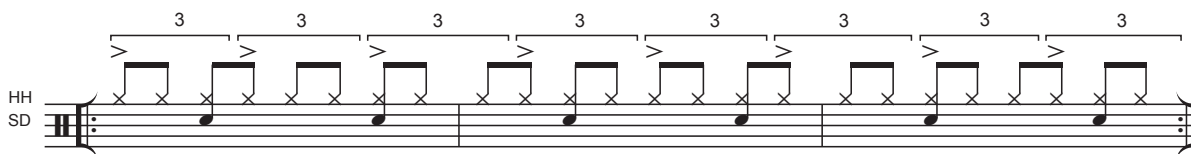


Primary Ostinato

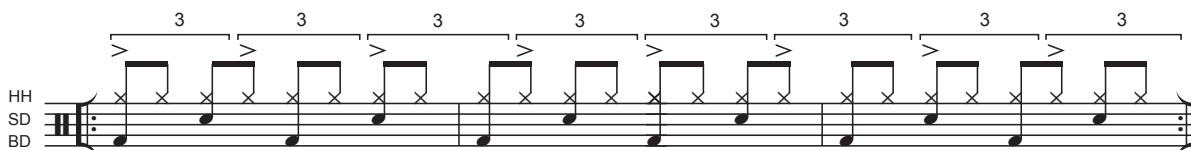
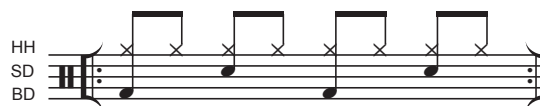
The following pattern you see is the primary hand ostinato which will remain constant through the various grooves & exercises in this section. As your starting point, practice just this hand pattern together to develop independence involved in keeping the accents in groupings of “3” consistent over the top of the snare drum which remains on 2 & 4 throughout.

Practice Note: To obtain the most successful sound & feel of this ostinato, make sure that you are incorporating a repetitive 3-stroke Moeller accent technique in your time hand while you retain a consistent backbeat technique in the snare hand. Make an effort to ensure that the shifting accents do not affect or change the motion in either hand.



Incorporating the Bass Drum

The final goal is to now complete your phrases & grooves by adding countless bass drum rhythms to the ostinato. A great place to begin is to utilize any beginner drum set book with easy single-measure grooves. Since the full ostinato pattern with the groupings of “3” over the top is 3 measures long, you will need to play the single-measure grooves for 3 measures. Then, add an accent every 3 notes over the top of your HH pattern for everything to line up properly. Here is a starting point, using a “standard groove:”

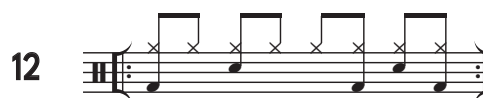
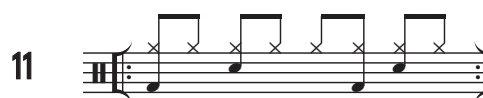
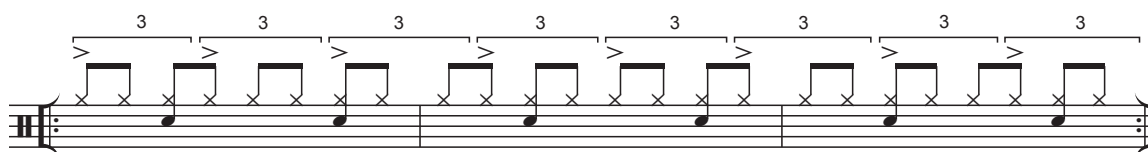


Exercise 1: Basic Beats

8th note rate grooves with groupings of 3 (3/8)

Below, you will find the transcription of the current ostinato once again. The rest of the page contains variations of simple grooves for bass drum variations. There are 3 ways you can go about working on these exercise pages for independence & variation development:

- 1) On a separate piece of paper, write out the ostinato 12 times. Extract the bass drum notes from the 12 single-measure grooves below and insert them into the ostinato phrases you've transcribed.
- 2) Play the single-measure phrases 3 times each and insert the accents (by ear) over the top of the grooves you are playing.
- 3) If you have a physical copy of the book, simply pencil in a bass drum pattern from a single-measure phrase into the ostinato. Once comfortable, erase and then move to transcribing the next patterns down the page one-by-one.



