Bring It On #2

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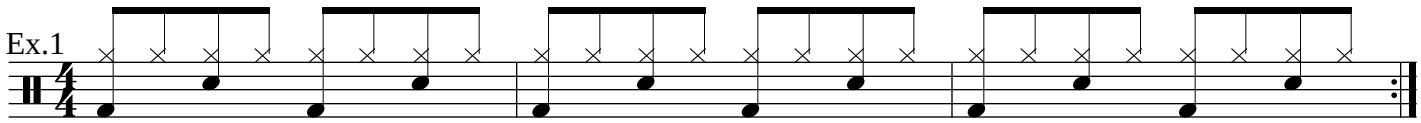
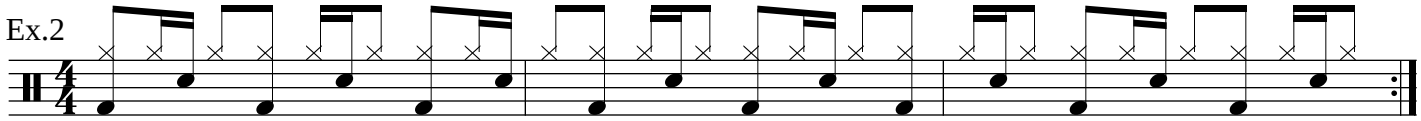
A little bit of 'Superimposed Metric Modulation' fun! Say that five times fast, eh? 'SuperimposedMetricModulation, SupercalifragiModel . . .' (oh, forget it).

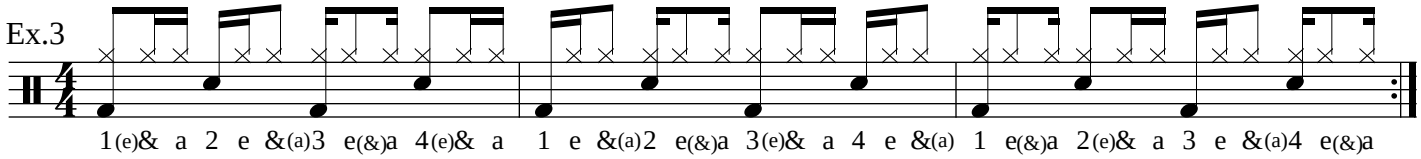
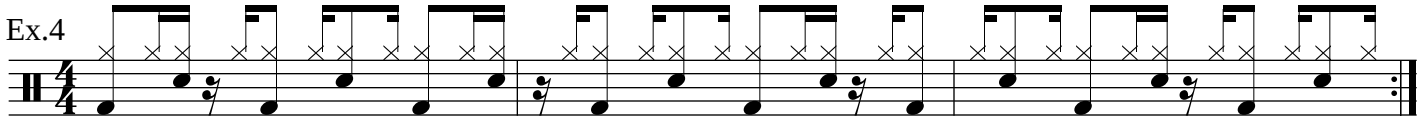
We'll start with a simple, straight-ahead rock beat- nothing fancy.



Now displace the bass drum and snare drum notes. Rather than leaving a full beat (four 16th-notes) between each, let's leave only three 16th-notes between each. When compared to our original rock beat, this displacement pushes the groove forward, seeming to almost get ahead of things a bit. But be sure to maintain a solid tempo- your hi-hat should sound exactly as it did on Exercise 1.



Enough of that! Return to the original bass drum and snare drum pattern (in Exercise 1)- it's the hi-hat's turn to get funky. Play the 1st and 3rd of every three 16th-notes. Confused? Take it slowly and count every 16th note out loud (1e&a,2e&a . . .). With patience and practice, it will come together.



And for the grand finale . . . ! Combine the bass drum and snare drum from Exercise 2 with the hi-hat from Exercise 3 and we get (drum roll, please!) 'Superimposed Metric Modulation!' We are playing in 4/4 time signature, in reality at the exact same tempo as Exercise 1. But we have created the rhythmic illusion that we have sped up and switched from our rock beat into a shuffle feel. We have taken our original 'meter' (the rock feel) and 'modulated' to a new one (the shuffle) while our actual tempo, and the flow of the music, remain unchanged. We have 'superimposed' one over the other! The listener is taken on a joy ride as you create tension with this new time feel and then create a release by eventually settling back into the original feel. It's rocket science for drummers (well, almost)- have fun!