

Rhythmic Types

(PART 1 - from Ted's Personal Music Studies files)

Noted pitches are often irrelevant

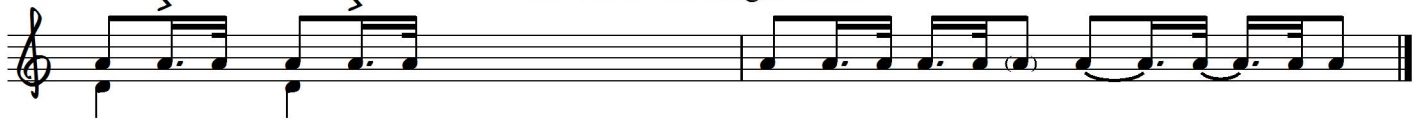
Doo Wocka Doo Wocka

Whispering Bells, My Baby Left Me (some straight 16th too here), *Leroy* (w/Boogie bass too), *Rockin' in the Jungle*, and on *Mystery Train, Don't Be Cruel*, also: *Bye Bye Love*

The distinction is very subtle at best.

Jazz feel on 16ths

Quick effect but pulse is actually slower than one might think.



Horiz but feels Bouncy

Roll Over Beethoven

Slight jazz feel to 8th is going on somewhere in the acc.

bottom end

End of intro



Around & Around, Tequila
with jazz 8ths

Maybellene
jazz 8ths are added
now and then

slight accents



Swing or Shuffles

Boogie Woogie bass, *Jordanaires*,
also *Whole Lot of Shakin' Goin' On*,
Teddy Bear jazz 8ths *Lover Doll*

Great Fast Shuffle
jazz 8ths

Rock, Rock, Rock



sax line
vocal rhythm

The Big Beat (shuffle section)

drums

later w/drums as in measure 1

Detailed description: This musical notation is for a shuffle section. It features a single staff with a treble clef and a key signature of two flats. The melody consists of eighth notes with accents. Above the staff, a series of 'x' marks represents a drum pattern. An arrow points to a specific note with the text 'later w/drums as in measure 1'.

Rock Around the Clock

drums

(later +4+)

in 2nd to last chorus

Detailed description: This notation shows a drum pattern for 'Rock Around the Clock'. It consists of two staves. The top staff has 'x' marks representing drum hits. The bottom staff has a treble clef and a key signature of two sharps. An arrow points to the start of the pattern with the text 'in 2nd to last chorus'. Another arrow points to a later part of the pattern with the text '(later +4+)'. The drum pattern is a simple, steady beat.

Mambo Rock

vocal

guitar

bass C Bb A G

drums

Detailed description: This notation is for 'Mambo Rock'. It features four staves. The top staff is for vocal, the second for guitar, the third for bass, and the fourth for drums. The bass line has notes labeled C, Bb, A, and G. The drum pattern is a simple, steady beat. The guitar and vocal parts have accents and slurs.

Tremendous bouncy, happy shuffle w/amazing counterpoint

Peanuts

backup

also: head vocal

drums & guitar

bass

vocal bass

Detailed description: This notation is for 'Peanuts'. It features a single staff with a treble clef and a key signature of three flats. The melody is bouncy and has a counterpoint. Above the staff, there are 'x' marks representing a drum pattern. Labels include 'backup', 'also: head vocal', 'drums & guitar', 'bass', and 'vocal bass'. Arrows point to specific notes and drum hits.

Jingle Bell Rock
Great Ending

almost c

Detailed description: This notation is for the 'Great Ending' of 'Jingle Bell Rock'. It features a single staff with a treble clef and a key signature of two sharps. The melody is simple and ends with a double bar line. Below the staff, it says 'almost c'.

Mr. Lee Heavy bounce layer on shuffle

Db quiet, almost ukuleleish rhythm guitar

some overdubbed guitar slide on 4 w/some strange little chord

Ebm7

solo guitar & bass

drums

Then while all this is still happening, the vocals begin

overdub or ? vocal answer

Ab7

then D.S.

