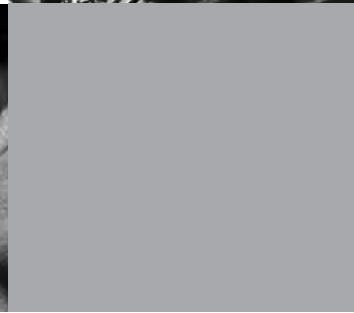
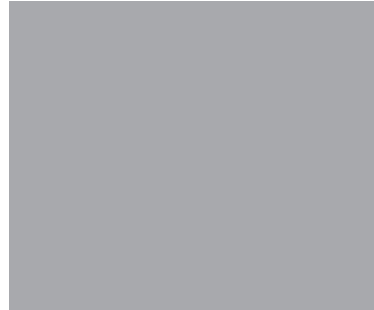


polyrhythms

THE MUSICIAN'S
GUIDE

by
Peter Magadini

Edited by
Wanda Sykes



PLAYBACK+
Speed • Pitch • Balance • Loop

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This publication was originally published in two volumes.
These volumes are now referred to as Part One and Part Two, which begins on page 31.

This book is dedicated to DON BOTHWELL

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PART ONE

PAGE

- 4 Section 1:** 3 against 2 or 6 against 4 (mathematically $1 \frac{1}{2}$ beats against 1).
- A. Polyrhythmic patterns and variants in graduated exercise form.
 - B. Combinations of the variants as short etudes.
 - C. Solos utilizing all the material learned in the section.
- 11 Section 2:** 3 against 4 (mathematically $\frac{3}{4}$ beats to 1).
- A. Polyrhythmic patterns and variants in graduated exercise form.
 - B. Combinations of the variants as short etudes.
 - C. Solos utilizing all the material learned in the section.
- 20 Section 3:** 5 against 4 (mathematically $1 \frac{1}{4}$ beats to 1).
- A. Polyrhythmic patterns and variants in graduated exercise form.
 - B. Combinations of the variants as short etudes.
 - C. Solos utilizing all the material learned in the section.
- 27 Section 4:** Solos using material from Sections 1, 2, and 3.

HOW TO USE THIS BOOK

METER (Beat):

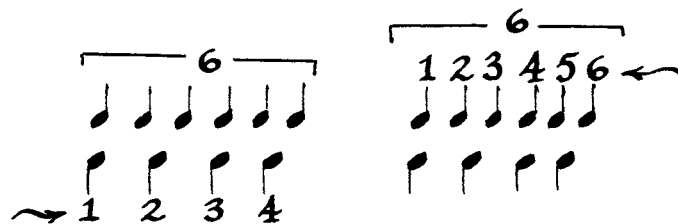
To achieve the best results, the basic beat or meter must be kept absolutely consistent and unwavering. A metronome should be employed at the beginning of each section so the musician can concentrate fully on the counter rhythm. The relationship of the rhythms to each other will soon be heard and felt. The musician will then be able to use his own rhythm "feel" without the aid of the metronome.

COUNTING:

It is important to count each section as indicated. Many exercises will have two meters and, as a result, two counting patterns, occurring simultaneously. Counting as indicated is extremely important to the overall understanding of the exercise.

In order to understand a polyrhythm completely, the musician should try to count one rhythm aloud while playing the other. When the rhythmic relationships are fully understood and felt the process should be reversed, i.e., count the rhythm which was being played and play the other.

EXAMPLE:



LISTENING:

The musician should memorize the sound of the basic counter rhythm against the basic meter as played on the same surface. He should also play on two different surfaces pitched an octave apart.

HOW TO PRACTICE



TRACK 1



TRACK 2

This book is adaptable for all instruments or none at all, whichever the musician prefers.

WITHOUT AN INSTRUMENT: To establish and understand polyrhythms without using a particular instrument, I suggest the musician clap his hands or use one hand on a flat surface to play the counter rhythm while a metronome maintains the basic pulse. When working without a metronome, use both hands - one for the counter rhythm and the other for the basic pulse. Two different sounding surfaces are suggested if this last method is used. The musician may also clap or sing one rhythm while his foot taps out the second rhythm.

