



$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} & \text{>} & \text{>} & \text{>} & \text{>} \\ \text{L} & \text{R} & \text{R} & \text{L} & \text{L} & \text{R} & \text{R} & \text{L} \\ \text{R} & \text{L} & \text{L} & \text{R} & \text{R} & \text{L} & \text{L} & \text{R} \end{matrix}$

2 

Original Pattern

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{R} & \text{L} & \text{L} & \text{R} \\ \text{R} & \text{L} & \text{L} & \text{R} \end{matrix}$

2A 


Voice Displacement

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{R} & \text{L} & \text{L} & \text{R} \\ \text{R} & \text{L} & \text{L} & \text{R} \end{matrix}$

2B 

Disp. & Subs.

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{R} & \text{R} & \text{L} & \text{R} \\ \text{R} & \text{L} & \text{R} & \text{L} \end{matrix}$

2C 


Disp. & Subs.

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{R} & \text{L} & \text{L} & \text{R} \\ \text{R} & \text{L} & \text{L} & \text{R} \end{matrix}$

2D 

Disp. & Subs.

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{L} & \text{R} & \text{L} & \text{L} \\ \text{R} & \text{L} & \text{R} & \text{R} \end{matrix}$

2E 

Disp. & Subs.

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{L} & \text{L} & \text{R} & \text{R} \\ \text{L} & \text{L} & \text{R} & \text{R} \end{matrix}$

2F 

Disp. & Subs.

$\begin{matrix} \text{>} & \text{>} & \text{>} & \text{>} \\ \text{L} & \text{L} & \text{R} & \text{R} \\ \text{L} & \text{L} & \text{R} & \text{R} \end{matrix}$

2G 

Disp. & Subs.

After you become comfortable with these exercises and the concept of how to make the different variations, go back to the contemporary rudiments and start moving them around the set using the techniques of voice displacement and voice substitution. The possibilities are virtually endless.

**[Click here to download the mp3 audio file of this exercise.](#)**