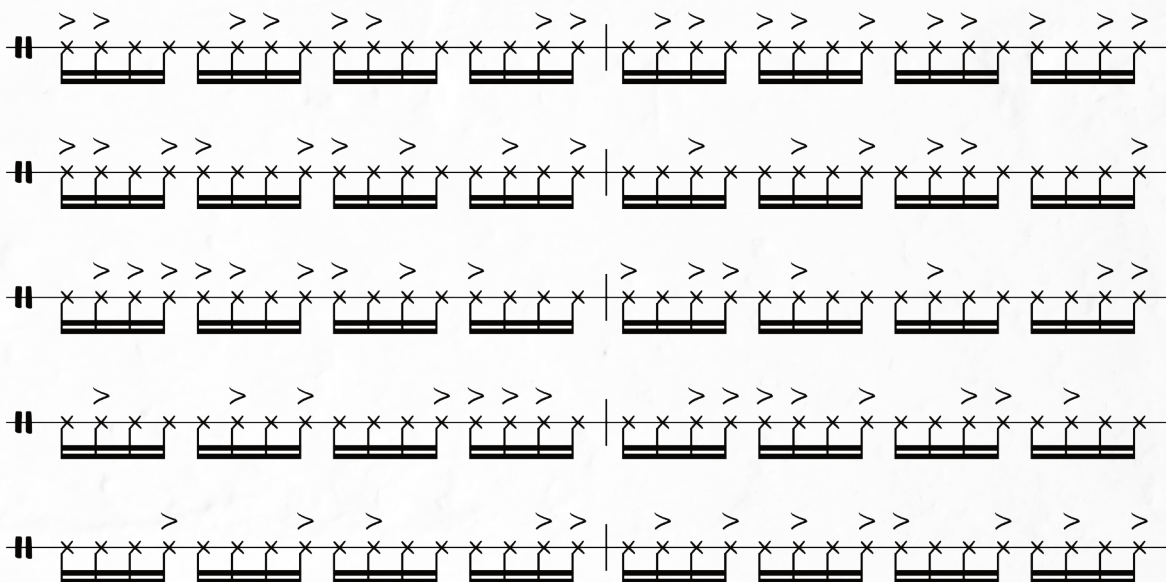


# 16<sup>th</sup> note summary

## Exercise 1



## Exercise 2







# 16<sup>th</sup> note summary - cont.

## Exercise 1

Exercise 1 consists of five staves of music, each containing two measures. The notation is as follows:

- Staff 1: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 2: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 3: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 4: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 5: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).

## Exercise 2

Exercise 2 consists of five staves of music, each containing two measures. The notation is as follows:

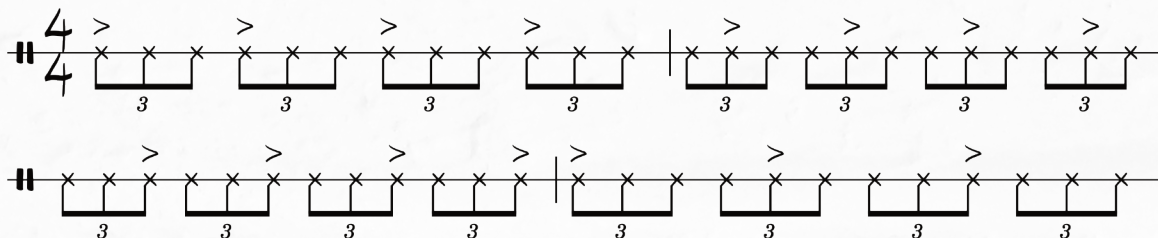
- Staff 1: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 2: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 3: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 4: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).
- Staff 5: Measure 1 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>). Measure 2 has four groups of eighth notes (two beamed eighth notes followed by a quarter note), each with an accent (>).



