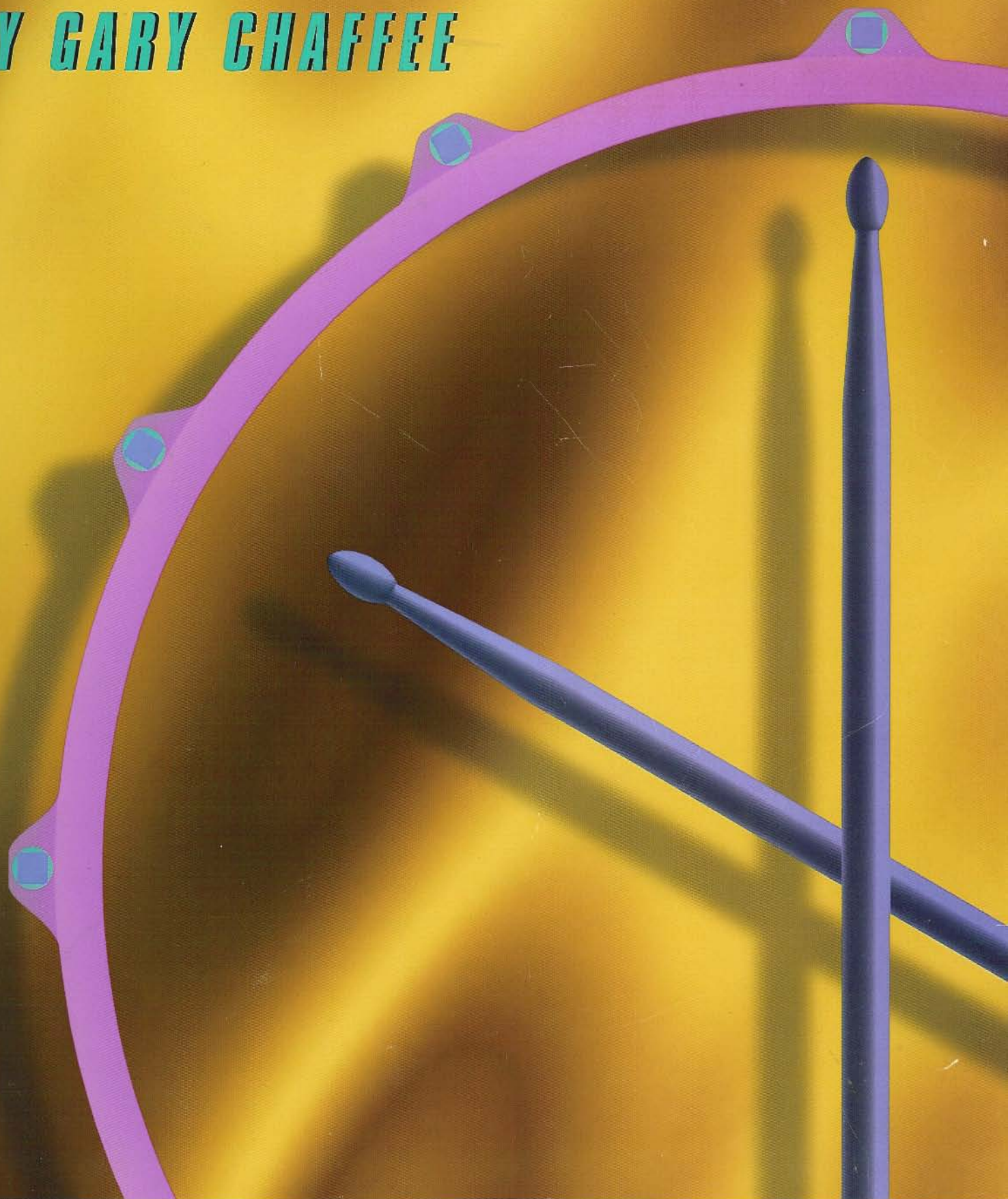


LINEAR TIME PLAYING



**FUNK & FUSION GROOVES
FOR THE MODERN STYLES**

BY GARY CHAFFEE





GARY CHAFFEE

Originally from upstate New York, Gary was educated at the State University of New York at Potsdam, (Bachelor of Science, 1966), and Depaul University in Chicago, (Master of Music, 1968).

