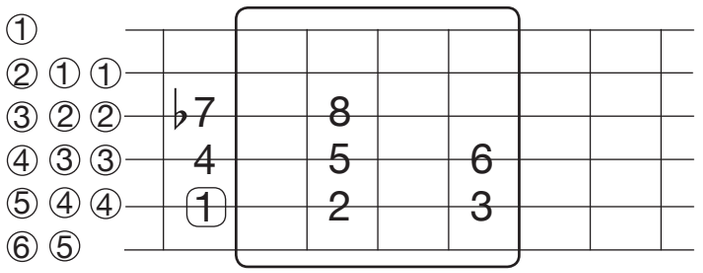
Encyclo*M*edia Man *by Mike Overly*

Bowling for Rhythm: the 7-10 Split

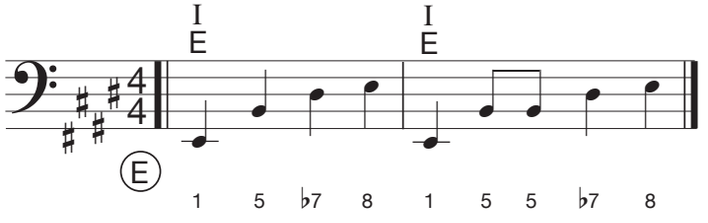
Let's begin by defining the word sync. **Sync** is when **more than one moves in time**. This makes sense since motion is time.

Before we think about this, let's show the one octave tone numbers of the mixolydian mode: 1 2 3 4 5 6 b7 on a 4, 5, or 6 string bass.

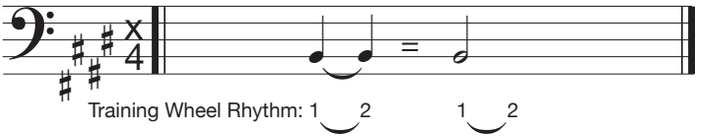
Remember, tone 1 may be moved to any letter and fret. Here's a quick review of the seven letters and their frets of the tone 1 string: fret zero E, 1 F, 3 G, 5 A, 7 B, 8 C and 10 D.



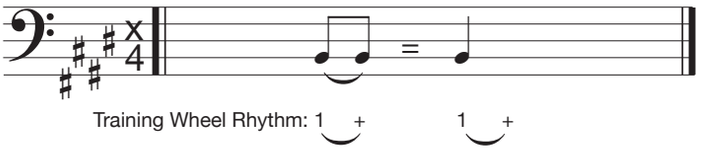
For this lesson, rhythm and pitch is the more than one that moves in time, and if rhythm and pitch move **together**, it is called **synchronize**. In other words, when the tone number pitch moves "in sync" with the note of the rhythm, they are synchronized. Here is an example, notice that the type of note doesn't matter.



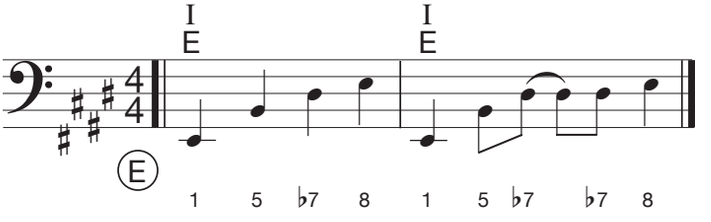
A **tie** is a curved line that connects notes which results in a sustained sound. Sustain simply means to "hold the sound, or to let the sound keep ringing." The following example ties two quarter notes together to equal the sustained two beat sound of a half note. Notice that the time signature has a bottom value number, but, rather than a top meter number, it has an unknown x.



Let's present another tied rhythm example, this time two eighth notes are tied together to equal one quarter note.



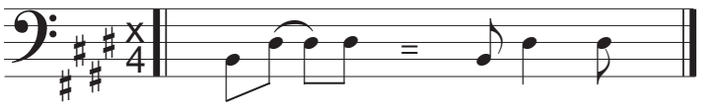
If more than one does **not** move together, it is called **syncopate**. Said a different way, when the rhythm and pitch are "out of sync" they are syncopated. The simplest way to create a syncopated rhythm is to use the tie to create an "off the beat" rhythm.



The above rhythm is easy to read because all of the beats are made visible by placing a note on the beat. In other words, whether it's a quarter note or an eighth note, there is a note seen on every beat. This makes seeing the beats easy.

