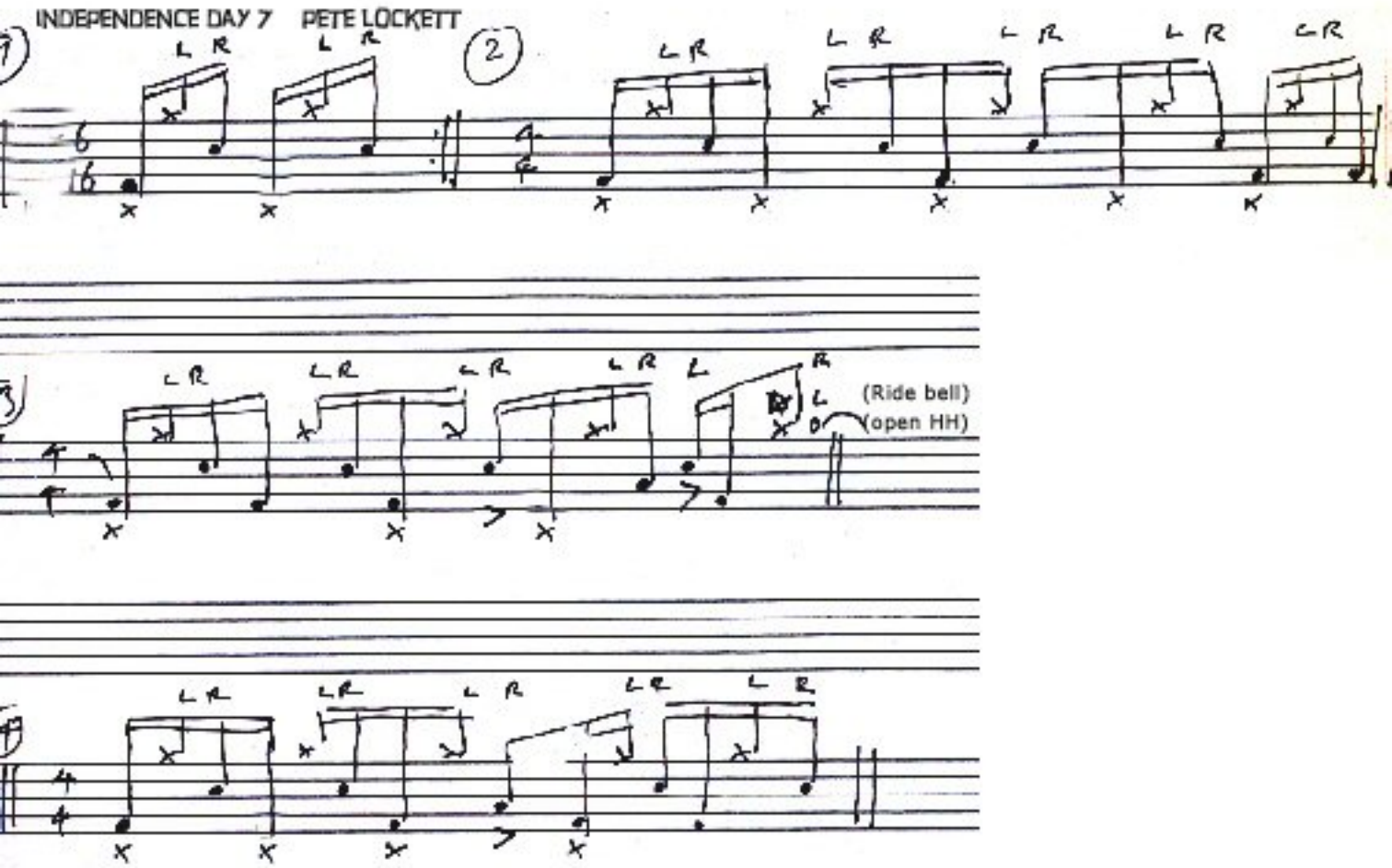
This time we are going to look at an independence technique which is little explored in my opinion. For those of you who know the exactness of Steve Gadds groove on 'fifty ways to leave your lover' you mightenjoy these extrapolations.

Th basis of the groove is derived from the 'tom-tom-bass' triplet idea (L-R-Bass in that order with the left hand on the small tom and the right on the floor tom. Gadd, revolutionary as he was took the same idea and moved the left hand onto the hi hat and the right hand onto the snare, sometimes as a ghost, sometimes as an accent. He then led the pattern with the bass drum, with the hi hat foot added. Then the second group of three would have the bass drum replaced with the hi hat foot. (ex 1)

Here the bones are in 6/16, although the basis of his rhythm was in 4/4 with the 'three feel' superimposed over the semi quavers and a few extra bits. We won't deal with that here, rather the basis of the concept.

Examples 2,3 and 4 see further development of this theme superimposed in a similar fashion over the semi quavers.