Although as a performer his drumming reflects a heavy modern jazz influence, as a teacher the concepts that Gary developed have had their greatest influence on today's rock and fusion drummers. In fact, during his tenure as head of the Percussion Department at Berklee College of Music in Boston, Gary is credited with teaching some of the most successful and influential players on the contemporary drumming scene; players such as

Vinnie Colaiuta, Steve Smith, JR Robinson, and Casey Scheuerell. Since leaving Berklee in 1977, Gary's private teaching studio has continued to attract noteworthy artists including Jonathan Mover, David Beal, and Joey Kramer to name only a few.

In recent years Gary has expanded his influence well beyond the Boston area through his popular four-volume "Patterns" series of drum books, and his personal appearances as a highly respected guest instructor and clinician throughout the United States and Europe.

Gary's performance credits include work with Mick Goodrick, Dave Samuels, John Abercrombie, Pat Metheny, Jaco Pastorius, Ray Anderson, Wolfgang Muthspiel, Mike Stern, Steve Swallow, Jimmy Earl, and many others.

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PHOTOGRAPHY: Donna Paul

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INTRODUCTION

If the adage "a teacher should be judged by his students" is true, Gary Chaffee is a master teacher. His list of students reads like a "Who's Who" in the Drumset World, including: Vinnie Colaiuta, Steve Smith, Casey Scheurell and on and on. His "Patterns" books first published in 1976 opened up new windows for all drummers to look through and this, his first new publication in 17 years, will again change the sound and mind set of today's and future generations of drumset players.

I had the pleasure of meeting Gary when he was a 15-year old high school student. I was immediately impressed with not only his percussive talents, but also his thirst for knowledge, as well as his ability to take an idea and develop it in his own unique way. Taking a small idea and expanding upon it, just as the great composers took a small motif and turned it into a symphony, is a concept Gary has shared with his students. Because of this creative outlook, all of his students sound like themselves, instead of being clones of their teacher.

I believe this book and audio will open your eyes, ears and four limbs to an expanded world of percussion playing and, of course, I am personally proud to not only be Gary's publisher, but if the adage quoted above is true, I am even prouder that he was one of my students.



Dedication

*This book is dedicated to Pat Chaffee Mock,
the nicest person I have ever known,
and the best friend anyone could have.*



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INTRODUCTION

It was over ten years ago that I first introduced the linear phrasing concept, (see Patterns-Time Functioning). At the time, I saw it as being a relatively small, simple, and practical way of developing some interesting ideas. Through the course of working on the material myself (as well as with my students), I have come to realize just how large linear actually is. For all practical purposes, it's endless. This is because linear is nothing more than a "way" of playing. When you play in the linear style, it doesn't matter what you play, as long as nothing hits together. That's it. Linear has no layering, no points where two or more voices are sounding at the same time. Most other types of time feels (cymbal ostinatos, stickings, etc.), have lots of layering. That's why linear "sounds" different, and that's really its value.

As the years have passed, the linear style has gained a great deal of popularity, and is widely used by many top players. In fact, it's difficult to pick up a drum magazine these days without seeing some article where sixteenth notes or triplets are being grouped in various ways:



This is really what the linear phrasing concept was all about; how you could take various sequences of notes and group them together in different ways.

The materials in this book represent some of the ideas I have developed over the years of working with the linear concept. Consider them as a kind of introduction. As you work through the examples, you will begin to understand how the linear concept works, and the kinds of options you have with it. Eventually, you will begin to develop your own linear style.

In the process of becoming players, we all learn beats that we continue to use as our normal, everyday, take to the bank feels. However, in new musical situations, you want to be able to create feels that specifically fit each tune.

There are numerous examples of grooves, (Dave Garibaldi's "Oakland Stroke," "Down to the Nightclub," "What Is Hip," Jeff Porcaro's "Rosanna," Steve Gadd's "Fifty Ways to Leave Your Lover," as well as his infamous 32nd note half-time feels), that have become classics. And in almost all cases, these grooves were not normal feels, but were rather unusual and different, which is exactly why we liked them!

There's nothing wrong with playing a straight 4/4 rock and roll beat. In fact, it's an art to be able to do this well. But it is also an art to be creative, and to be able to make up new ideas. This is how time playing grows.