NOTES PITCHES ARE OFTEN IRRELEVANT

RHYTHMIC TYPES

3-8-81
11-5-82

WISPERING BELLS, MY BABY LEFT ME (some straight 16ths for here), HEAVY (w/ BOSSIE BASS), ROCKIN' IN THE JUNGLE
 JAZZ FEEL ON 16THS
 QUIRK EFFECT BUT PULSE IS ACTUALLY SLOWER THAN ONE MIGHT THINK
 offbeat → and on MYSTERY TRAIN, DENISE CODEL
 ALSO: BYE BYE LOVE

100 WOCKA BOO WOCKA
 HORIZ BUT FEELS BOUNCY
 SWINGS OR SHUFFLES
 BOSSIE BASS
 WOOBIE BASS

ROLL OVER BETHOVEN
 END OF INTRO
 AROUND & AROUND TEQUILLA
 W/ JAZZ BASS
 SLIGHT ACCENTS
 JAZZ MARY ELLEN
 BASS ARE NOW ADDING THEM

slight jazz feel to this is going on SOMEWHERE in the ACC. ROCK, ROCK, ROCK
 LOWER BASS
 GREATEST SHUFFLE
 JAZZ BASS

JORDAN BAIRES
 also WHOLE LOT OF SHAKIN GOIN' ON
 SAK LINE VOCAL RHYTHM
 TREMENDOUS BOUNCY HAPPY SHUFFLE
 w/ AMAZING COUNTERPOINT
 N.S.D. = LEAD VOCAL
 LATER w/ DRUMS AS IN MEASURE
 intended to last chorus

MAMBO ROCK
 VOCAL
 GUITAR
 BASS → C B A G
 DRUMS → XX XX XX XX
 TANGLED, OVER + OVER, ROCKIN' RAGIN'
 TRICKLE

PEANUTS
 GREAT ROCK ENDING

ROCK AROUND THE CLOCK
 drums
 later

MR. KEE
 HEAVY LAYERS ON SHUFFLE

QUIET ALMOST UNRELEASED RHYTHM GUITAR
 SOME OVERBASS SLIDE ON 4 w/ some strange little chord
 Then while all this is still happening the vocals begin

OVERBASS OR? VOCAL ANSWER

SEMI GUITAR + BASS
 DRUMS

Hand. S.

(2 & 4 Feels)

Shuffles

Jazz feel

Rhythmic Types

(PART 2 - from Ted's Personal Music Studies files)

Ted Greene

1981-03-08

1982-11-06

Let's Go, Let's Go, Let's Go

Anthony Boy

& variations

Musical notation for 'Let's Go, Let's Go, Let's Go' and 'Anthony Boy'. The first staff shows a rhythmic pattern with 'x' marks and accents. The second staff shows a melodic line with a triplet of eighth notes.

Money Honey

Singin' the Blues
(relaxed, carefree happy feel)

also: *A White Sport Coat*

Musical notation for 'Money Honey', 'Singin' the Blues', and 'A White Sport Coat'. 'Money Honey' is marked 'guitar' and 'w/piano occasionally in 12/8'. 'Singin' the Blues' is marked 'whistler' and 'ukulele style guitar'. The notation includes a triplet and various rhythmic patterns.

Bebop a Lula

It Happened Today (Db)

Hard 1/4 notes
w/occasional addition
of 12/8 drums
& lead guitar

Musical notation for 'Bebop a Lula' and 'It Happened Today'. 'Bebop a Lula' is marked '2 or 4 against 3 in solo'. 'It Happened Today' is marked 'back-up vocals', 'drums', 'guitar (occas.)', and 'bass'. The notation includes a key signature change to D-flat major and various rhythmic patterns.

Oh Lonesome Me (Eb)

Jazz 8ths in rhythm guitar part

Memories Are Made of This

subtle ♩♩

Musical notation for 'Oh Lonesome Me' and 'Memories Are Made of This'. 'Oh Lonesome Me' is marked 'fraction early'. The notation includes a key signature change to E-flat major and various rhythmic patterns.

Moonlight Gambler

A Wonderful Dream
very fast shuffle - 2 beat

also: *A Teenager in Love*,
Poor Little Fool
are slower but similar

Musical notation for 'Moonlight Gambler' and 'A Wonderful Dream'. 'Moonlight Gambler' is marked 'guitar'. The notation includes a key signature change to D major and various rhythmic patterns.

