

DUUPLE VS TRIUPLE

by Tarek Yamani

Volume I

A melodic approach to mastering polyrhythms
in jazz and other groove-based music in 56 steps.

Play-along audio tracks available for download at
www.tarekyamani.com/dupletriple

To my friend and insightful musician Khaled Yassine, whose thoughts on music have always been the most valuable.

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Duple vs Triple: A melodic approach to mastering polyrhythms in jazz and other groove-based music

Why this book?

Internalizing 2 against 3 is every musician's wish.

As much as there are books extensively covering scale permutations, there are none that clearly illustrate all the possibilities that occur within the subdivisions of 2 and 3, in all their downbeats and upbeats, while also taking melodic motion into consideration.

Training melodic motion awareness in rhythmic exercises is underrated while it is highly essential for any musician, especially the improvising jazz musician since being able to hear complex 2's and 3's patterns with changing pitches is integral to utmost freedom in phrasing.

In this book, you will find 56 exercises in both, scalar and rhythmic notation, that will take you from the simple pattern of - half note triplet against whole notes - into the complex -syncopated 16th note triplets against syncopated 16th notes, hoping that along the way, this will help you achieve effortless sensitivity to swing and groove.

Audio tracks demonstrating all exercises are available for download from the author's website: www.tarekyamani.com/dupletriple

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Preface

We spend countless hours on scales, harmony and technique that we sometimes forget that rhythm came first. Rhythm still comes first.

A melodic line with the most amazing harmonic concepts but with a clumsy timing will sound bad. A simple melodic line - even if full of “wrong notes” - but with the grooviest time, will sound great and might even become historic. Rhythm has the power and in order to have access to that power we need to give it way more focus than we think we should. Harmony needs time but time needs more time.

My approach to practicing rhythm is very similar to the most widely practiced scale approach. When it comes to scales, you have the major, the minor, the diminished and the augmented and then you have the seven notes of the scale (eight for the diminished and 6 for the augmented) and you spend your life going over combinations of those. The more combinations you practice the better understanding you will have of them and the more you become able to grow out of the scale box and develop infinite personal and unique patterns.

If we want to approach rhythmic practice in the same way, we'll need to figure out the main parameters that come into play and practice all their combinations. Music is mostly governed by the 2 and the 3 (from which we can make all numbers) and any groove is a combination of downbeats and upbeats so in order to internalize as many occurrences as possible, we need to practice all combinations of 2 against 3 in both, downbeats and upbeats.

This should obviously make the most sense since all groove-based music is about the relationship between downbeat and syncopation and the relationship between duple and triple. Look into any jazz, blues, samba, afro-Cuban, disco, rock, hip-hop, Reggae or R&B (to name a tiny few) and you shall not miss it.

What you will find in this book is 56 combinations that I think are the most important for acquiring strong rhythmic awareness for any musician of any genre, especially the jazz musician, since internalizing those relationships is essential to utmost freedom in phrasing and improvisation.

I divided those 56 combinations into:

- Downbeat Triple against Downbeat Duple (16 different note values)
- Syncopated Triple against Downbeat Duple (12 different note values)
- Downbeat Triple against Syncopated Duple (16 different note values) *for the advanced*
- Syncopated Triple against Syncopated Duple (12 different note values) *for the most advanced/crazy*

I have written out all combinations using a simple C minor pentatonic scale to facilitate the decoding process while also making a separate chapter with the same combinations but written without specific pitches so you only focus on the percussive side of the exercise away from the instrument. This is highly recommended and both are equally important. Switch hands for each exercise for optimum results. Not enough work for your cerebellum? Go through all 12 keys and try different scales and patterns.

I have also included audio tracks available for download at my website to help you “hear” the patterns. There are 32 tracks; 16 using only percussion and 16 using the scale. Track 1 for example is called “T(1,2,3,4) against D1” which means you’ll hear T1-D1 followed by T2-D1, then T3-D1 and finally T4-D1.

Scale tracks demonstrate using the C minor pentatonic scale at 45bpm with a click. Percussive tracks are at 55bpm.

All tracks are stereo separated so you could practice against any line you want.

Even though the melodic tracks are exact duplications of the percussion tracks, they sound so different from one another hence the need to have them both available for practice.

Lastly: The good news is that getting through any of those combinations will benefit your time not only so greatly but you should be able to feel you’re advancing at a very fast pace (if you’re regular, of course) as this is truly a shortcut.

The other good news is that this is only the beginning; a gateway, that is, to a sea of possibilities of using all those combinations in order to incorporate them in your playing and to make them sound your own.

TAREK YAMANI
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Legend

D = duple (2-based)	D1 = whole note	T1 = half note triplet
SD = syncopated duple	D2 = half note	T2 = quarter note triplet
T = triplet (3-based)	D3 = quarter note	T3 = eighth note triplet
ST = syncopated triplet	D4 = eighth note	T4 = sixteenth note triplet

Combinations to be practiced:

T1 against D1	T1 against D2	T1 against D3	T1 against D4
T2 against D1	T2 against D2	T2 against D3	T2 against D4
T3 against D1	T3 against D2	T3 against D3	T3 against D4
T4 against D1	T4 against D2	T4 against D3	T4 against D4
ST1 against D1	ST1 against D2	ST1 against D3	ST1 against D4
ST2 against D1	ST2 against D2	ST2 against D3	ST2 against D4
ST3 against D1	ST3 against D2	ST3 against D3	ST3 against D4
T1 against SD1	T1 against SD2	T1 against SD3	T1 against SD4
T2 against SD1	T2 against SD2	T2 against SD3	T2 against SD4
T3 against SD1	T3 against SD2	T3 against SD3	T3 against SD4
T4 against SD1	T4 against SD2	T4 against SD3	T4 against SD4
ST1 against SD1	ST1 against SD2	ST1 against SD3	ST1 against SD4
ST2 against SD1	ST2 against SD2	ST2 against SD3	ST2 against SD4
ST3 against SD1	ST3 against SD2	ST3 against SD3	ST3 against SD4

Note about Play-Along Tracks

All audio tracks are recorded with stereo separation so you could eliminate either the duple pattern or the triple pattern for best practice results.

Upper staff is on the Right channel, lower staff is on the Left channel.

Tips:

Pianists practice also by switching hands.

Non-pianists, use voice or foot as accompaniment, switch roles as well.

Go through different keys, scales and patterns.

Practice in different tempos by speeding up the tracks using audio software.

Duple vs. Triple

56 etudes for C minor pentatonic

Track 01

T1

D1

5

T2

D1

9

T3

D1

13

T4

D1

Track 06

77

ST1

D2

81

ST2

D2

85

ST3

D2

Track 07

89

ST1

D3

37

T2

D3

41

T3

D3

45

T4

D3

Track 04

49

T1

D4

53

T2

D4