This book is not about playing beats. It is about developing time feels. In the way that I think of these terms, a beat is a specific pattern of events that is repeated more or less without variation. A time feel, on the other hand, is a more general statement of the time which is modified and developed as the tune progresses. In most playing situations, the arranged parts of the tune, (the head, background figures, etc.), are fixed, and this is where playing a specific pattern is more of a necessity. However, on the blowing sections, (which are by nature more improvisatory), you're going to want something that is flexible, and able to adapt to what's going on in the solo.

The purpose of this book is to teach you how to develop such skills in the linear style. In a very real sense, the concept that's involved here is theme and variations. The theme is the basic pattern you use to establish the feel. The variations are those things you do to the pattern to enhance, color, and modify it. There are many such variations available in the linear style, and we will be working with a number of these.

Book Layout

The materials in the book have been broken down into two sections:

Basic Exercises: The exercises in this section are designed to help in developing some of the basic technical skills necessary for linear playing, including such things as voice coordination, dynamic balance, accenting, and the like.

Ideas: The second section of the book deals with the development of time feels in the linear style. A wide variety of examples will be shown, including regular 4/4 feels, half-time feels, feels on the set, shuffle feels, as well as feels in odd meters. It is important to understand that the purpose of these examples is to demonstrate some of the many ways in which linear feels can be developed. Although you should definitely try and master the materials in the book, the real reward will come when you can take the ideas that these materials are based upon, and make up grooves of your own.

About the CD

On the CD you will be hearing examples from each part of the book. Normally, I'll play the first few ideas from each area, so that you can get an idea of what they will sound like. The following is a list of those that are included:

SECTION I

Intro Groove w/Bass

Page 9 - 1st example

Page 12 - 1st example

Page 16 - 1st few examples

Page 19 - 1st few examples

SECTION II

Basic 4/4

Page 28 - Idea #1

Page 28 - Idea #2

Page 30 - Idea #5

Page 31 - Idea #7

Page 33 - Idea #11

Page 35 - Idea #13

Cowbell Ideas

Page 38 - Idea #18

Page 39 - Idea #20

Page 39 - Idea #21

Set Time

Page 40 - Idea #22

Page 40 - Idea #23

Page 45 - Idea #32

Shuffles

Page 47 - Idea #33

Page 49 - Idea #37

Ideas in 3/4

Page 52 - Idea #39

Page 53 - Idea #41

Page 54 - Idea #44

Ideas in 5/4

Page 57 - Idea #47

Page 58 - Idea #50

Page 60 - Idea #53

Page 62 - Idea #57

Ideas in 7/8

Page 64 - Idea #59

Page 65 - Idea #62

Page 66 - Idea #63

Page 67 - Idea #65

Ideas with Bass

Page 66 - Idea #64

- Idea #64 (bass only)

Page 32 - Idea #9

- Idea #9 (bass only)

Page 41 - Idea #24

- Idea #24 (bass only)

SECTION I

BASIC EXERCISES

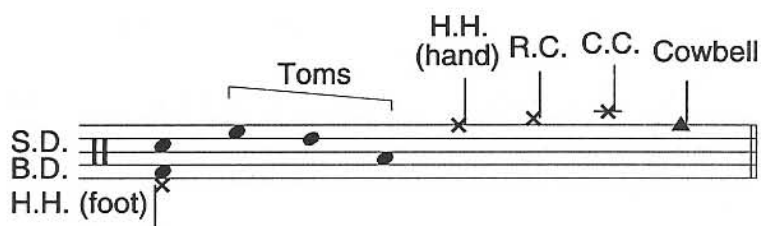
To be able to play well in the linear style, there are certain technical skills that need to be developed. The first of these has to do with coordination. In this style, the various voices, (snare drum, bass drum, hi-hat, etc.), can be combined in almost any order, (a single here, a double there, start with this voice, end with that voice). Therefore, it is necessary to do a lot of routines in which the sequencing is constantly changing. You will need this kind of flexibility for linear playing.

Of equal importance is the balance between the voices. Since the linear style involves no layering, it is crucial that the correct balance between the voices is maintained. If a certain voice is too heavy, or too soft, the overall flow can be adversely affected. This is not to say that the notes are to be absolutely even and machine-like. There will in fact be many instances in which you will want to "shape" the notes to give them a certain flavor. Suffice it to say balance is an issue that needs to be dealt with.

