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PREFACE

I'm writing this page while I'm the beautiful city of Boston, a city that I believe represents a lot for Tancredi. Since I met him, it has been clear to me that the student I had in front of me was a very special person and that he owned all the principal characteristics of the perfect pupil: an optimal capacity for learning, a lot of musicality and above all, an infinite curiosity for the new trends of the drumming world together with an incredible tenacity when facing the work.

Isn't that the perfect recipe?

I was very happy that I've influenced Tancredi with music new to him and with reference points in the drumming community, which they eventually became his actual teachers and some of his favorite drummers.

If I had to talk about the teacher-student relationship between us, I would describe it like the ignition of a spark capable of detonating a bomb, which chain reaction is still happening today. This is evident inside the instructional and musical path that Tancredi has walked and that becomes a reality today with this wonderful Time Trip, that I'm sure, will represent a landmark for the new generations of drummers.

It's been a pleasure to give some advice to such a promising teacher. Like he explains in the Conclusion of this book, the ending point of the Time Trip journey is still far and he will continue to bring us so much more material in the new millennium.

Don't miss this book and enjoy the pleasure of discovering it before it becomes a best seller!

Bruno Farinelli.

Welcome to this discussion on the world of rhythmic illusions. In the chapters that will follow we will explore the theory behind the ideas on the drumset and we will try new application in order to develop a wider personal vocabulary. The principal inspiration that I had when I started teaching my first clinics was given by the brilliant books by Gavin Harrison, like Rhythmic Illusions. The second drummer that really influenced me was Mark Guiliana, with whom I had the pleasure of studying for a period of time. So, I infinitely thank the both of them for their approach to the instrument and for all of the music they have created. I also thank my drummer colleagues from the Berklee College of Music that continue to be an underground avant-guard.
The anecdote that follows tells the story of how the first idea for super-impositions, that we will study in the third chapter, came to me almost by mistake.
I remember the Summer of 2013 while I was in New York studying with Mark. Walking through the streets of Brooklyn I was listening to some music on my iPod, it was a song that I can't remember the name of by a Boston Funk/Soul band called Mad Satta. The song started with a keyboard intro and, probably because in those days I was listening to a lot off 'odd' stuff, my ear felt that the intro was in 11/8. I was astounded, is there really a Funk/Soul band that composes intros so rhythmically complex? Wow. After a few measures the drums came in and I realized that everything was in a simple 4/4. For a moment my drummer self-esteem dropped… but at the same time I asked myself a question: 'Where does that 11/8 came from?'. Also, right after that little meditation my iPod stopped working; I came back to the hotel right away and that day I started the first draft for the first clinic.

A mistake is a manifestation of a thought or an emotion, if you embrace your limitations you can make something out of it.

- Jojo Mayer

Music is a language and the drums were the first telephone. Just think about the first men and how they used to communicate from huge distances with simple phrases played on animals' skins. We have evolved a lot since then, but the need for communication has remained.
The characteristic of music that has always struck me the most is being intrinsically esthetic. For example the sound of two fists banging haphazardly on a piano is a pretty precise message to who is listening. It's totally different when you do it on the keyboard of your laptop and end up writing something like this: 'asdhfgjlfajk'. Like the fact that we don't need to translate a major chord into words, we know exactly what kind of meaning that sound carries with it. Leonard Bernstein, a great conductor and musicologist, defined music as the 'language of metaphors' and he was convinced of the existence of a musical grammar that if codified properly would connect every sound to its corresponding emotion. This concept is explained in the last of the Norton Lectures that he taught at Harvard in 1973. In fact, he speaks about how astonished he was when he realized that the same four notes used by Stravinskij in the scene of the 'Oedipus Rex', where Oedipus finds out who his real parents are and that he tragically killed his father without even knowing. Those were the same four notes that Verdi used in his 'Aida' in the dialogue where Aida confesses to Amneris the pharaoh's daughter, to be in love with her fiancé. These two scenes describe the mix of two principal emotions: power and pity. Oedipus' power and pity towards his dead father, and Aida's pity in front of the powerful Amneris. Same notes, same key. By the way Stravinskij, being a super sophisticated neoclassicist, despised Verdi's work, and his own subconscious brought him to use the 'same words' of the Italian composer.

Even Nietzsche, in his brief book 'On Music and the Words', heavily criticized the need in the period of Melodramma of introducing a libretto for the operas, because he thought that the message was already in the notes and that the audience would have understood it anyway at a subconscious level. Telling you this I'm not trying to criticize the classical culture, songwriters or the entire Pop music scene, they are all obviously optimal stylistic ways of expressing deep messages that are also consumable by virtually everybody, just one random name: The Beatles. But that doesn't mean that you can't represent the same emotions only with the proper use of musical semantic.

