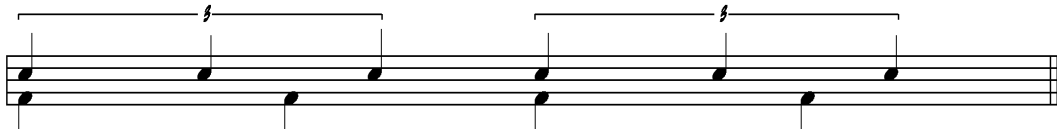


# Metric Modulation 3 over 2

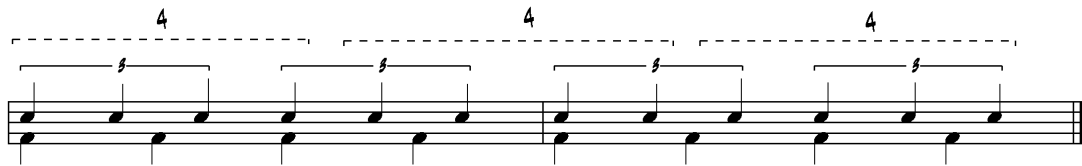
In this lesson we will look the metric modulation of 3 over 2, where we create the illusion of playing a tempo 1.5 times faster than the original, or 3 pulses for every 2.

The sensation is of you having moved to a faster tempo while the band stays on the original. However, it is only an illusion and you must always know where the original tempo is while playing in the seemingly new tempo.

Ok, let's do the math first. Playing quarter note triplets gives us a 3 even beats over 2 pulses or 6 even beats for 4 pulses (one bar of 4/4 time)



What we need to do now is re-divide these 6's into groupings of 4. Since 6 and 4 meet at 12, we increase our exercise to a 2 bar phrase, so we now have 12-quarter notes triplets over 8 pulses (2 bars of 4/4), which we can now re-subdivide into 3 counts of 4.



We can practice this without being at the kit, by clapping our 4 pulse and counting 6 aloud over it. Every two bars change your count from the 6's to groups of 4. Place an accent on the 1 of each group of 4.

## Audio ex. 1

COUNT 1 2 3 4 5 6                      1 2 3 4 1 2 3 4 1 2 3 4

Let's move to the kit. Start by playing 2 bars of jazz time and then 2 bars of quarter note triplets on the cymbal. Keep your bass drum 4 on the floor and the hi-hat on beats 2 +4 throughout. When you play the quarter note triplets count them as 3 groups of 4 rather than 2 groups of 6.

Audio ex. 2

Musical notation for Audio ex. 2. The first two bars are in jazz time (4/4) with quarter note triplets on the cymbal. The next two bars are in a modulated tempo (2/4) with quarter note triplets. A 'COUNT' line above the notation shows the sequence: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

To reinforce the duple meter play a snare drum on beats 2 and 4 in the modulated tempo.

Audio ex. 3

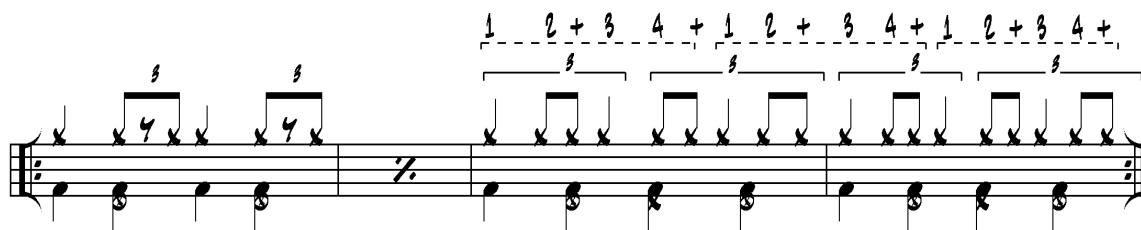
Musical notation for Audio ex. 3. The first two bars are in jazz time (4/4) with quarter note triplets on the cymbal. The next two bars are in a modulated tempo (2/4) with quarter note triplets. A 'COUNT' line above the notation shows the sequence: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Now the tricky part! Let's place the jazz ride cymbal pattern in the modulation. To do this we have to play a pick-up stroke on the beats 2, 4 of the modulation.

Musical notation for the tricky part of the exercise. It shows a drum kit pattern with a jazz ride cymbal pattern in the modulation. The notation includes a 'COUNT' line above the staff showing the sequence: 1 2 + 3 4 +, 1 2 + 3 4 +, 1 2 + 3 4 +, 1 2 + 3 4 +.

To practice, play the jazz cymbal beat for 2 bars at the original tempo and then move to the modulated tempo. Try to keep the same inflections and accents in your cymbal beat as you modulate. The bass drum stays on the original quarters, and the hi-hat on 2+4. It should sound like you are placing 3 bars over the original 2.

**Audio ex. 4**



Try to develop the ability to move freely between the original tempo and the modulated one, while hearing both simultaneously. In this next audio example I move between the original tempo and the modulated one in 4 bar phrases. I move the bass drum/snare/hi-hat when I modulate.

The formula is: 4 bars of the original tempo = 6 bars of the modulated.

One of the most common difficulties is hearing the original tempo when you are in the new one. If this happens dot your quarter note when playing the modulated tempo and you will have the tempo of the original.

**Audio ex. 5**

Here is an example of the modulation being used in a group setting. It's over 2 choruses of a bass/guitar track playing "rhythm changes". I modulate every 4 bars, which of course is not very natural, but gives a good demonstration of how it can be used.

**Audio ex. 6**

Finally, a clip from the Tommy Halferty trio. Here we use this modulation on the standard "Come rain or come shine". The clip begins with a couple of 8 bar breaks, which are at the original tempo. Myself, and Ronan (bass) then modulate while Tommy plays the melody at the original tempo, we join him on the B sections, and then return to the modulation on the outro.

**Audio ex. 7**