

# 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 examples of anticipation in 4/4 time. Each example is shown on a single staff with a 4/4 time signature. The first row shows two measures: the first has a whole note on the first beat, and the second has a whole note on the second beat. The second row shows two measures: the first has a half note on the first beat and a half note on the second beat, with the second note labeled 'ant' and a slur over the first two notes; the second has a quarter note on the first beat and a quarter note on the second beat, with the second note labeled 'ant'. The third row shows two measures: the first has a quarter rest followed by a quarter note on the first beat and a quarter note on the second beat; the second has a quarter note on the first beat, a quarter note on the second beat, a quarter note on the third beat, and a quarter note on the fourth beat. The fourth row shows two measures: the first has a quarter rest followed by a quarter note on the first beat and a quarter note on the second beat, with the first note labeled 'ant' and a chord symbol (B7) below it; the second has a quarter note on the first beat, a quarter note on the second beat, a quarter note on the third beat, and a quarter note on the fourth beat, with each of the first three notes labeled 'ant' and a chord symbol (B7) below the first three notes.

Figure 17.1: Anticipation.

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

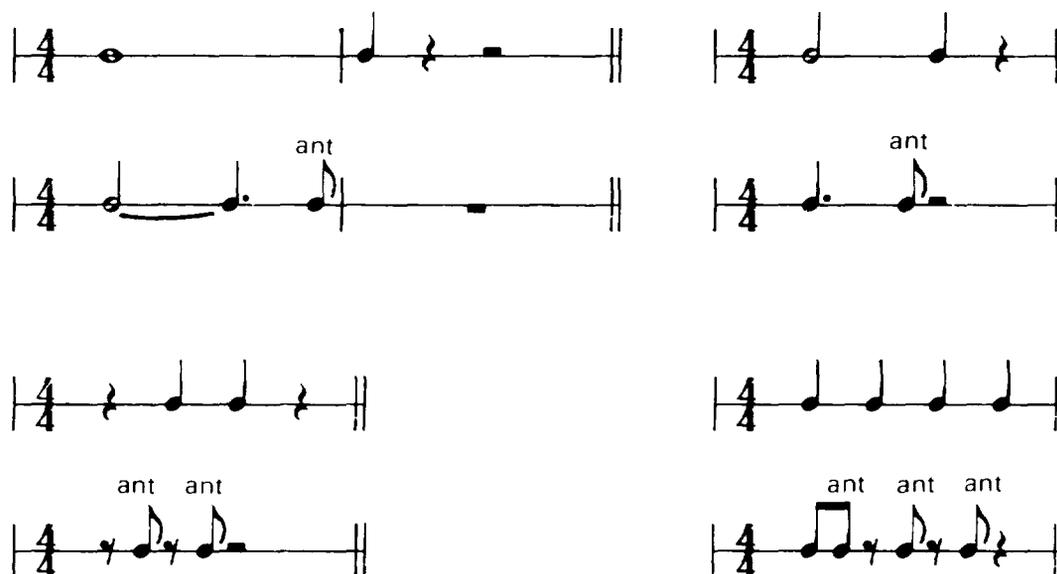
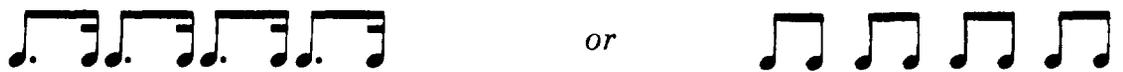


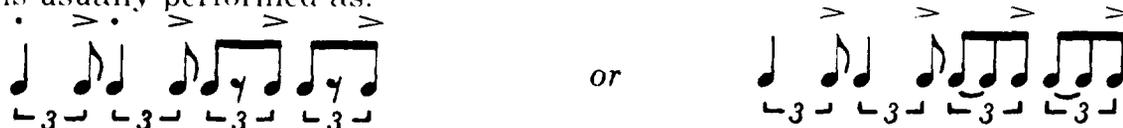
Figure 17.2: Anticipation Created by Rests.

