When I put triplets for more than one measure I usually write badly but I don't know how to do with Finale music,

Berg transforms a measure of 4/4 into triplets of 2/4 each and on each of the three notes of the tertiary he plays 4 straight eighth notes.

Bob Berg 12 notes of 1/8 on a measure of 4/4:. Play not as 4 triplets but as a measure of 3/4 with 4 notes for each of the three temples.

This type of rhythmic phrasing used by Bob Berg (and very common in modern jazz, introduced in particular by Wayne Shorter and John Coltrane) is called polyrrhythmia or metric grouping (in English *metric grouping* or *cross-rhythm*).

Specifically, you're describing a **3v4 grouping**

made with eighth notes (1/8 notes).

Here's how it works and how to view it:

The mathematical structure

- A 4/4 size contains 8 **(1/8)** eighth notes.
- To play 12 quavers, the phrase must extend beyond the single bar of 4/4: it will take up exactly **1 and a half bars of 4/4** (i.e. 12 eighth notes in total).
- From the point of view of perception, the accent shifts the ear to a 3/4 time, where each 3/4 beat is divided into a **quatrain of eighth notes** (4 notes per beat).

How to count and accent it

Instead of pairing the eighth notes two by two (1-e, 2-e, 3-e, 4-e), you have to group and accent them **every 4 eighth notes**, ignoring the metronome beat in 4/4.

The accent falls on the first note of each group of 4 (indicated in **bold**):

- **Size 1 (4/4):**
    - Beats 1 and 2: [**1** - 2 - 3 - 4] -> *First quarter of the "virtual 3/4"*
    - Beats 3 and 4: [**5** - 6 - 7 - 8] -> *Second quarter of the "virtual 3/4"*
- **Size 2 (First two quarters of 4/4):**
    - Beats 1 and 2: [**9** - 10 - 11 - 12] -> *Third quarter of the "virtual 3/4"*

The contrast with triplets

- **4 Eighth note triplets (in 4/4):** Divide each individual beat of the 4/4 into 3 parts. By stressing every 3 notes, the phrase "spins" at the same speed as the metronome. (Grouping: 3+3+3+3).
- **Bob Berg phrasing:** Keeps the fixed (straight) eighth notes but shifts the accents every 4 notes above a perceived flow in 3 macro beats. (Grouping: 4+4+4).

This creates a strong rhythmic tension because the listener perceives a 3/4 time (or three large slowed beats) that floats above the actual 4/4 accompaniment of the rhythm section.