We must also consider the rhythmic aspects of linear playing. Again, because of the lack of layering, if any one note is out of place, it will really disrupt the entire feel. You must be very careful with your note placement. Spending some time using a metronome or drum machine would probably be a good way of working on this.

KEY

All of the exercises in this book are written on a normal five-line staff. Indications for specific voices are as follows:



The first few exercises in this section deal with one hand against the bass drum, and will be notated as follows:



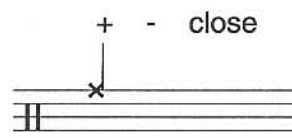
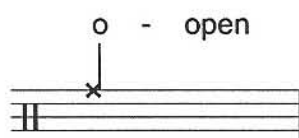
Once you move into the three voice exercises, (snare drum, bass drum, and hi-hat), the right hand will normally play the hi-hat, the left the snare.



Any alterations to this procedure will be indicated.

Open and Close Hi-Hats

Hi-hat openings and closings are indicated as follows:



Sometimes, the hi-hat closings will occur when other notes are sounding.



EXERCISES FOR ONE HAND

Practice Procedure: All of the exercises in this section should be done using the following practice procedure:

- Repeat each line four times.
- Move directly from one line to the next with no pause.
- Play at a moderate dynamic, and try to keep the hand and foot notes even and balanced.

QUARTER AND EIGHTH NOTE EXERCISES

mm $\text{♩} = 160-176$

1a. RH

b. LH

2a. RH

b. LH

3a. RH

b. LH

4a. RH

b. LH

BASIC 8th NOTE & 16th NOTE EXERCISES

In these exercises, combinations of 8th notes and 16th notes are used.

mm $\text{♩} = 80-88$

1a. RH
b. LH

Exercise 1a: A piano exercise for the right hand (RH) and left hand (LH) in 4/4 time. The RH part consists of eighth notes and sixteenth notes, while the LH part consists of eighth notes. The exercise is divided into two measures, each with a repeat sign at the end.

2a. RH
b. LH

Exercise 2a: A piano exercise for the right hand (RH) and left hand (LH) in 4/4 time. The RH part consists of eighth notes and sixteenth notes, while the LH part consists of eighth notes. The exercise is divided into two measures, each with a repeat sign at the end.

3a. RH
b. LH

Exercise 3a: A piano exercise for the right hand (RH) and left hand (LH) in 4/4 time. The RH part consists of eighth notes and sixteenth notes, while the LH part consists of eighth notes. The exercise is divided into two measures, each with a repeat sign at the end.

4a. RH
b. LH

Exercise 4a: A piano exercise for the right hand (RH) and left hand (LH) in 4/4 time. The RH part consists of eighth notes and sixteenth notes, while the LH part consists of eighth notes. The exercise is divided into two measures, each with a repeat sign at the end.

SYNCOATED 16th NOTE EXERCISES

In these exercises, the 16th notes are syncopated.

mm ♩ = 80-88

1a. RH

b. LH

2a. RH

b. LH

3a. RH

b. LH

4a. RH

b. LH

SOLID 16th NOTE EXERCISES

These exercises use a constant sequence of 16th notes. Make sure to keep a nice, even flow going between the hands and feet.

mm ♩ = 88-110

1a. RH
b. LH

2a. RH
b. LH

3a. RH
b. LH

4a. RH
b. LH

SYNCOATED TRIPLET EXERCISES

These exercises use various combinations of syncopated triplets.

mm ♩. = 108-132

1a. RH
12/8
b. LH
12/8

Exercise 1a: RH and LH staves in 12/8 time. The RH staff contains a triplet of eighth notes followed by a quarter note, and the LH staff contains a quarter note followed by a triplet of eighth notes. The exercise is repeated twice.

2a. RH
12/8
b. LH
12/8

Exercise 2a: RH and LH staves in 12/8 time. The RH staff contains a quarter note followed by a triplet of eighth notes, and the LH staff contains a triplet of eighth notes followed by a quarter note. The exercise is repeated twice.