### 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:

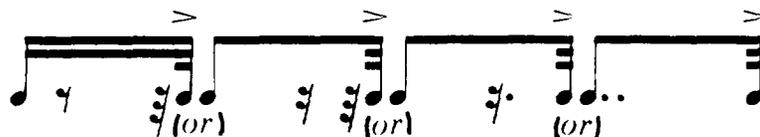


Tempo determines the interpretation of the divided beat in swing time.

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.

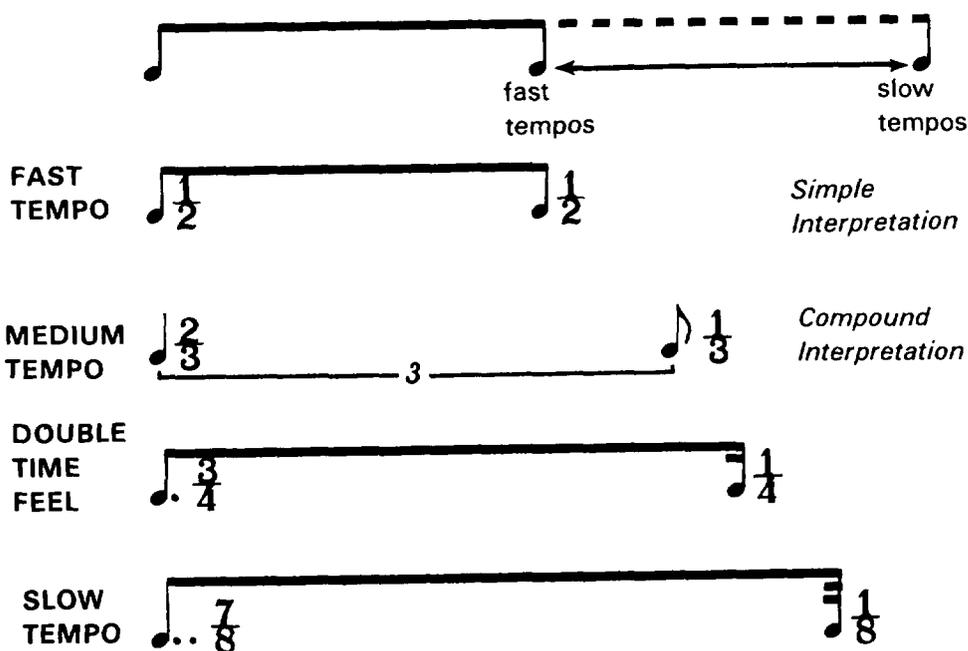


Figure 17.3: Divided Beat in Swing Time.

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 ( $\wedge$ ) 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. The first example shows a quarter note on the first beat, which can be written with a cap accent ( $\wedge$ ) or a greater-than accent ( $>$ ). The performance is shown as a quarter note with a greater-than accent, followed by a triplet of eighth notes (two eighth notes and a quarter note) with greater-than accents, indicating the short duration of the percussive note. The second example shows a quarter note on the second beat, also with a cap accent ( $\wedge$ ) or a greater-than accent. The performance is shown as a quarter note with a greater-than accent, followed by a triplet of eighth notes (two eighth notes and a quarter note) with greater-than accents, indicating the short duration of the percussive note.

*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 note on the first beat, followed by a quarter note on the second beat, and a quarter note on the third beat. The performance is shown as a quarter note on the first beat, followed by a quarter note on the second beat, and a quarter note on the third beat. The performance is shown as a quarter note on the first beat, followed by a quarter note on the second beat, and a quarter note on the third beat. The performance is shown as a quarter note on the first beat, followed by a quarter note on the second beat, and a quarter note on the third beat. The performance is shown as a quarter note on the first beat, followed by a quarter note on the second beat, and a quarter note on the third beat.

*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 are performed as anticipations. Each example consists of a written notation and its performance notation.