# Triplets

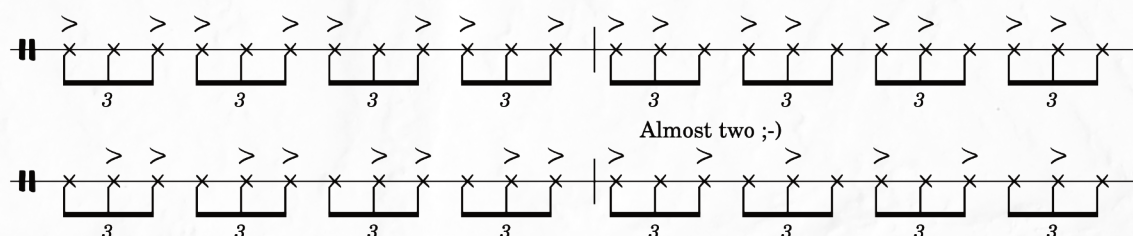
## Exercise 1

*Groupings of one triplet*

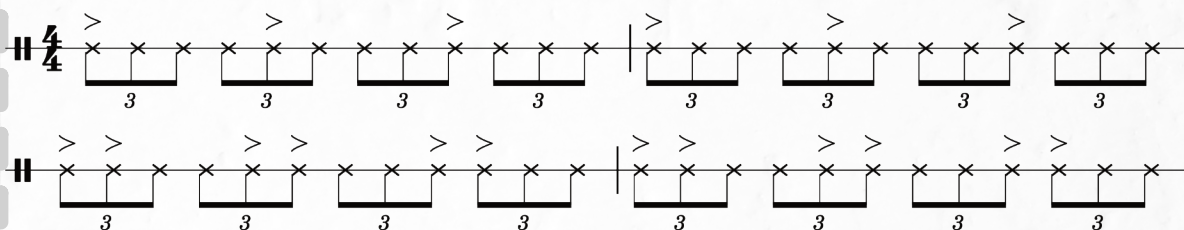


## Exercise 2

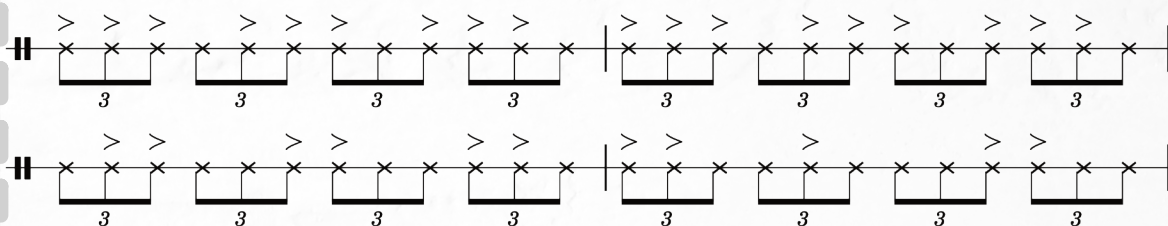
*Groupings of two triplets*



## Polyrhythm 3 against 4



## Exercise 2

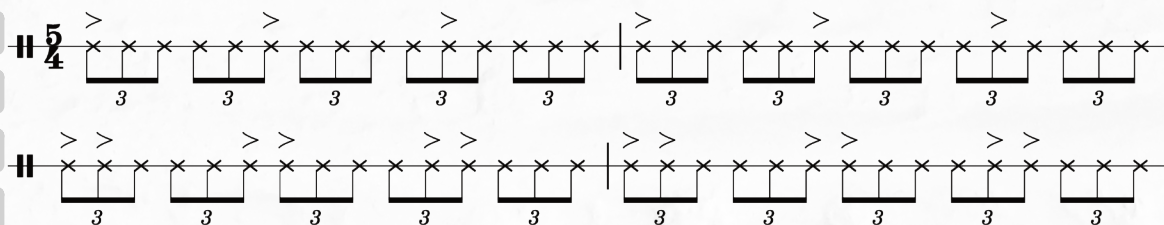




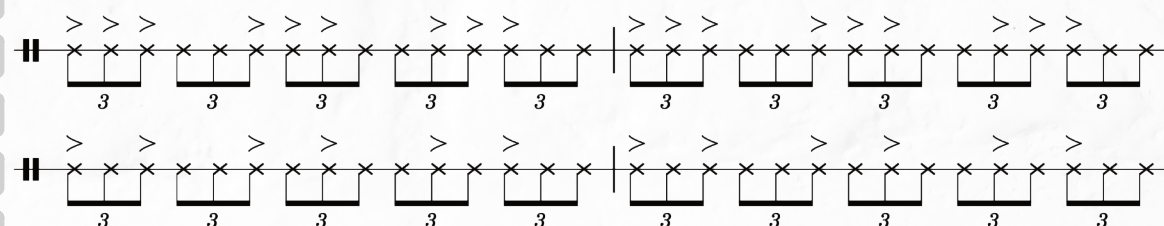


# 3 against 5 polyrhythm

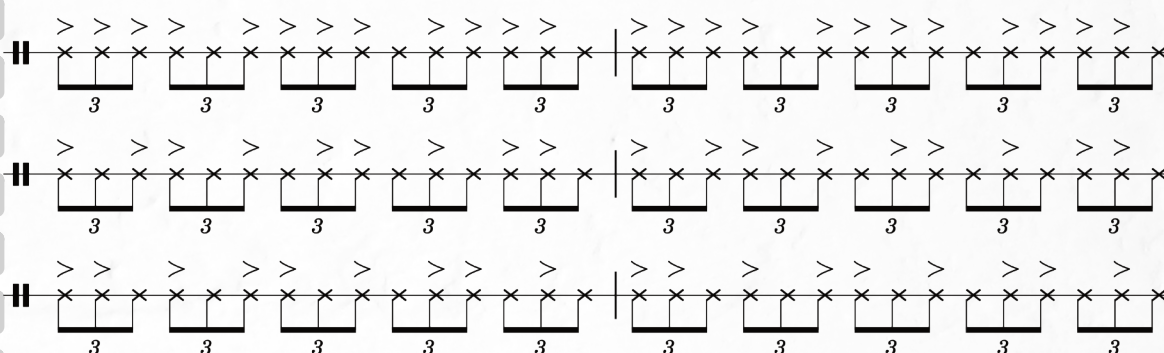
## Exercise 1



## Exercise 2



## Exercise 3





# 3 against 7 polyrhythm

## Exercise 1

## Exercise 2





# Triplet summary

## Exercise 1

Exercise 1 consists of five staves of musical notation. The first staff is in 4/4 time. Each staff contains two measures of music, each measure consisting of a triplet of eighth notes. The notes are marked with an accent (>) and a '3' below them. The first staff starts with a 4/4 time signature. The notes are on the 1st, 2nd, and 3rd lines of the staff.

## Exercise 2

Exercise 2 consists of five staves of musical notation. Each staff contains two measures of music, each measure consisting of a triplet of eighth notes. The notes are marked with an accent (>) and a '3' below them. The notes are on the 1st, 2nd, and 3rd lines of the staff.