Very, very fast shuffle
Got a Match, I'm Walkin'

Intro
hand
claps

Musical notation for 'Got a Match, I'm Walkin''. It is marked 'guitar' and 'Intro hand claps'. The notation includes a key signature change to D major and various rhythmic patterns.

RHYTHMIC TYPES

3-8-81
11-6-82

(2 + 4 FEELS)

SHUFFLES
JAZZ
FEE

LETS GO, LETS GO, LETS GO
ANTHONY BOY
F37

MONEY HONEY
>>>> GUITAR

SINGIN' THE BLUES (RELAXED, CAREFREE HAPPY FEEL)
WHISTLER
UKULELE STYLE GUITAR
ALSO: A WHITE SPORT COAT

VARIAATIONS

BE BOP A LULA
HARD
4 NOTES
w/ OCCASIONAL ADDITION OF

11-6-82
IT HAPPENED TODAY (b)

OH LONESOME ME (e)
JAZZ 8ths in RHYTHM GUITAR PART

MEMORIES ARE MADE OF THIS
SUBTLE PLS

MOONLIGHT GAMBLER

DRUMS
GUITAR (OCCAS)

2ote 4 against 3 in solo
VERY FAST SHUFFLE: 2 BEAT
A WONDERFUL DREAM

INVERSE, STRAIGHT 2 BEAT
ALSO: A TEENAGER IN LOVE
POOR LITTLE FOOL
all 3 songs but similar

VERY VERY FAST SHUFFLE
GOT A MATCH I'M WALKIN'

INTRO
Hand claps

LEAD GUITAR
GASS
FRACTION EARLY
GUITAR

Rhythmic Types

(PART 3 - from Ted's Personal Music Studies files)

Ted Greene

1981-03-08

1982-11-06

Even 8ths

Twist

Way Down Yonder in N.O., Tallahassee Lassie

straight
8ths

*Don't You Know Yockomo,
Stupid Cupid, Short Shorts*

Sweet Little Rock & Roller

guitar
figure



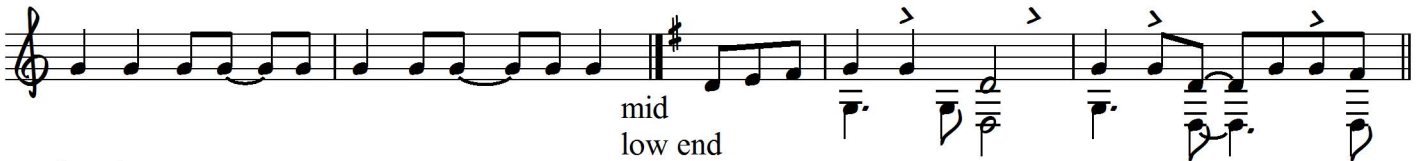
or 16th notes here for *Johnny B. Goode* which almost has a jazzy 8th feel to it in places

in *Johnny B. Goode* (near end)