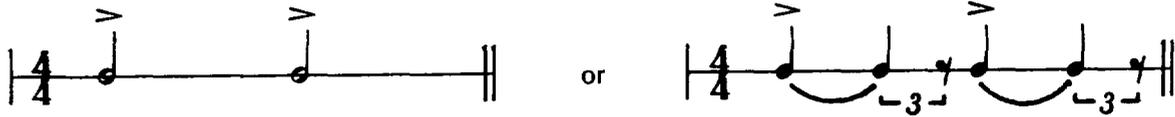
- Example 1:** The written notation shows a quarter note on the first beat, followed by a dotted quarter note on the second beat. The performance notation shows the quarter note on the first beat being performed as a triplet of eighth notes starting on the first eighth of the beat, with an accent (>) over the first eighth note.
- Example 2:** The written notation shows a quarter note on the first beat, followed by a dotted quarter note on the second beat. The performance notation shows the quarter note on the first beat being performed as a triplet of eighth notes starting on the first eighth of the beat, with an accent (>) over the first eighth note.
- Example 3:** The written notation shows a quarter note on the first beat, followed by a dotted quarter note on the second beat. The performance notation shows the quarter note on the first beat being performed as a triplet of eighth notes starting on the first eighth of the beat, with an accent (>) over the first eighth note.

*Figure 17.7: Long Percussive Notes as Anticipations.*

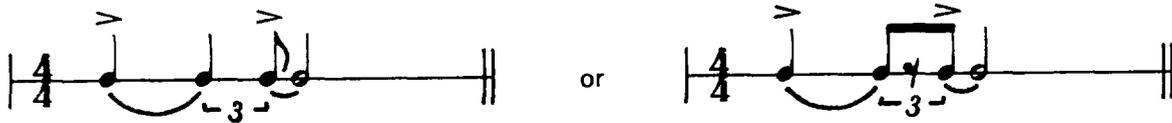
A note that occurs beginning on the beat is often a long percussive note. A long percussive note that begins on the beat, and is of more than a beat's duration, may be performed with its full value or it may be shortened by the duration of the second portion of the divided beat.



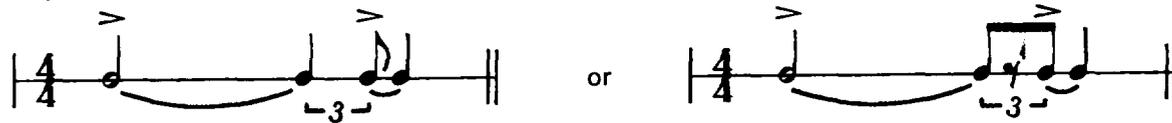
is performed:



is performed:



is performed:



is performed

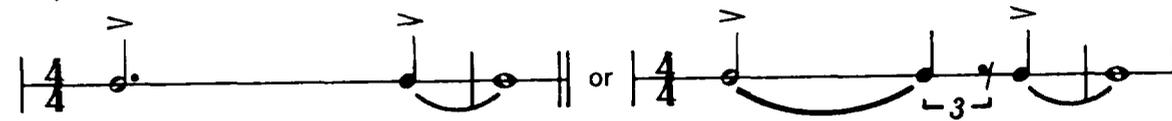
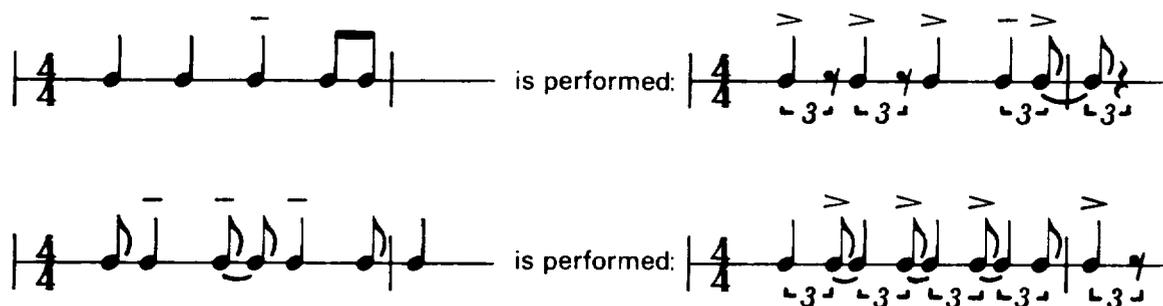


Figure 17.8: Long Percussive Notes on the Beat.

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.*