# Triplets & 16th notes - 1 bar

## Exercise 1

Exercise 1 musical notation for 5 staves in 4/4 time. Each staff contains 8 measures. The first 4 measures of each staff feature a triplet of eighth notes (marked with a '3' below) followed by a triplet of sixteenth notes (marked with a '3' below). The last 4 measures feature a triplet of eighth notes (marked with a '3' below) followed by a triplet of sixteenth notes (marked with a '3' below). The notation uses 'x' marks on the staff lines to represent notes, with beams connecting them to show the triplet grouping. The first staff is marked with a treble clef and a 4/4 time signature.

## Exercise 2

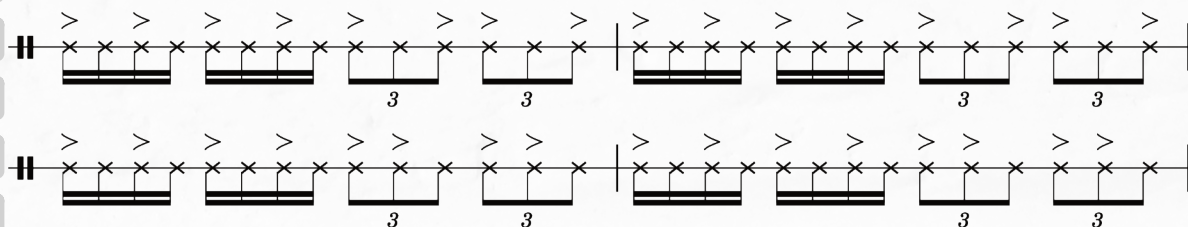
Exercise 2 musical notation for 5 staves in 4/4 time. Each staff contains 8 measures. The first 4 measures of each staff feature a triplet of eighth notes (marked with a '3' below) followed by a triplet of sixteenth notes (marked with a '3' below). The last 4 measures feature a triplet of eighth notes (marked with a '3' below) followed by a triplet of sixteenth notes (marked with a '3' below). The notation uses 'x' marks on the staff lines to represent notes, with beams connecting them to show the triplet grouping. The first staff is marked with a treble clef and a 4/4 time signature.



