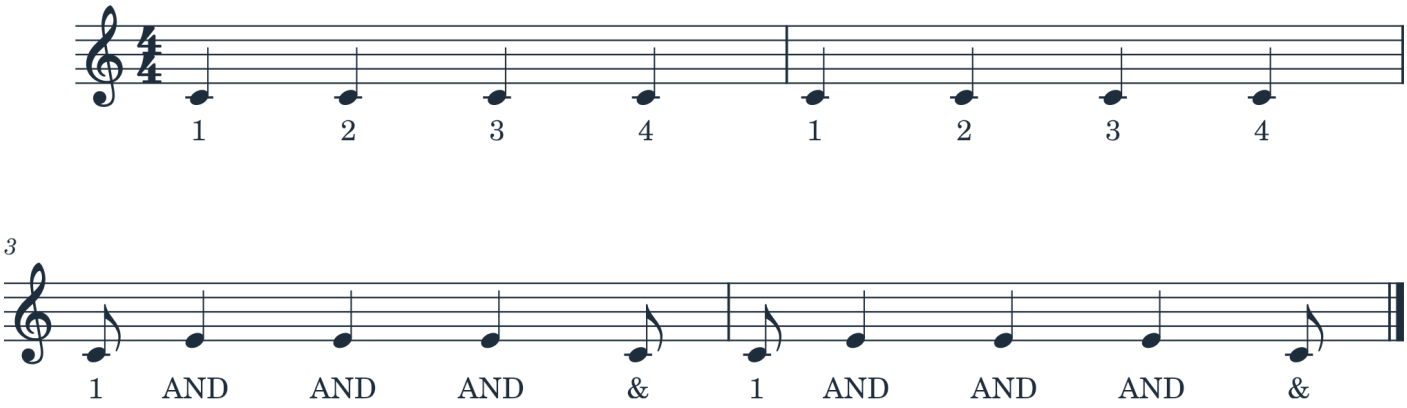
Syncopation

the off-beat surprise — when the accent lands where the beat is not

Put the long notes where the beat ISN'T, and music starts to groove. That is syncopation: the emphasis slips off the main beats onto the "&"s between them. Your foot keeps tapping 1-2-3-4, but the notes lean on the off-beats — the delicious push-pull behind ragtime, jazz, rock and pop. The classic pattern: **eighth – quarter – quarter – quarter – eighth**, where all three quarters land on "&".

STRAIGHT, THEN SYNCOPATED — KEEP YOUR FOOT TAPPING!



Line 1: notes ON every beat. Line 2: only the first note of each bar lands on a beat — everything else lands on "AND".

The foot is the anchor

Syncopation only works against a steady beat. **Tap your foot on 1-2-3-4 no matter what** — the thrill IS the disagreement between foot and fingers.

Count out loud

Say "1-&-2-&-3-&-4-&" and play only on the bold syllables: **1**, **&**, **&**, **&**, **&**. When mouth and foot can disagree comfortably, you own the groove.

Try it Clap the syncopated line while a friend (or the metronome) holds the beat — then swap jobs. Then make anything groove: take Mary Had a Little Lamb and push every second note a half-beat late. Congratulations — you just discovered how ragtime was born. Count it on paper: Exercise 61, lines E–J. Written with ties so every beat shows: Handout 393. Hear it swung and straight: Exercise 88, Round 2.

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