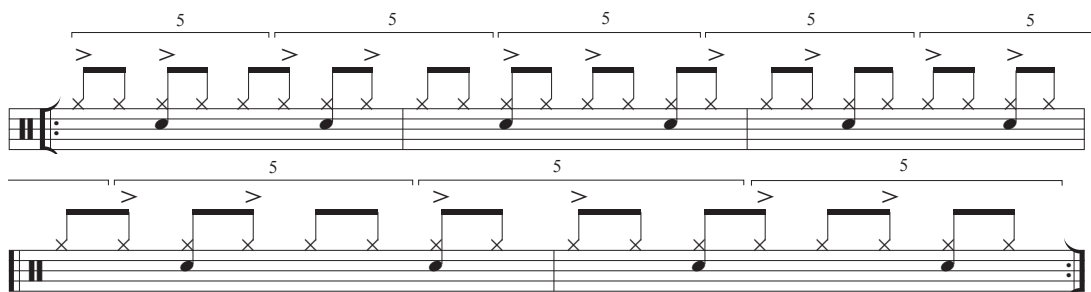
Incorporating a Syncopated Bass Drum Moving Melody

Part 1: Quarter Notes and 8th Notes

As in the previous section, the next step in varying your bass drum would be to combine an individual syncopated ongoing melody with the current ostinato. The melody you will see in the next section is written as if it were a snare melody, but you have the option of applying it to any limb that is applied to the kit. For the current exercises, we will still be applying it to or playing it on the bass drum. The most appropriate book to use in this current rhythmic category is *Syncopation for the Modern Drummer* by Ted Reed. The full melody is an example of a page you will find in that book.

Below, find the first 5 measures of the syncopated exercise (found on the next page) and how it is then applied to the bass drum under the current ostinato with groupings of "5." Notice how you're only seeing the first 5 measures of the full melody exercise. Keep in mind that, as in the past few pages, ostinatos containing groupings of "5" will create 5 bar phrases total in order to come back to your starting point again. Here is an illustration of the combination process, putting the hand pattern and the bass drum melody together.

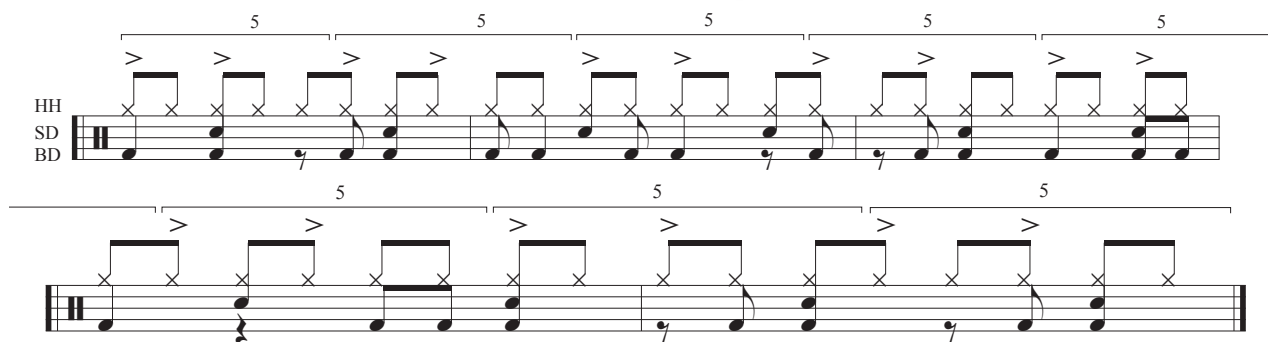
Primary Ostinato



Bass Drum Melody (first 5 measures)



Combination (full phrase)