Rhythms become more difficult to read, not only because of the "off the beat" syncopation, but, also because a note is not seen on the beat. When the beat is not made visible by a note, reading rhythms becomes much harder. This idea leads us to the core of: **Bowling for Rhythm ~ the 7-10 Split**.

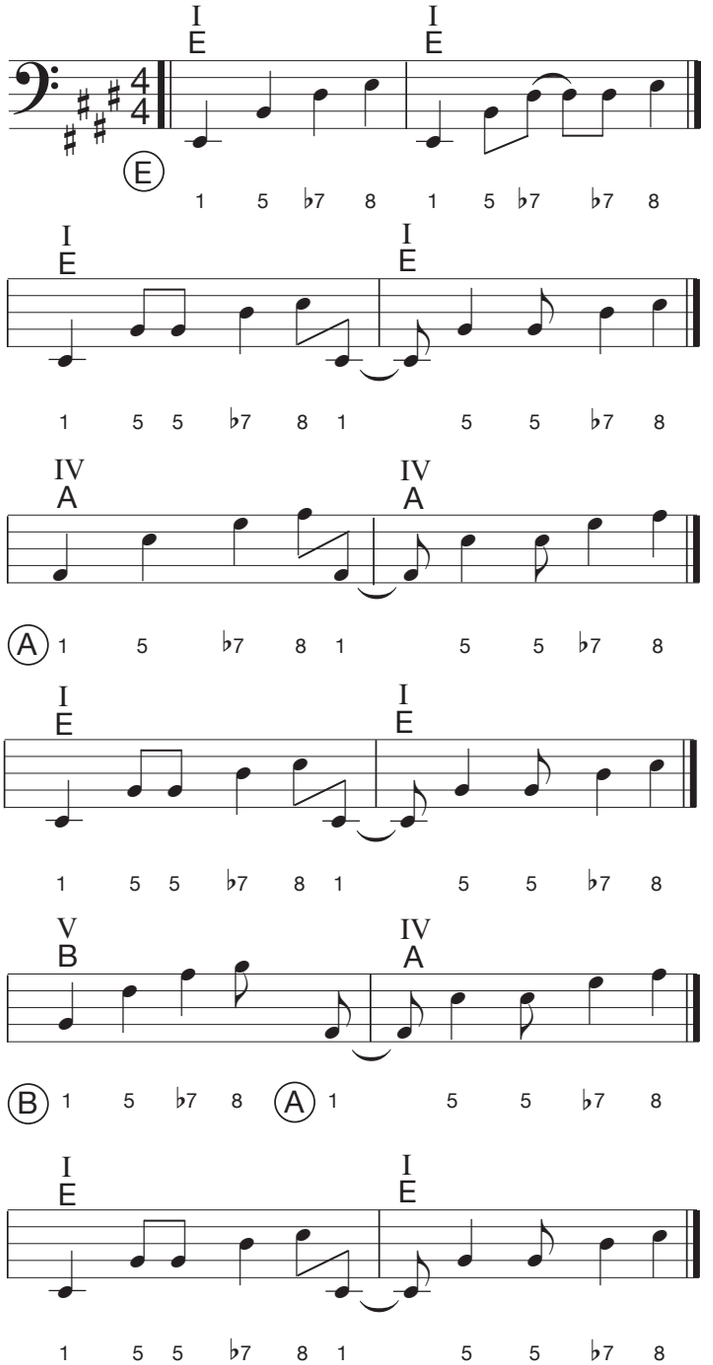
Simply stated, the 7-10 split is just two eighth notes split apart by a quarter note. However, when this configuration of notes is written, there is no note seen on beat two, this makes for difficult rhythm reading The following example illustrates this difficulty.



We can now understand that reading split eighth note rhythms is as difficult as picking up a 7-10 split in bowling. It takes a lot of practice to make this spare!

One last thought. The amazing benefit of the **Tone Note® Music Method for Bass** is that even though the staff notes change when the harmony changes, the tone numbers remain the same! In other words, all you need to do is shift the tone row to the letter of the harmony, and Voilà!, you've got the riff.

Let's end this lesson with the smash hit from 1959 by **Ray Charles**: "**What'd I Say**."



'Til next time, have some 7-10 bowling fun... I'll be listening!

Grammy-nominated Music Educator **Mike Overly** clarifies the guitar and bass learning process with the *Tone Note® Music Method, Guitar & Bass EncycloMedia* and *Fretboard Flashcards.* Available from Bass Books.com, Amazon.com and many other fine music book retailers around the world - just ask for them!