3a. RH
12/8
b. LH
12/8

Exercise 3a: RH and LH staves in 12/8 time. The RH staff contains a quarter note followed by a triplet of eighth notes, and the LH staff contains a quarter note followed by a triplet of eighth notes. The exercise is repeated twice.

4a. RH
12/8
b. LH
12/8

Exercise 4a: RH and LH staves in 12/8 time. The RH staff contains a quarter note followed by a triplet of eighth notes, and the LH staff contains a quarter note followed by a triplet of eighth notes. The exercise is repeated twice.

SOLID TRIPLET EXERCISES

In these examples, all of the notes in each triplet are being played.

mm ♩ = 120-144

1a. RH
12/8
b. LH
12/8

2a. RH
12/8
b. LH
12/8

3a. RH
12/8
b. LH
12/8

4a. RH
12/8
b. LH
12/8

HAND TO HAND EXERCISES

In these exercises, the first measure is played with the right hand, the second with the left. Try to make both measures sound the same, and keep the balance between the hands and feet constant.

16th Note Exercises

mm $\text{♩} = 84-108$

#1 RH LH

#2 RH LH

#3 RH LH

#4 RH LH

Triplet Exercises

mm $\text{♩} = 126-138$

#5 RH LH

#6 RH LH

#7 RH LH

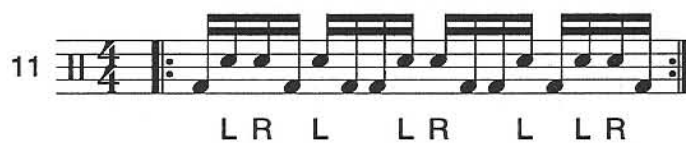
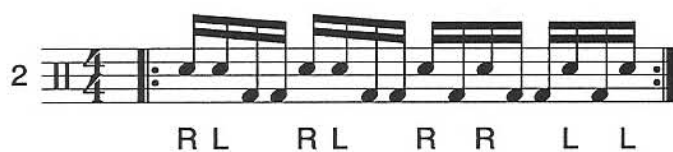
#8 RH LH

EXERCISES FOR TWO HANDS

TWO HANDS ON THE SNARE DRUM

In these exercises, both hands play on the snare drum. Again, proper balance between the voices is crucial.

mm ♩ = 84-104



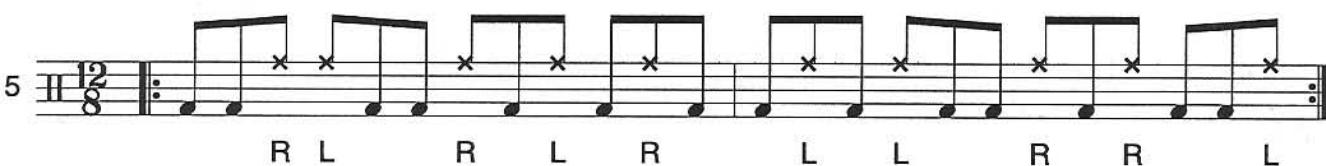
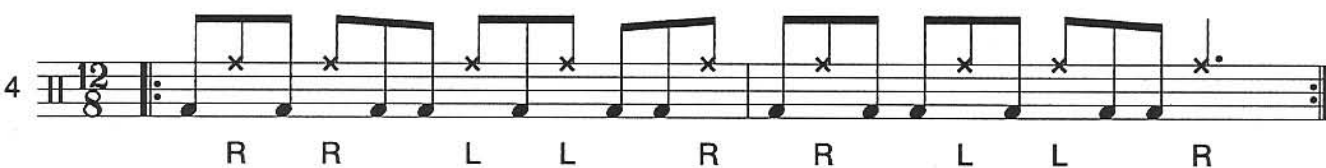
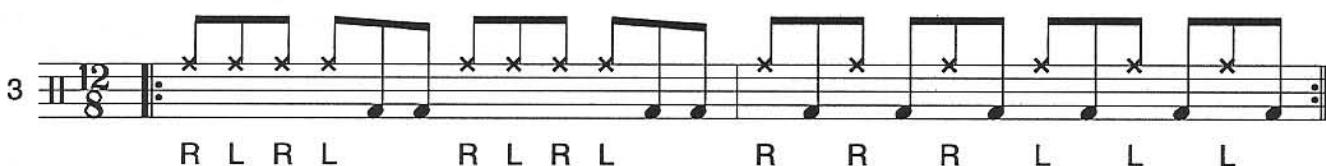
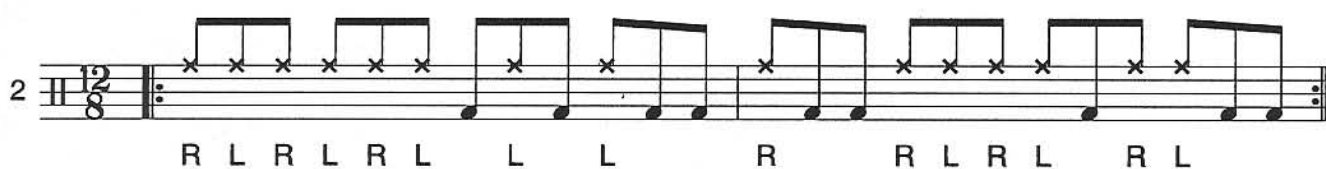
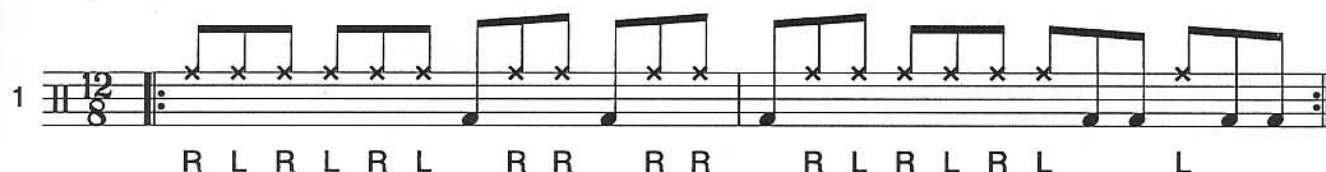
TWO HANDS ON THE HI-HAT