PERCUSSION AND DRUMS: It is suggested that the student begin these studies on the drum pad using alternate sticking while the metronome maintains the basic meter. After the drummer feels secure with a particular section, he should then apply that section to the drum set using his feet, hi-hat and bass drum to keep the basic pulse. The drummer may also create his own combinations around the drums working out solo patterns from the book.

STRING AND WIND INSTRUMENTS: Here the musician should work out scale patterns and melodic ideas to fit the counter rhythms of the exercises in the book. The basic pulse can be maintained with a metronome or even by tapping the foot. The advantage of doing this is that the instrumentalist has a chance to apply and practice melodic ideas at the same time he is learning polyrhythms. Following is an example of how an exercise may be worked out:

EXAMPLE:

The example shows two musical staves. The top staff is in treble clef and contains a sextuplet of 12 eighth notes, with a bracket above it labeled '6'. The bottom staff is in bass clef and contains four quarter notes, representing the basic pulse in 4/4 meter.

The top line of 12 notes is played as a sextuplet. The lower line of four notes represents the basic pulse in 4/4 meter. The example above simply applies a chromatic scale to the counter rhythm. The imaginative instrumentalist will soon discover the infinite melodic possibilities inherent in these counter rhythms.

PIANO: The pianist should follow the same general rules as those suggested for winds and strings. After the pianist feels sufficient confidence in his understanding of any rhythmic combination, he can use the right hand to play a melodic line corresponding rhythmically to the counter rhythm. The left hand will then play the basic pulse in either chordal or single line accompaniment. The reverse of this procedure also presents intriguing possibilities for improvisation.

The author's intent in writing this volume is to offer new and fresh ideas to any creative musician. If conscientious effort is applied, these rhythmic concepts cannot help but broaden horizons for the imaginative instrumentalist.

SECTION I



TRACK 3




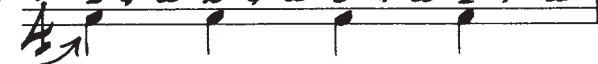
TRACK 4




TRACK 5

THREE AGAINST ONE


TRIPLETS: *Counter rhythm:* 


Count: 

Basic pulse: 

QUARTER NOTE TRIPLETS



THREE AGAINST TWO



AS WRITTEN: 

THREE AGAINST TWO = SIX AGAINST FOUR



AS WRITTEN:  OR 

EXERCISES

Vary tempos (slow, medium, fast)

Keep beat steady







Three systems of musical notation in 4/4 time. Each system consists of a treble and bass staff. The first system features a sixteenth-note scale in the treble staff with a slur and a '6' above it, and a bass line of quarter notes. The second system features a sixteenth-note scale with a slur and '6' above it, followed by four groups of eighth-note triplets in the treble staff, and a bass line of quarter notes. The third system features a sixteenth-note scale with a slur and '6' above it, followed by four groups of eighth-note triplets in the treble staff, and a bass line of quarter notes.

EIGHTHS
EIGHTHS ADDED

Two systems of musical notation in 4/4 time. The first system shows two groups of eighth-note triplets in the treble staff. The second system shows a sequence of eighth-note triplets in the treble staff, with a '6' above a group of six eighth notes. Below the text, there are two systems of musical notation in 4/4 time. The first system shows two groups of eighth-note triplets in the treble staff. The second system shows a sequence of eighth-note triplets in the treble staff, with a '6' above a group of six eighth notes.

EXERCISES

Vary tempos

I

II

Five systems of musical notation in 4/4 time, labeled I and II. System I consists of two systems of notation with eighth-note triplets in the treble staff. System II consists of two systems of notation with eighth-note triplets in the treble staff. The third system features a sixteenth-note scale with a slur and '6' above it, followed by four groups of eighth-note triplets in the treble staff. The fourth system features a sixteenth-note scale with a slur and '6' above it, followed by four groups of eighth-note triplets in the treble staff. The fifth system features a sixteenth-note scale with a slur and '6' above it, followed by four groups of eighth-note triplets in the treble staff.