w/jazz 8th groove over straight 8ths

Palisades Park

wiggle wobble



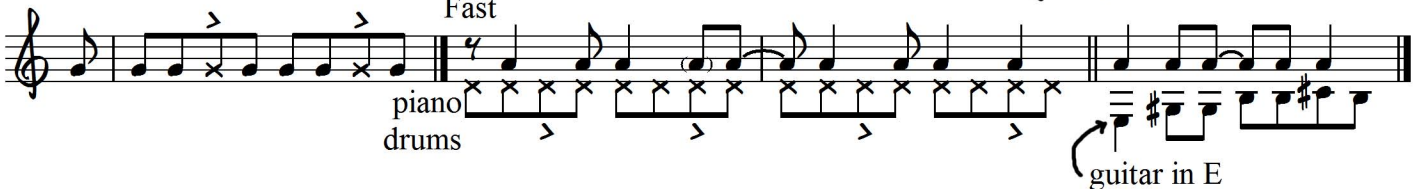
in solo



(Oh) Carol

I Got Strung

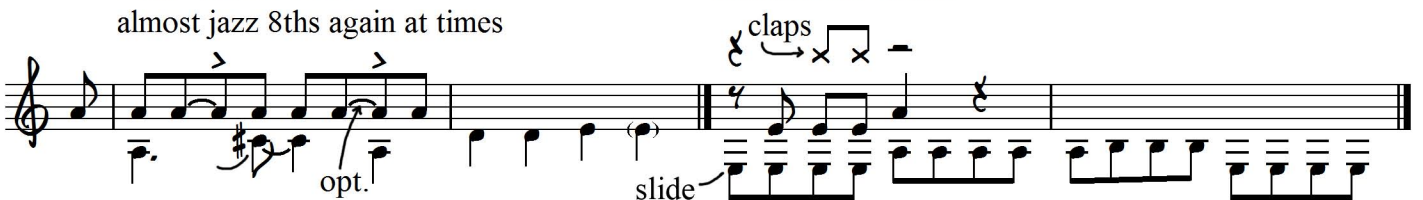
Jordanaires



Come On Let's Go

almost jazz 8ths again at times

Summertime Blues



Lotta Lovin' - Gene Vincent,

both jazz and reg. 8ths in
different sections & inst.

The Big Beat (straight section)



also: *Tonight I Fell in Love,
Will You (Still) Love Me Tomorrow,
Stupid Cupid, Short Shorts,
Lipstick On Your Collar*

drums
(varied accents)

I've Had It These are sticks which go with 2 measures in a row like measure 1 *Love Bug Crawl*

bass drum opt.

Rt. hand of piano plays on the "ands" only.
Semi-boogie bass later to straight 8ths in solo section
Both jazz & straight 8ths

Very Fast. A combined ♪ & Ċ (because of beats 2 & 4 being so predominant)

Lipstick On Your Collar *I Remember* drums & backup vocals Also: *Walking Along,*
Zoom Zoom Zoom, Norman (1&3)
Let Me In, Whispering Bells

piano Makes a great pad here

drums drums

Chalypsos, Calypsos *Habanera, Save the Last Dance, Let Me In, Good Timin'*

Yellow Bird etc. **Sacred**

Little Darlin'

backup vocal cowbell & lots of other counterpoint

bass

RHYTHMIC TYPES

3-8-81, 4-6-82

EVEN 8THS TWIST

STRAIGHT 8THS
 WAY DOWN YONDER IN N.O. TALLA HASJEE LAST RE HAIT YOU KNOW YOU KNOW STUPID CUPID SWEET STARS
 SWEET LIKE ROCK & ROLLER GUITAR FIGURE
 in JOHNNY B. GOODE (near end) w/ JAZZ 8th groove over straight 8ths
 PALISADES PARK
 UNCLE BOB WOODS
 MID-LOW END
 I GOT STING
 JARNAIRES
 COME ON LET'S GO ALMOST JAZZ 8THS again
 SUMMERTIME BLUES
 LOITA LOVIN - GENE VINCENT BOTH JAZZ + REG 8THS in DIFFERENT SECTIONS + INST.
 DRUMS + CLAPS
 ALSO: TONIGHT I FELL IN LOVE WILL YOU STAY FORE ME BABAROU STUPID CUPID SWEET STARS WHISTLE ON YOUR COLLAR
 STRAIGHT SECTION
 SUN BASSO BASS DRUM
 BRUMS (VARIED) CENTS
 LIPSTICK ON MY PALE
 MAKES A GREAT PAID HERE
 IN HANDS ON THE PIANO PLAYS ON THE HANDS VALLEY TO LADY
 STRAIGHT 8THS in SOLO SECTION
 BOTH JAZZ + STRAIGHT 8THS

RHYTHMIC TYPES

11-6-82

VERY FAST

a combined 4/4 & 3/4 of beats
 4 beats (dominant)
 30
 ALSO: WANNING MANS
 I REMEMBER
 ALSO: ZOOM ZOOM ZOOM
 NORRMAN (1+3)
 LET ME IN
 WHISPERS BELLS

HABANERA - SAVE THE LAST MAKE GET THE IN GOOD TIGHT

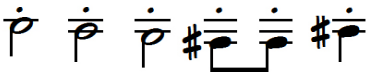
CHALYPSOS. CALYPSOS


YELLOW
 SACRED
 LATE MORN' COMPASS & LOTS OF OTHER COUNTERPOINT
 Bass

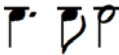
Shuffles, Swing Feels & Delayed or Bouncy 8ths