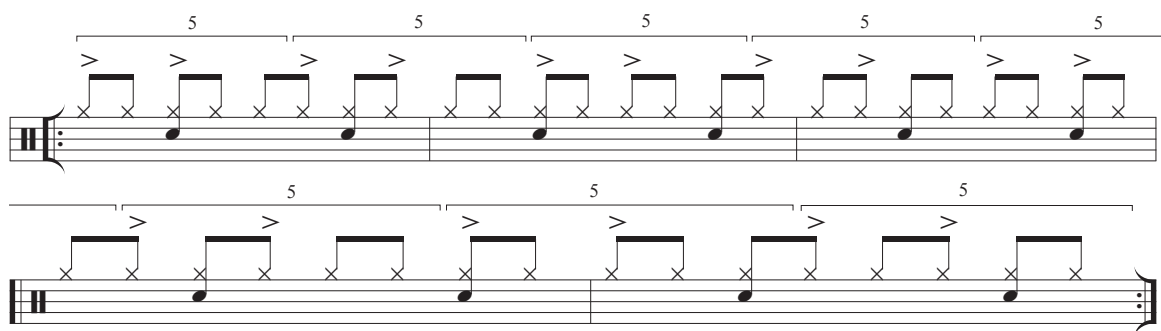


Exercise 5: Syncopated Moving Melody with Quarters and 8ths

8th note rate grooves with groupings of 5 (5/8)

Below, you will find the transcription of the current ostinato once again. The rest of the page contains the entire rhythmic melody that will be applied to the bass drum. There are 3 ways you can go about working on these exercise pages for independence & variation development:

- 1) On a separate piece of paper, write out the ostinato several times. Insert the bass drum notes from the melody below into the ostinato phrases you've transcribed.
- 2) Play down the whole exercise/melody and insert the accents (by ear) over the top of the exercise you are playing.
- 3) If you have a physical copy of the book, simply pencil in 8th notes over the top of the melody and then write in 2+3 groupings over the ongoing 8th notes.



Melody

**Asterisks designate the measures where the accented groupings & phrases of "5" will reset on beat 1 again*

Section 4: Groove Displacement

Though the ostinatos have presented their own challenges with displacement or movement of “time,” notice that the previous exercises throughout the chapter have been only inclusive of a standard groove or backbeat on 2 & 4 from the snare drum. To round out the material in this chapter, a challenging set of exercises centers around using the current ostinatos but now “assigning” the snare drum and bass drum to specific beats in order to cover the topic of **displacement**.

Before attempting to jump into the polymetric combinations of rhythms, below is the explanation of a practical displacement method in a standard 4/4 meter with no cross rhythms.

Note: The primary suggested exercises throughout this next section use only the current syncopated moving melody of quarter note, 8th note and 16th notes that has appeared on previous pages.

First 4 Measures of Melody



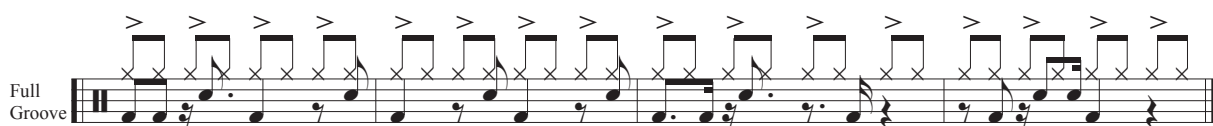
“Boxed-Off” Melody

In order to start assigning the bass drum & snare drum to proper beats, a good first step is to “box off” the melody so you can clearly see where beats 1, 2, 3 & 4 are located.



Development of Full Displaced Groove

Finally, play the bass drum & snare drum in their proper places by sticking with standard groove rules: Anything falling inside the boxes of 1 & 3 will be played on the bass drum; anything falling inside the boxes of 2 & 4 will be played on the snare drum. Shown below is the completed groove with the addition of standard HH 8th notes along with the bass drum & snare drum on their respective staff lines.



Incorporating the Ostinatos With the Displacement Method

Once you are comfortable with the process of assigning & displacing the melody onto the proper surfaces, the next step would be to apply the polymetric ostinatos to the exercises. Below, you will find a brief example each of the previous ostinatos combined with the process of displacement.

