







## BASICS

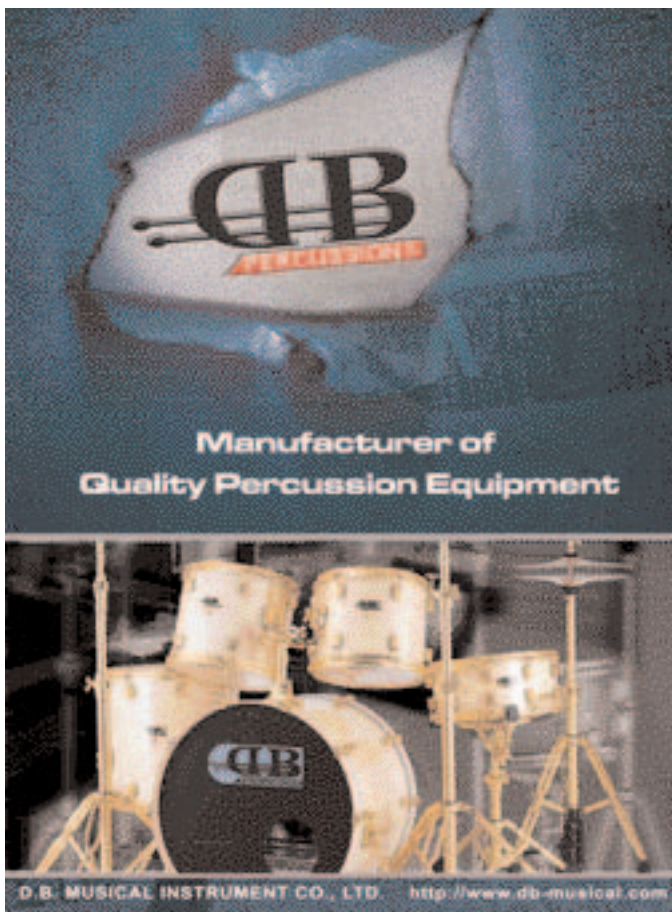
The next example is an eight-note motif that creates polyrhythms when it's applied to the triplet subdivisions in Examples B, D, and F, respectively.

Examples A through F show rhythmic patterns on a staff with their corresponding letter sequences below them. Example A is a simple 8-note motif: R L R L R L F F. Examples B, D, and F show this motif applied to triplet subdivisions, with '3' written above groups of three notes. Example C shows a more complex pattern: R L R L R L F F R L R L R L F F. Example E shows a pattern with some notes marked with an 'x': R L R L R L F F R L R L R L F F R L R L R L F F R L R L R L F F. Example F shows a complex pattern with many notes marked with an 'x': R L R L R L F F R L R L R L F F R L R L R L F F R L R L R L F F R L R L R L F F.

As you work through these ideas, use a metronome to be sure you're totally locked in. Then play the examples without the metronome in order to internalize the feeling of the subdivisions. Do this at a variety of tempos. Record yourself and study the playback objectively, focusing on your time and feel.

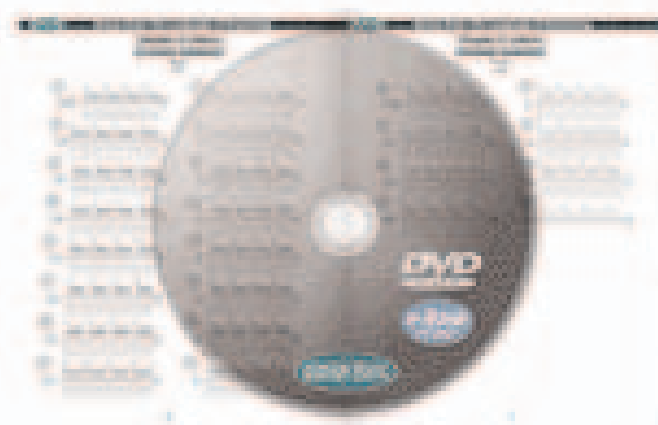
Next time we'll discuss the concept of dynamic control.

**David Stanoch** has worked with a variety of artists including Bonnie Raitt, Jack McDuff, Butch Vig, Richard Davis, and the Minnesota Orchestra. He's also a faculty member at the McNally Smith College Of Music. Material for this article is adapted from David's award-winning book, *Mastering The Tables Of Time, Vol. 1*, published by Rhythmelodic Music. Used with permission. For more information, visit [rhythmelodic.com](http://rhythmelodic.com).



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