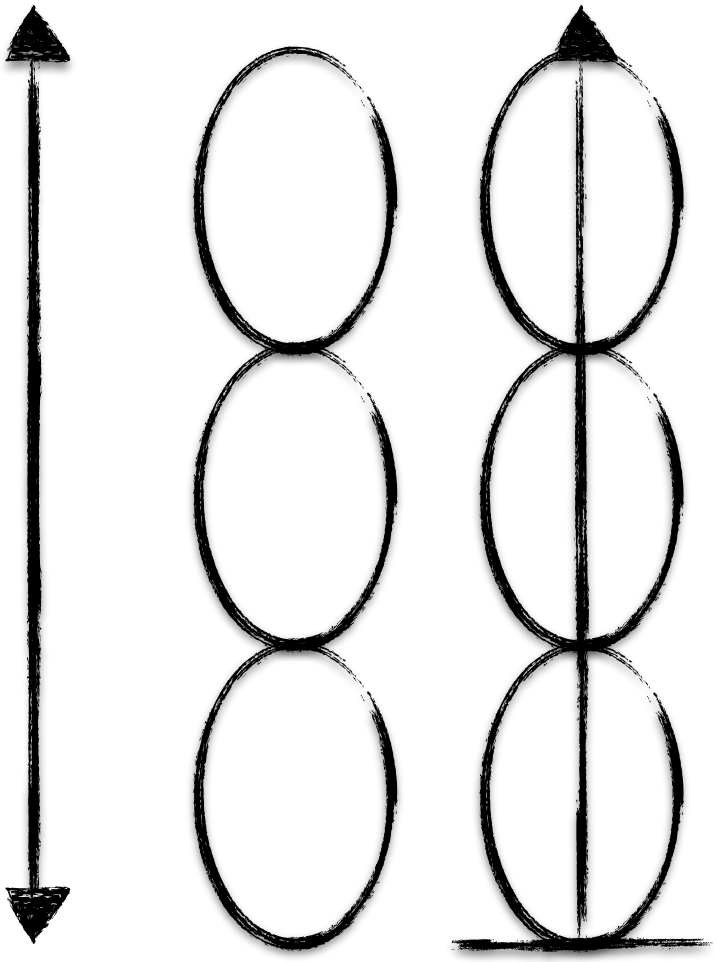
Another factor that has for sure helped my writing is being synesthetic. Synesthesia is a sensorial/perceptive phenomenon that indicates the contamination of the senses. This presents itself when a single sensorial stimulation is interpreted by two or more distinct senses, the most common example is sounds+colors. Some of the symbols at the beginning of the chapters are the representations of how my mind automatically connects rhythmic concepts with geometrical symbols. You can find another example in the 'table of rhythmic personalities' in the fourth chapter. Every phrase and rhythmic concept has its own intrinsic personality and it's fundamental to be able to recognize it.

To conclude, I wrote this method for all the drummers (and musicians in general) who feel the need of wanting to deepen this perspective on music. In order to widen their personal vocabulary both at a compositional and an improvisational level, and to find their own musical personality. I tried to do all of this in the area that I best know about, rhythm. Rhythmic illusions are in fact a great tool for analyzing music from this point of view, their main function is to play with the singular characteristics of a phrase and to shift its perspective underneath a different light. You will notice that the number of the examples per chapter is pretty limited, so once you understand the concepts use your imagination and search for the best applications for your drumming. Take advantage of the empty bars that you will find from the third chapter onwards to transcribe your solutions. I advice right away to choose just one phrase that you can carry with you throughout the book in order to apply all the different concepts on the same original idea, so that you can also better understand their effects.

Music is the most representative of the arts, because the World is made out of patterns and Music describes how those patterns should be arranged representing the ultimate reality of the Cosmos.