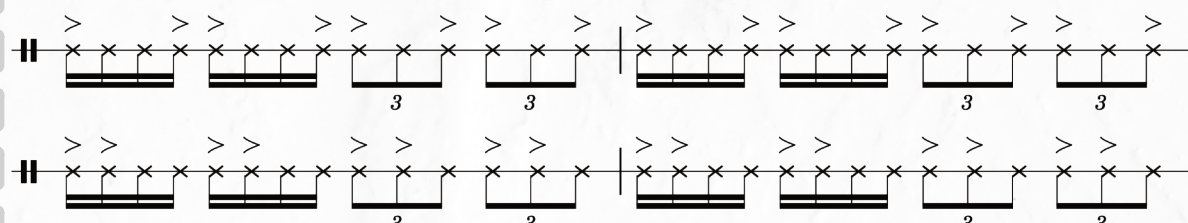


# Triplets & 16th notes - 2 beats

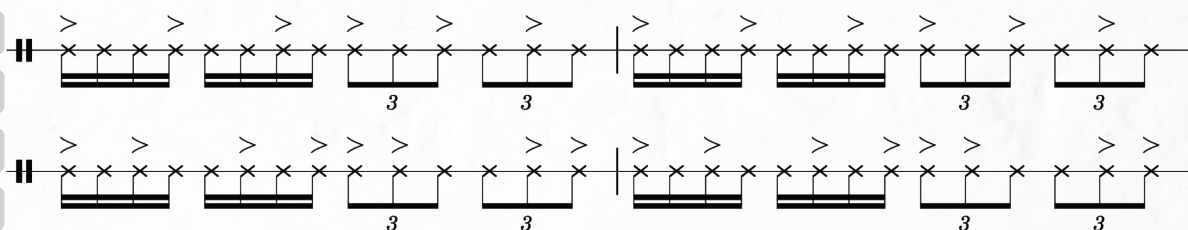
## Exercise 1



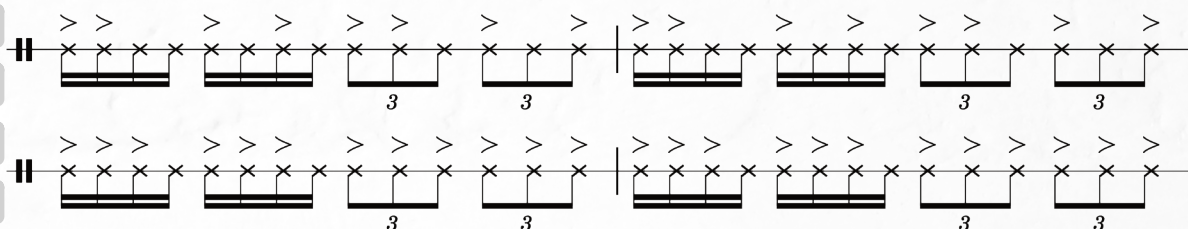
## Exercise 2



## Exercise 3



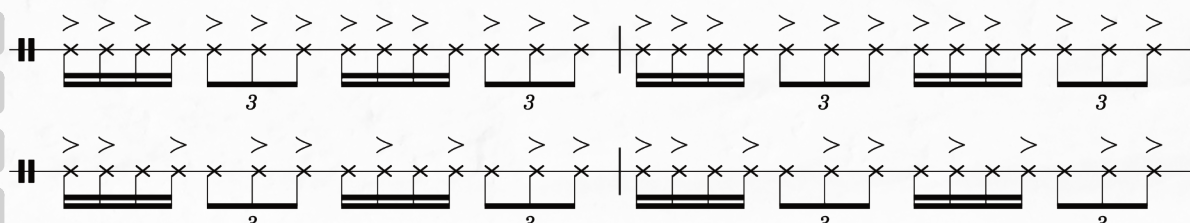
## Exercise 4



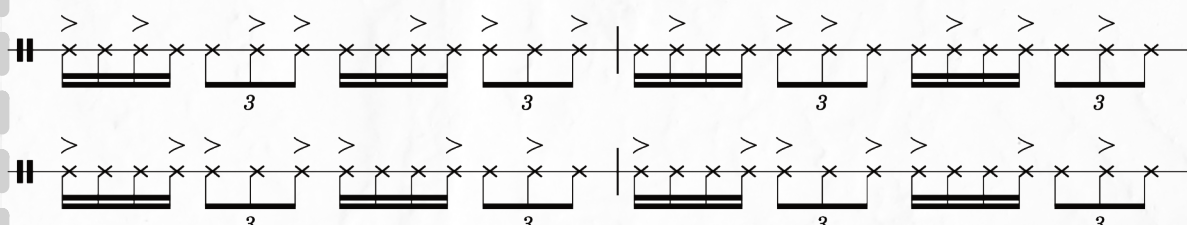


