

Independence Day Article 14

It's amazing how a simple idea can often lead to immense rhythmic variations. This time we look at separating the accents played on the hi hat from bass drum hits, rather than playing the hi hat accents with the bass drum at the same time.

Example One is based on a straight 16ths pattern with the bass drum occurring one sixteenth after the hi hat accent.

Example two is similar in concept but a little more sparse on the bass drum and with some slightly different placements.

Example three looks at a slightly more complex pattern over four bars, with the snare going off beat in the fourth bar to create a 'displaced' feel. There is also a turn on the hi hat using those infamous 'bounce triplets'.

One

Two

Three