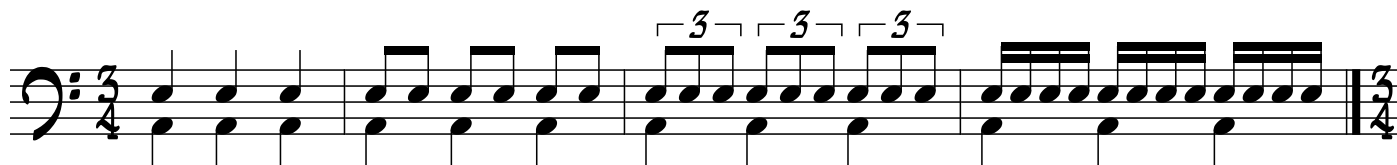


Playing in the Cracks



All drummers at some point learn these basic rhythms and how to count and play them, but there are other speeds in between them that most drummers ignore. They do not appear in most music we play so what is the reason to learn them? The answer has two parts. First, by learning to count and feel smaller slices of time you improve your perception of time and that will make your time keeping more accurate. The second answer is that you increase your rhythmic vocabulary and that gives you more rhythmic options to choose from when soloing or creating fills.

If you enjoy this study, it is the subject matter of my Apple Book "Playing with the Odds", which goes into the subjects of tuplets, polyrhythm and metric modulation deeper than this study allows.

The image displays the musical score for 'The Twelve Apostles' by Franz Schubert, Op. 11, No. 1. The score is in 3/4 time and consists of four systems of music. Each system features a vocal line (soprano, alto, tenor, and bass) and a piano accompaniment. The vocal lines are marked with fingerings and breath marks. The piano accompaniment includes various rhythmic patterns and fingerings. The score is presented in a clean, black and white format.

2

The exercises below layout the math of how the feet keeping time with the metronome relate to the tuplets and shows how to count these rhythms

1 a + a 2 a + a 3 a + a

1 a 2 + 3 a

These two exercises show how to count the relationship of the feet to the metronome for all the other tuplets in this study. Since the metronome is in three the feet will reflect this relationship and play triplet subdivisions to maintain their steady time against the tuplets.

1 a 2

1 2 +

1 + a 2 + a 3 + a 4 + a 5 + a

1 2 a 3 4 + 5

1 + a 2 + a 3 + a 4 + a 5 + a 6 + a 7 + a

1 2 3 + 4 5 a 6 7

1 2 3 + 4 5 a 6 7