# Triplets & 16th notes - 1 beats

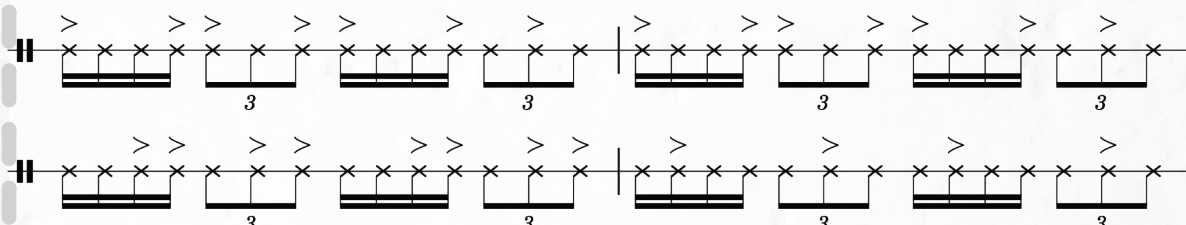
## Exercise 1



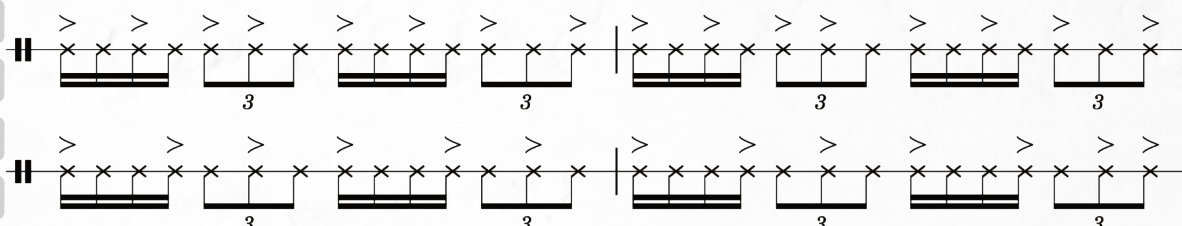
## Exercise 2



## Exercise 3



## Exercise 4

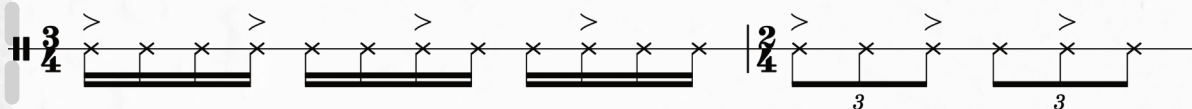




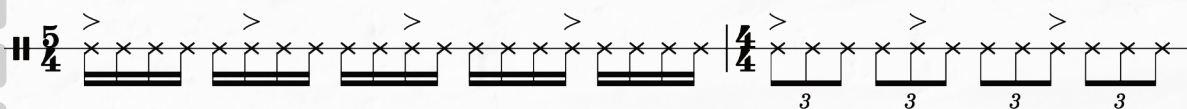


# Triplets & 16th notes - polyrhythms

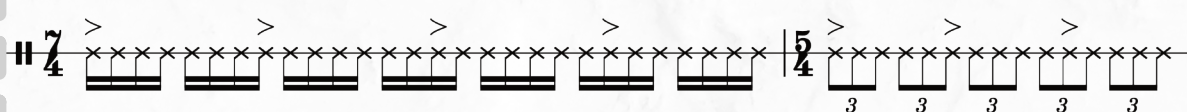
