

# PLAY MAKER

## PART 2

In our second installment of this series dealing with the interpretation of rhythmic figures, we turn to one of our most beloved sources, Ted Reed's **Syncopation**. We will be dealing with the use of triplets and sixteenth notes in a substitution format for the eighth, quarter, dotted quarter, and half notes in the etude. Many of us have familiarized ourselves with this type of interpretation in a triplet/swing style; now let's combine this with some duple ideas.

This is the first line of pg 37 in Ted Reed's **Syncopation**:



Now let's see what the line looks like in a triplet feel:



Let's try some substitution:

The melody line will now be in the bass drum, filler triplets will be played between the floor tom and snare drum, hi hat on 2 & 4:



Let's switch gears, use these substitutions for the melody line, filler notes remain on the floor tom and snare drum, hi hat on 2 & 4, or on all 4 beats if you wish.





Once these become comfortable, try combining the triplet and sixteenth ideas:



Experiment with different lengths of beat combinations, as well as different sound sources, in both the hands and feet. This type of rate shifting will strengthen your pulse, balance and coordination. Always use a metronome or drum machine when you practice. Be sure to think of these ideas as phrases, not just beats. Organize your ideas into musical thoughts. This type of phrasing can be heard in the playing of Elvin Jones, Jack DeJohnette, Jeff “Tain” Watts, John Riley and Bill Stewart. This concept is also the backbone of most Afro Cuban music. Check out the master Congueros, Timbaleros, and Drummers that are continuing to revolutionize these concepts. Some of today’s names include: Los Munequitos de Mantanzas, Poncho Sanchez, Giovanni Hidalgo, Roberto Quintero, Richie Flores, Jerry Gonzalez, Michael Spiro, Ramon Banda, Ralph Irizarry, Ignacio Berroa, Steve Berrios, Dafnis Prieto and Horacio Hernandez.

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