

R.T.S. IN DEPTH

Relayed Time Shifting explained and broken down

Rhythm is amazing! It permeates our very existence. The universe itself is structured in rhythmic beauty. Our daily lives are dependent on it. We live through rhythm. Art lives through it as well. It is present in every art form. And also in things you might not have thought of. Like sports, language, construction, etc. When you begin to see rhythm everywhere, it's as if the grandeur of it changes your very soul. As we condense it's power into what we perceive as music, one of the tasks of the musician is to understand how we can channel it and enhance our expression through it.

As drummers, we are particularly endowed with building melody, harmony, constructing shapes, language and colours, from a rhythmic perspective, especially in

African descent music. I have found that the concepts we have been discussing in the last few issues have enabled drummers throughout the world to absorb the necessary language quickly and in a highly organised fashion. To enhance our understanding of all these concepts, I created the following graphs. They will help you further understand how rhythm functions in many Latin styles. This following formula helps us with the concept of RTS (Relayed Time Shifting). The more you understand this, the easier it will be to obtain the wonderful feel and vocabulary of these genres.

I like to use the analogy of 'time travel' to explain and enhance our creativity and fun! You will notice on the top and bottom of the circle we have our time signatures - 'Cut time' and 6/8. These are

the two worlds in which we 'time travel'. Flowing in and out of each feel.

In the middle we have our musical/mathematical formula for pulse. Half note = dotted quarter note. This simply indicates that the pulse will remain the same through the exercise.

On the sides of the circle we have arrows indicating the direction and flow of vocabulary. (In other words, how to think through the feels).

And, on the outside of the circle, we have our time traveling vehicles - the 'patterns of each style'. OK... Still with me here? Don't worry; it gets easier from here on!

Now, since mixing the worlds of 2 and 6 is your ultimate goal, here is a more linear way to look at this and have a blast with a very cool pattern!

Fig 1. Relayed Time Shifting

Breakdown of terms

Relayed: To pass or send along by relay (ie. relay a message)

Time: As in time signatures

Shifting: A change, transference, or displacement

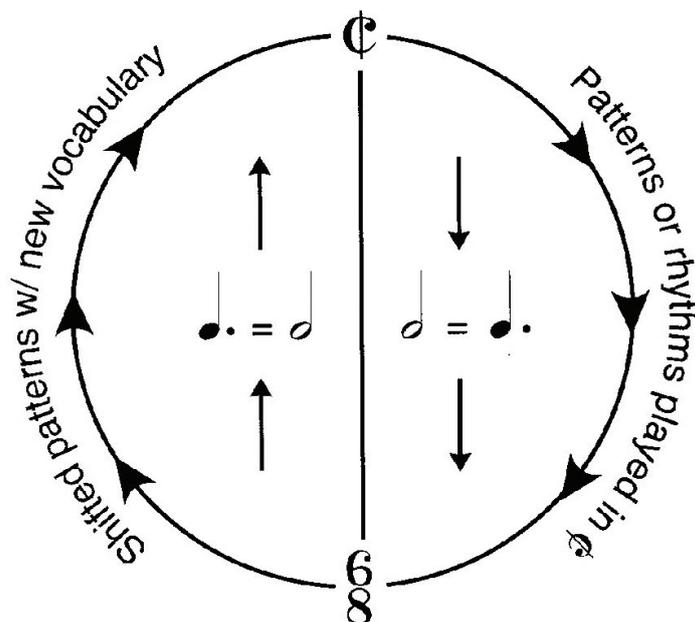
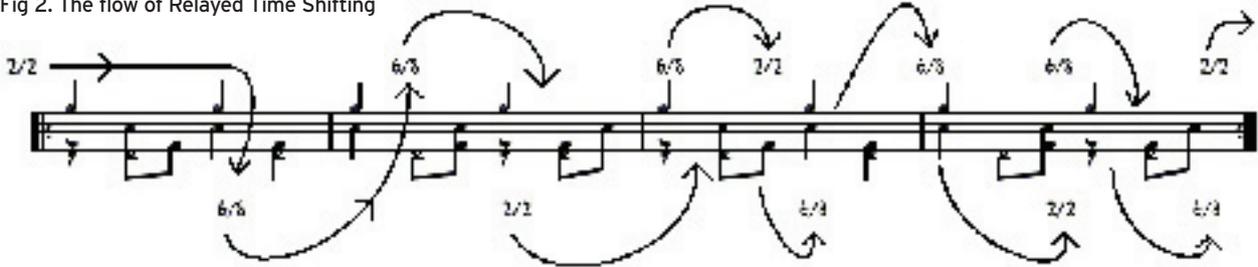




Fig 2. The flow of Relayed Time Shifting



Now you can see how this thought process works through a pattern. The time signatures are arranged in a random way and merely suggest a flow of thought. The lines and arrows give you the direction or flow of vocabulary. This will finally be how your phrasing will sound. You will no longer be the 'square western' thinker of the past. You will be able to flow with rhythm and enjoy the vast beauty and expression of this music. You will be able to play in both feels

simultaneously and channel vocabulary so that your music can breath. Sounds like fun? It certainly is!

Our next step is to hear the phrases we have studied before, inside contemporary patterns. To do this we will first need to play with patterns that are transferred into 6/8.

Lets begin with a simple Afro Cuban based pattern. Our bass drum is on 3 and 5, hi-hats on 2 and 5. Our hands will play eighth notes. Think of these as a guideline for all the limbs

and accent the phrases we studied using hand-to-hand sticking.

Again if you have any questions feel free to stop by my 'myspace' site and watch the RTS video in the video section. If you persevere through this new stage in your playing, the rewards are very, very satisfying. **L**

Toca con sabor!

Phil M.

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EXERCISES

Single accent - one-measure phrases

1 R L R L R L

2 R L R L R L

3 R L R L R L

4 R L R L R L

Single accent - two-measure phrases

5 R L R L R L

6 R L R L R L

7 R L R L R L R L R L R L

8 R L R L R L R L R L R L

9 R L R L R L R L R L R L

10 R L R L R L R L R L R L

Double accent - two-measure phrases

11 R L R L R L R L R L R L

12 R L R L R L R L R L R L

13 R L R L R L R L R L R L