First 3 Measures of Melody



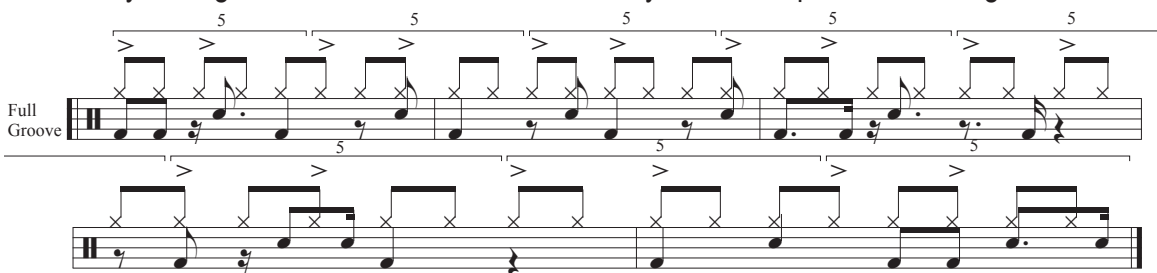
Ostinato With Groupings of 3 (or 3/8)



First 5 Measures of Melody



Ostinato With Groupings of 5 (or 5/8)



First 7 Measures of Melody



Ostinato With Groupings of 7 (or 7/8)



Here is the example of the melody displacement method combined with the ostinato with groupings of "5."
NOTE: You're only seeing the first 5 measures of the melody due to the phrase resetting after 5 measures.

Here is the example of the melody displacement method combined with the ostinato with groupings of "7."
NOTE: You're only seeing the first 7 measures of the melody due to the phrase resetting after 7 measures.

Incorporating a Syncopated Bass Drum Moving Melody

Part 2: Quarter Notes, 8th Notes and 16th Notes

Furthering your independence in varying your bass drum, the next step would be to incorporate variations of 16th notes within the ongoing melody and then combining that with the current ostinato. The melody you will see in the next section is written as if it were a snare melody, but you have the option of applying it to any limb that is applied to the kit. As with the previous exercises, we will be applying it to or playing it on the bass drum. The most appropriate book to use in this current rhythmic category is *The New Breed* by Gary Chester. The full melody in this section is an example of a page you will find in that book.

Below, find the first 7 measures of the exercise (found on the next page) and how it is then applied to the bass drum under the current ostinato with groupings of “7.” Notice how you’re only seeing the first 7 measures of the full melody exercise. Keep in mind that, as in the past few pages, ostinatos containing groupings of “7” will create 7 bar phrases total in order to come back to your starting point again. Here is an illustration of the combination process, putting the hand pattern and the bass drum melody together.

Primary Ostinato

Bass Drum Melody (first 7 measures)

Combination (full phrase)

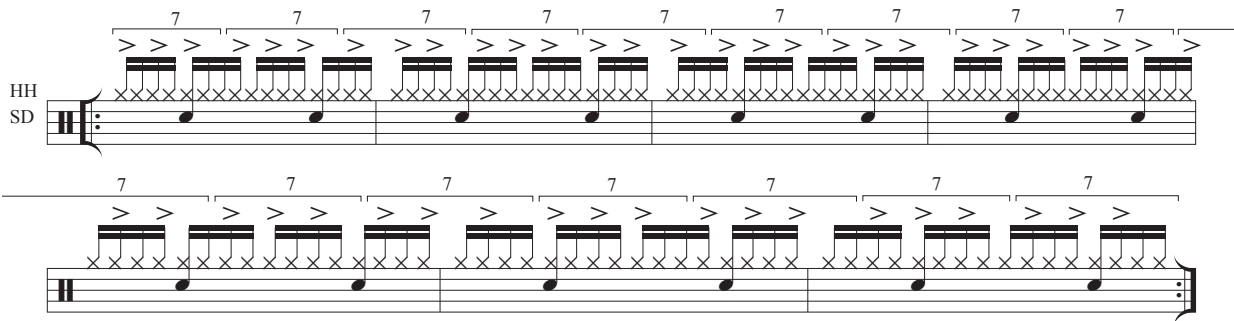


Exercise 21 : Syncopated Moving Melody with Quarter Notes, 8th Notes and 16th Notes

16th note rate grooves with groupings of 7 (7/16)

Below, you will find the transcription of the current ostinato once again. The rest of the page contains the entire rhythmic melody that will be applied to the bass drum. There are 3 ways you can go about working on these exercise pages for independence & variation development:

- 1) On a separate piece of paper, write out the ostinato several times. Insert the bass drum notes from the melody below into the ostinato phrases you've transcribed.
- 2) Play down the whole exercise/melody and insert the accents (by ear) over the top of the exercise you are playing.
- 3) If you have a physical copy of the book, simply pencil in 16th notes over the top of the melody and then write in 2+2+3 groupings over the ongoing 16th notes.