## Exercise 1



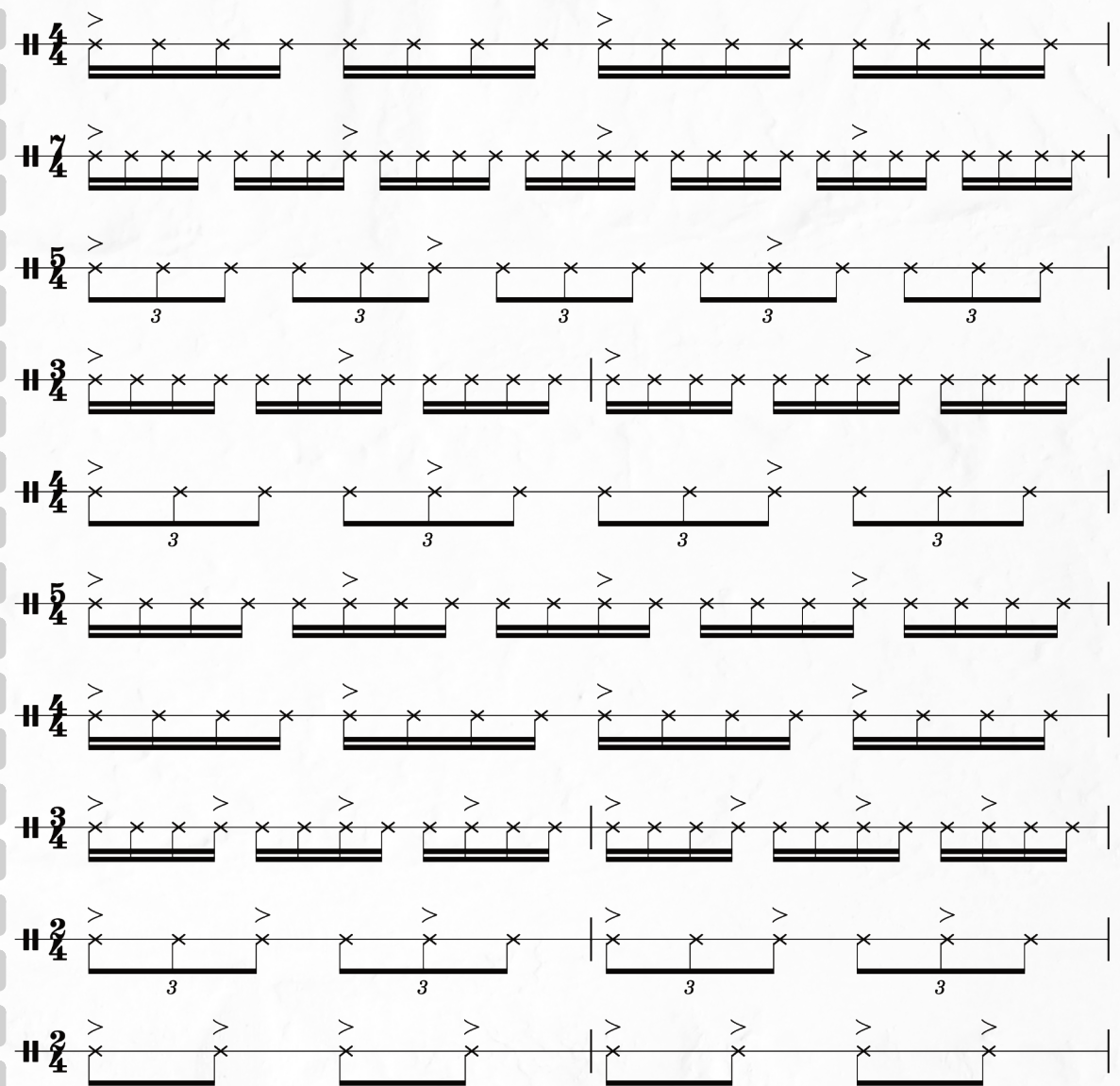
## Exercise 2



## Exercise 3



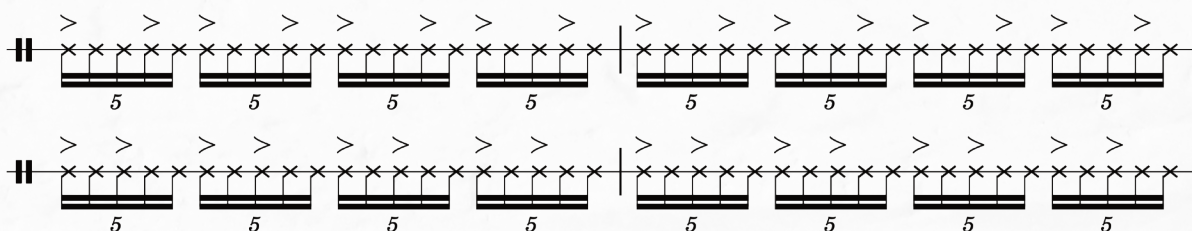
## Exercise 4



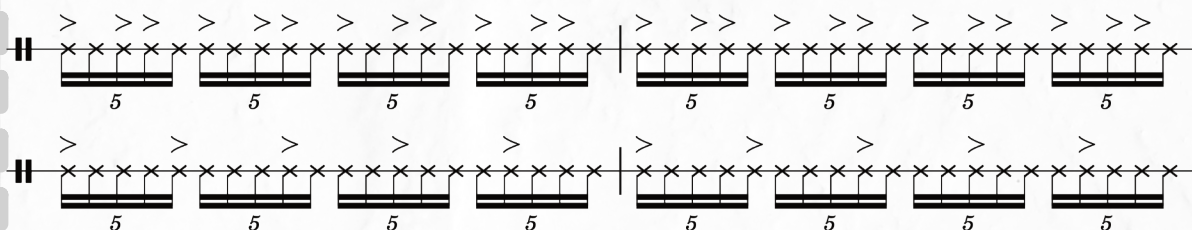


# Further exploration: Quintuplets

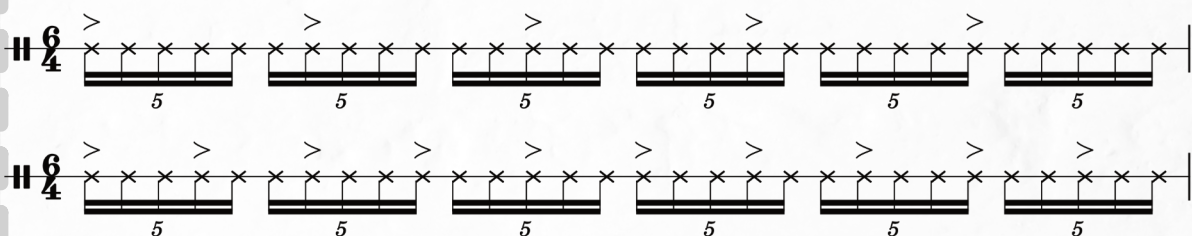