These exercises involve using both hands on the hi-hat. They should be practiced in two ways:

- Play all notes on body of hi-hat, (about 1 1/2 inches from the edge, using the tip of the stick.)
- Play all notes on the edge of the hi-hat (using the shank of the stick).

Playing on the edge gives a thicker sound, while playing up on the body is a bit lighter. Both sounds have lots of uses, and you want to feel comfortable playing in either place.

mm ♩. = 120-144



LINEAR ROUTINES

The next two sets of exercises demonstrate some simple ways in which you can develop linear phrases between the snare drum, bass drum, and hi-hat. In all of the examples, the right hand plays the hi-hat, the left hand the snare drum.

Figure Development Exercises: In these exercises, a basic figure is used as a starting point. Then, other figures are added to it to complete the phrase.

Basic figure

With figure added

Two ideas of this type will be presented, and then you will have a chance to work out one of your own.

Bass Drum Themes: The second set of exercises deals with the use of bass drum themes. In this case, the starting point will be a simple bass drum figure. Other voices will then be added to it to complete the feel.

A number of different versions will be shown for each theme. As you become familiar with them, feel free to improvise other ideas around the bass drum figures.

ACCENTS

These exercises are the first to involve accented notes. In most cases, the snare drum accents are played by striking the center of the drum and the rim at the same time (rimshot accent). The other snare drum notes should be "ghosted," (that is, played very soft), so that they blend in with the hi-hat.

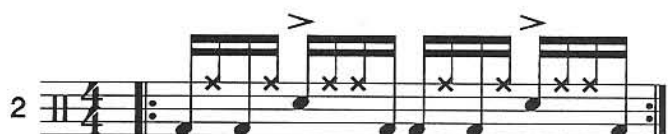
Since the hi-hat is fundamentally softer than the snare drum, hitting them with the same size stroke is going to create imbalance. In order to make them "sound" even, the hi-hat strokes are larger than the ghosted snare drum notes. Keep this point in mind when you work with these materials.