*Asterisks designate the measures where the accented groupings & phrases of "7" will reset on beat 1 again

Incorporating a Syncopated Bass Drum Moving Melody

Quarter Note, 8th Note and Triplet Partial

The next step in varying your bass drum would be to combine an individual syncopated ongoing melody with the current 8th note triplet ostinato. The melody you will see in the next section is written as if were a snare melody, but you have the option of applying it to any limb that is applied to the kit. For the current exercises, we will be applying it to or playing it on the bass drum. The most appropriate book to use in this current rhythmic category is *Syncopation for the Modern Drummer* by Ted Reed. The full melody is an example of a page you will find in that book.

Below, find the example of the first 5 measures of the syncopated exercise (found on the next page) and how it is then applied to the bass drum under the current ostinato with groupings of “5” (2+3 grouping). Take note that the melody comprises of various partials of 8th note triplet groupings: quarter notes (falling on beat 1 of every triplet grouping), a middle triplet note, and then notes that fall on the “+” of each measure (which occur on the last note of every triplet grouping). Here is an illustration of the combination process, putting the hand pattern and the bass drum melody together. ***NOTE:** Keep in mind this is a similar syncopated melody used in previous pages, but it now incorporates notes that fall on the middle note of a triplet grouping.

Primary Ostinato

The Primary Ostinato consists of two staves. The top staff is for the Hand Drum (HH) and shows a continuous pattern of eighth-note triplets, each marked with a '3' and an accent. The bottom staff is for the Snare Drum (SD) and shows a continuous pattern of quarter-note triplets, each marked with a '5' and an accent.

Bass Drum Melody (first 5 measures)

The Bass Drum Melody (first 5 measures) consists of two staves. The top staff is for the Snare Drum (SD) and shows a syncopated melody of eighth notes and quarter notes. The bottom staff is for the Bass Drum (BD) and shows a syncopated melody of eighth notes and quarter notes, with some notes marked with a '3' for triplet groupings.

Combination (full phrase)

The Combination (full phrase) consists of two staves. The top staff is for the Hand Drum (HH) and shows a continuous pattern of eighth-note triplets, each marked with a '3' and an accent. The bottom staff is for the Snare Drum (SD) and shows a continuous pattern of quarter-note triplets, each marked with a '5' and an accent. A video icon is present to the right of the notation.

Exercise 36: Syncopated Moving Melody with Quintuplet Partial

16th note quintuplet rate grooves with groupings of "3"

Below, you will find the transcription of the current ostinato once again. The rest of the page contains the entire rhythmic melody that will be applied to the bass drum. There are 3 ways you can go about working on these exercise pages for independence & variation development:

- 1) On a separate piece of paper, write out the ostinato 4 times. Insert the bass drum notes from the 12 measures of the melody below into the ostinato phrases you've transcribed.
- 2) Play down the whole exercise/melody and insert the accents (by ear) over the top of the exercise you are playing.
- 3) If you have a physical copy of the book, simply pencil in 16th note quintuplets over the top of the melody and then write in accents in groupings of "3" over the ongoing quintuplets.

Drum notation for HH (Hi-Hat) and SD (Snare Drum) showing a 16th note quintuplet rate groove with groupings of 3. The notation includes accents and groupings of 3 over the quintuplets.

Melody notation showing 16th note quintuplets with accents and groupings of 3. The notation includes asterisks (*) to designate measures where the accented groupings & phrases of "3" will reset on beat 1 again.

*Asterisks designate the measures where the accented groupings & phrases of "3" will reset on beat 1 again