Ted Greene 11-6-1982

2 Beat

Bm *Sixteen Tons*: bass → 

F#m *Kisses Sweeter than Wine*: 

Eb *Oh Lonesome Me*: very loose & fine rhythm guitar 

G *A Lover's Question*: finger snaps on 2&4. Lots of vocal backup & "bass" with lots of  rhythm guitar.  Foot on 4 or 1,3

Db *It Happened Today*: main figure in various sections simultaneously is swing version of , also   Foot on 2,4 1,3

D *Jingle Bell Rock*: bouncy bass  Great tag ending with 1/2 step E9 repeated.

E *Singin' the Blues*: accents on 2,4 in rhythm section; very loose ukulele type guitar; happy whistling sync. fills.




Even 8ths

A *Little Star*: drums absolutely even, bass  ; some accents on 

2 Beat

F# *Honeycomb*: 


Eb *The Poor People of Paris*: no rhythm section as such, but a 2 beat bass & very active horiz. harp.

E *Colonel Bogey*: Latin style (Edmundo Ros). A fast  where we actually sense 's as 's (notation will be in terms of 4/4). Notable:

Bongos on "4 e & a 1" only. Maracas on "& a 2, & a 3", etc. only

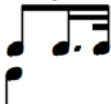
Horns on   Bass on each 

Drums on cymbals only on all  but with backbeat accents

A *Hot Diggity*: 

Subtle Combinations



Bb *Whispering Bells*:

Note:  jazz 16ths | The effect is of quickness (+....)
in an essentially horizontal feel | but the *pulse* is not that fast.

Chalypso, Cha-Chas, Calypso

Let the Little Girl Dance, Little Darlin', Good Timin'

Sacred

Gb *The Sloop John B*   (& *Let the Little Girl Dance*, solo guitar figures)

SHUFFLES, SWING FEELS + RELATED OR BOUNCY 8ths

11-6-51

2-BEAT ^{12m} SIXTEEN TONS →
 Kisses sweeter than wine:
 OH LONESOME ME:
 A LOVER'S QUESTION = FINGER SWAPS on 2nd
 LOPEY LOCAL is w/ lots of 8ths ANY. QUIET.
 IT HAPPENED TODAY: MANY FIGURE IN VARIOUS
 SECTIONS SIMULTANEOUSLY OR SWING
 VERSION of
 JINGALE BELL ROCK:
 GREAT TAGGING with 2-step E?
 SINGIN' THE BLUES: ACCENTS on 2, 4 in
 RHYTHM SECTION; VERY LOOSE UNUSUAL
 TYPE GUITAR; HAPPY WHISTLING SYNC. FILES

4 BEAT ^{F#} HONEYCOMB

EVEN 8ths

A LITTLE STAR - DRUMS ABSOLUTELY EVEN,
 some accents
 on 2 2 2 2 4

THE GOOD PEOPLE OF PARIS - NO
 RHYTHM SECTION AS SUCH, BUT
 A 2-BEAT BASS + VERY ACTIVE HARP.
 COLORED BASSY LATIN STYLE (EDMUNDOS)
 A FAST ♯ WHERE WE ACTUALLY
 SENSE d's as d's. (NOTATION WILL BE
 IN TERMS OF ♯)
 NOTABLE: BONGOS on 4+2+1 only
 MARACAS on 4+2, 4+3, etc. only
 HORNS on
 BASS on each d
 DRUMS on CYMBALS only on all 8ths but
 w/ backbeat accents
 HOT DIGGITY

SUBTLE COMBINATIONS

3-8-51
 11-6-51

WHISPERING BELLS
 NOTE:
 jazz licks
 in an essentially horizontal feel | the effect is of quickness (+....)
 but the pulse is not that fast

CHALYPSO, CHA-CHAS, CALYPSO

LET THE LITTLE GIRL DANCE
 LITTLE DARLIN

GOOD TUNIN'

SACRED
 THE SMOO JOHN
 (+ 'LET THE LITTLE GIRL DANCE'
 SOLO GUITAR FIGURES)