





Sit down and tap the "123 123" of a typical jig or pipe march. Now, on your instrument, or with handclaps, or the voice, and using 8th notes of the same duration, play "12 12 12". You'll hear/feel the cross-rhythm between the 6/8 implied by the tapping and the 3/4 implied by the handclaps/voice/etc.

If you're playing an Irish or Scots tune solo, and you, for a moment, accent the notes of the melody line in such a way as to bring out such a cross-rhythm, you're at least "implying" (I'd say "playing") a polyrhythm to the underlying pulse. Drummers and dancers do it all the time.

I wouldn't say that "polyrhythmic implications in Scots or Irish music must come from Africa", but somebody doubted that there were p-rhythms in those repertoires at all. I'd say, maybe not as the tunes are printed on the page (and who cares about that?) but I'd suggest that p-rhythms are definitely implied by lots of players in performance. Playing against the rhythms is one of the ways that melodists make the tunes "lift."