## Exercise 1



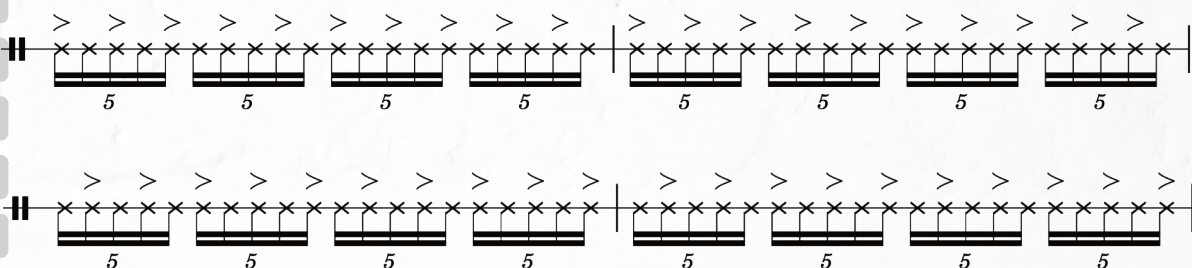
## Exercise 2



## Exercise 3



## Exercise 4

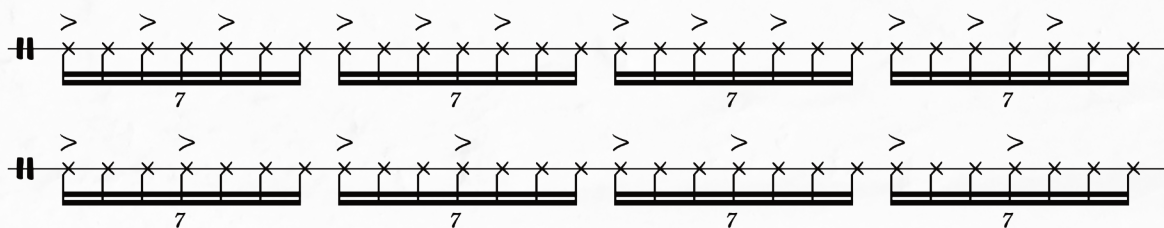




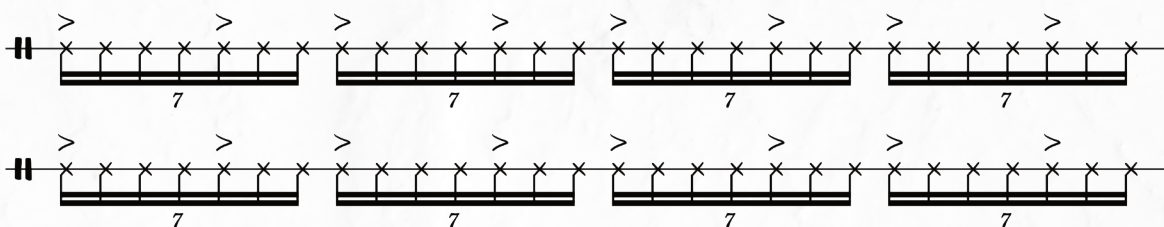


# Further exploration: Septuplets

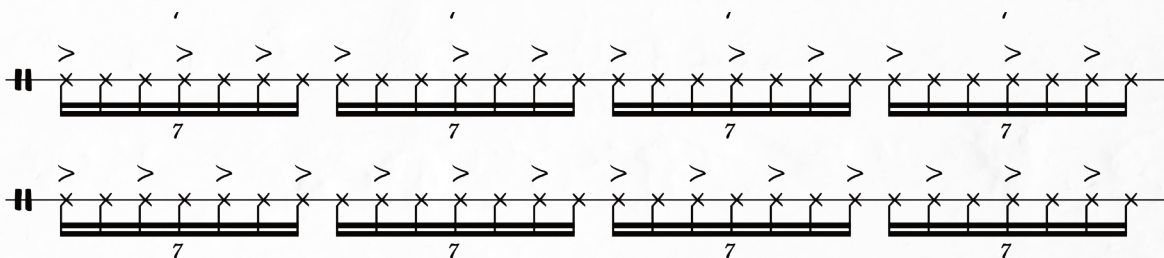
## Exercise 1



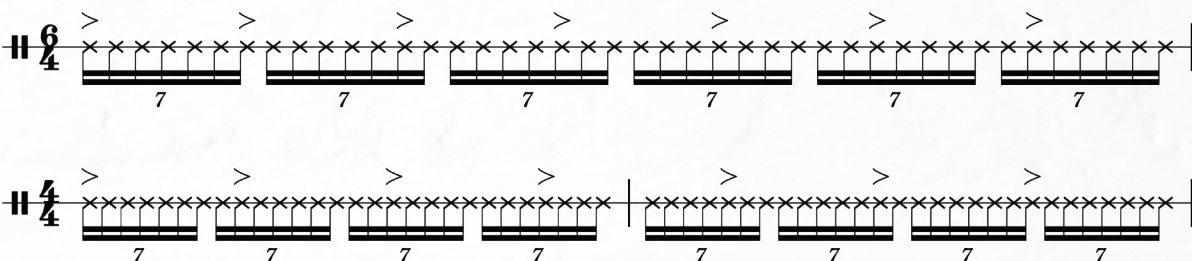