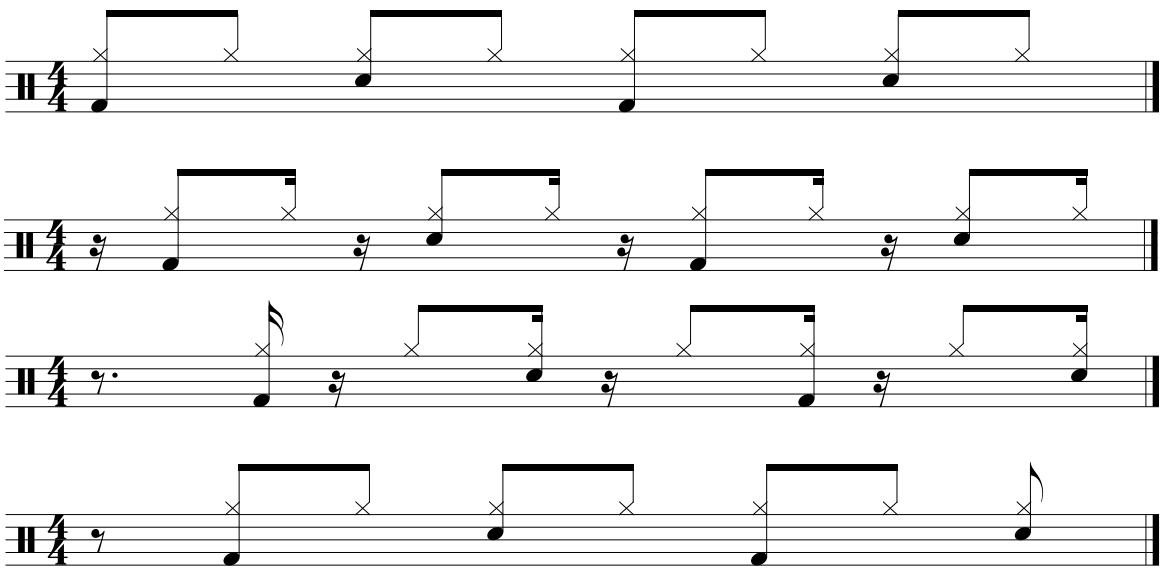
- Jordan Peterson

THE THREE PILLARS



Like the title suggests, this second chapter will be about the three fundamental pillars behind the theory of rhythmic illusions: **displacements**, **polyrhythms** and **rhythmic modulations**.

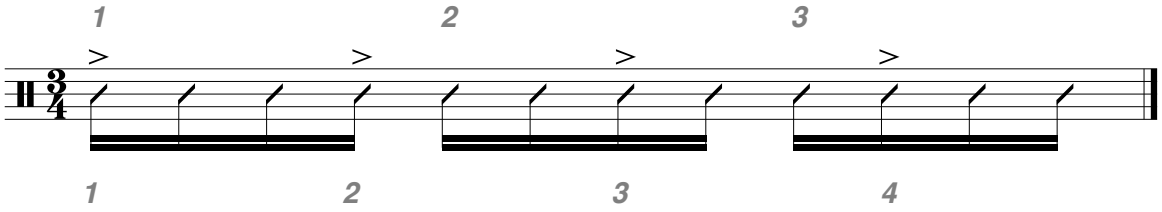
Let's start from the **displacements**. The definition of displacement is: moving an idea through time. We can move it into the future or into the past inside the bar. The approach on which I've been personally focusing is mostly groove oriented and in particular on the perception of the 1.
As you can see in the transcription, the starting point of the first groove has been displaced on every possible partial of the sixteenth notes (upbeat, second and fourth sixteenth). It's important to notice that every partial has its own inherent effect on the music, so deciding to start a groove on everyone of these possibilities will give a different personality to the feeling. The second one for example tends to lay it back, the fourth one pushes it forward. The upbeat works as an opposite to the downbeat and provides a sense of 'unstable stability' that is unique in its genre (one of my favorites by the way). The exercise will consist first of all in practicing with a metronome all of the grooves that you see down here, trying to maintain them solid. I advice to start with a click track in sixteenth notes in order to help you. After you feel comfortable, switch it into quarter notes, so that you can develop a strong internal clock. The second step will be to improvise in shifting the 1 of the groove in real time; the result will be a very syncopated rhythmic design, but fluid at the same time. The best way to apply the displacement would be to play a small phrase determined by the length of the interval from the original 1; if we want to move to the fourth sixteenth we will play a 3/16 phrase starting it from the beginning of the bar. Let's not forget the fact that we are always trying to create some music and not some random odd pattern. As I was saying every partial has its precise effect, so let's try to exploit these rhythmic cadences and to let them work in our advantage. Let's not forget about triplets by the way, or quintuplets, or septuplets, etc. This exercise can be applied to any subdivision, the number of available position for the 1 will obviously change.



People like us, who believe in physics, know that the distinction between past, present and future is only a stubbornly persistent illusion.

- Albert Einstein

A **polyrhythm** is defined as two or more rhythmic designs played a the same time that create a cyclical pattern. Let's take the 4:3 (four over three) as an example and analyze this type of writing because it will unveil for us the necessary informations to understand which type of polyrhythm we are working with.
The first number tells us the subdivision, so 4 = sixteenth notes. It also informs us on how many times the second rhythmic design, the 3 in this case, will be repeated and moved inside the bar before landing back on a downbeat. We could almost say that a polyrhythm is just a series of cyclical displacements destined to go back to their starting point. The four repetitions are in fact the result of starting the phrase from every partial of the subdivision. The second number is referred to the second phrase, it tells us the length (3/16) and how much space an entire repetition of the polyrhythmic pattern will need. This is called 'native time' and in this case is 3/4. Obviously you are free to play the entire pattern on top of every time signature imaginable.



This last transcription is just a scheme to help you better visualize the polyrhythmic theory.
At the end of the page you can see some groove applications where the bass drum is always playing a polyrhythmic design. Hi-hat and snare will embrace the roles of subdivision and of backbeat. In any case, I suggest to explore the possible orchestrations of these phrases all around the drumset. A little extra; two polyrhythms like the 4:3 and the 3:4 are called 'opposite polyrhythms'. It's interesting to loop them one after the other playing them on the same surface, with a similar approach to the scheme. Listen for the modulation that is happening and try to understand the shift in the time roles of the accents and the pulse.