

EIGHTH NOTES

For every quarter note of the quarter-note triplets, we are now substituting two eighth notes. Play it like this, with an accent in the right hand to feel the polyrhythm strongly:



TRACK 2

A

This could also be written as:

Now, theoretically we are just playing eighth-note triplets, but remember, we're feeling this as six groups of two, not four groups of three. Some of these eighth note examples are reminiscent of things that you might find in Jim Chapin's book *Advanced Techniques For The Modern Drummer*, but I think it's important to examine them from the polyrhythmic perspective. So now we can begin to try some different ways to voice the polyrhythm :

Hand to foot between the snare and bass drum:

B



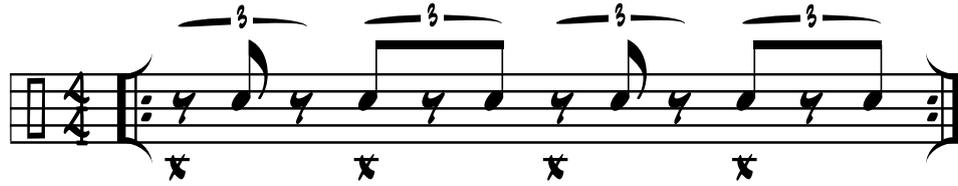
TRACK 3

Same idea, adding the toms:

C

Note that when the snare and toms are voiced with this four-note phrase, a strong four pulse is created over the existing polyrhythm. Even a simple idea like this can sound pretty far out when it's voiced this way, particularly if the hi-hat doesn't play quarter notes.

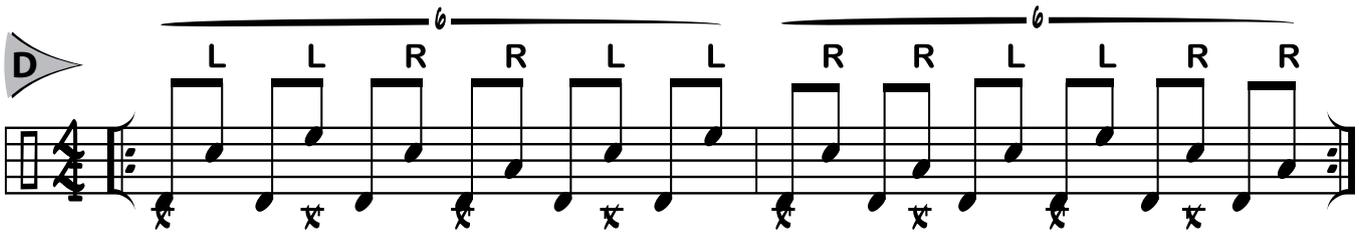
You should also realize that all the ideas in this section can be played with the quarter-note triplet displaced. The easiest way to think of this is:



But of course it could be written as:



Here's example c) displaced in this way:



By adding an extra note on the hands or on the bass drum you can flip back and forth between the normal and displaced quarter-note triplets. This concept sounds particularly good if you play it using double stops between the snare and floor tom like this:



TRACK 4