## Exercise 2



## Exercise 3



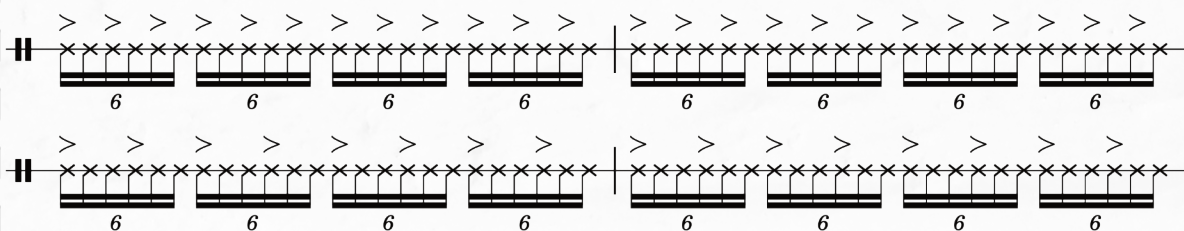
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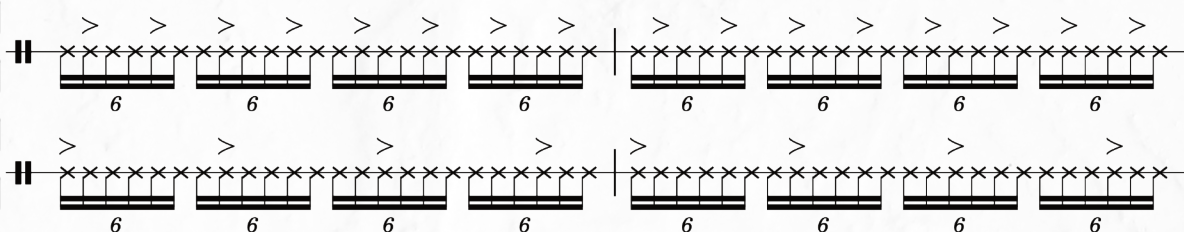


# Further exploration: Sixtuplets

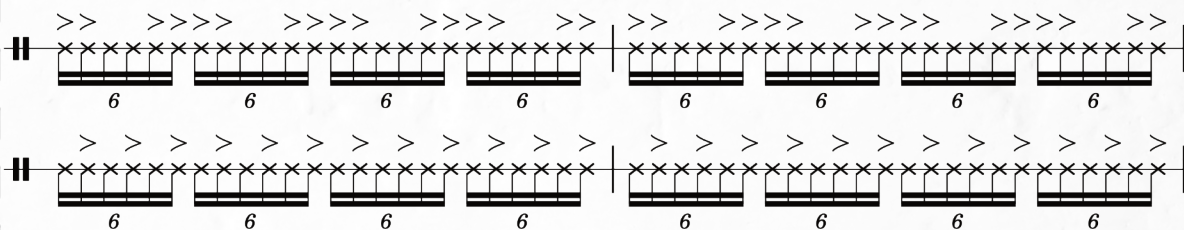
## Exercise 1



## Exercise 1



## Exercise 1



## Exercise 4

