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Odd Time Reading Text: For All Instruments



Synopsis

Now a standard in music education literature, this in-depth study takes the fear out of playing in time signatures other than 4/4. In a methodical manner, this book aids in rounding out any player's rhythmic and reading vocabulary. Perfect for all musicians wanting to play odd times with ease.

Book Information

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Customer Reviews

This book is from 1968 but it's still a very good book to start your Odd Time studies with. You have to know how to read music to use it (if don't know how to do that you could check out the books by Robert Starer). Although written by a very famous drummer this is not a drumset book, but an exercise book written to develop your sight reading skill and understanding of Odd Rhythms, and it is suitable for everyone no matter what instrument you play, the examples are not melodic, just written on one note, so the focus is on the Rhythm, and the examples are from simple to quite complicated. The book deals with Rhythms in 3,5,6,7,8,9 and 12, with either the quarter or eighth or sixteenth note as the basic pulse. There are sections dealing with changing metres also. The book is about 130 pages so there is a lot of stuff here, the exercises start simple and then gradually get more complicated. A fine book, Highly Recommended. Other good rhythm book Authors are Alan Dworsky, Gary Hess, Peter Magadini, Reinhard Flatischler, Gary Chaffee and Gavin Harrison.

This is the most intense and thorough advanced rhythmic reading text that you can probably find anywhere. I'm a professional guitarist who likes to play and write in a wacky fusion-esque style.

Since tapping into this book my writing and improvising has morphed into realms that I never expected to ever experience. You should already have an okay understanding of basic sixteenth note rhythms before you jump into this book. To quickly advance to that level may I recommend Rhythmic Training by Robert Starer. If you want to take your reading, improvising and musicality to the ionosphere, these two books are the ticket !!

[This review is for the KINDLE version of the book!]I personally feel that the publisher is not doing justice to the quality of the book's contents!Downloaded the free sample and went through it.The Kindle version has been put together in a rather hasty manner, it seems.Kindle version is definitely *not* recommended; if you want to buy it, get the printed version.

this book is great. As I said in my other review The kindle version is not that clear and is just photo copied. The lessons in this book are wonderful I use it for teaching My drumline and students .Had this book for years wanted to try the kindle version , gave it 5 stars because of its content not the version I brought, the version I brought would be 1 star.Kerwin CapersJackson NjPro drummer, teacher, Clinician

I'm a professional musician (stefanbauer.net), and I find that this book helps me to gradually get a handle on reading odd meters. It helps me to learn to feel the components of an uneven meter, and to intuitively find the best way to break it down for reading purposes. Starting with Louis Bellson's and Gil Breines' other book 'Modern Reading Text in 4/4' - itself a source of never-ending challenges - is definitely a great warm-up.

I didn't start playing until about three and half years ago, and already i sight read better than expected. I've met drummers who've been playing drums for 10 or more years, and have yet bothered to learn how to sight read. As a result, they've either struggled playing in a big band or have simply quit playing all together. To play in such a band or in a studio (for that matter), knowing how to read a chart and not knowing can mean the difference between getting paid to play, or NOT.Although this is an advanced book, it is essential in familiarizing yourself with odd time groupings - as it is quite common with 20th Century music. The Reading in 4/4 Time book is a prerequisite and should be worked with before attempting this one. Also, a metronome that has 3+2, 2+3, 4+3, etc., groupings is recommended. If there is anything that I've learned in my so-few years of experience, is that it is not about how long you've been playing, but how much you've put into it.

This is a recommended book for all people learning meters that are not in the standard meter. This is a definite book for all instrumentalists.

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