FIGURE DEVELOPMENT EXERCISES

In this first set of examples, the basic figure is played between the bass drum and hi-hat.

mm $\text{♩} = 80-88$

Basic Figure A



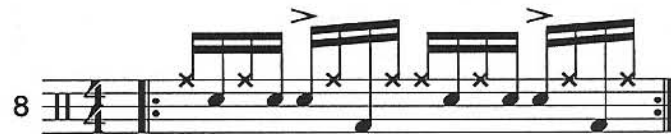
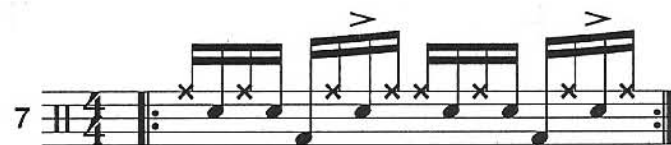
Combinations



This next set of examples uses a basic hi-hat/snare drum figure.

mm ♩ = 80-92

Basic Figure B



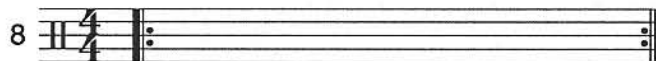
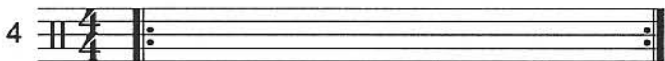
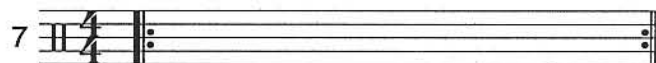
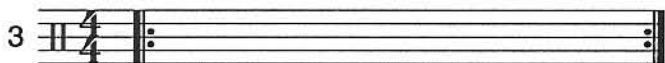
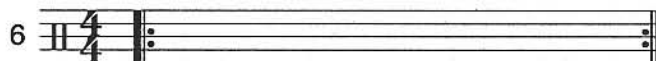
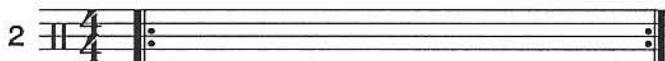
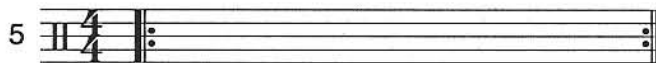
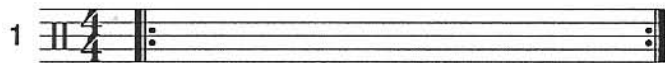
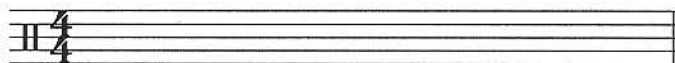
Combinations



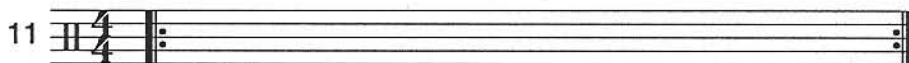
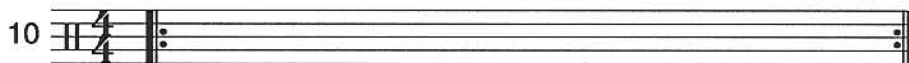
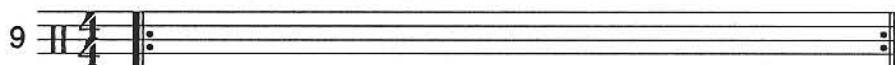
Original Ideas

Pick a basic figure that you would like to start with, and run it through the same procedure as on the previous pages. Experiment with a variety of different combinations, until you find the ones you think work best against the basic figure. Then, combine some of these to make the one measure phrases.

Basic Figure



Combinations



BASS DRUM THEMES

In these next two examples, a simple bass drum figure is used as the starting point. Work out each line separately at first. Then try combining and mixing them to create longer phrases.

Bass Drum Theme #1



mm ♩ = 92

Version 1



Version 2



Version 3



Version 4



(R L)

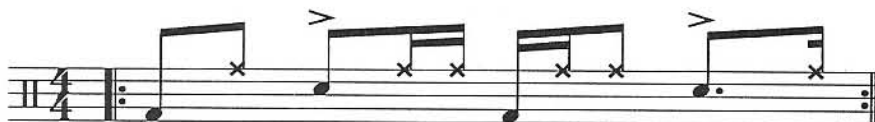
Here's another example that uses a very simple bass drum line with a 2-4 snare drum accent. Play these figures with a hip-hop/shuffle feel.

mm ♩ = 80

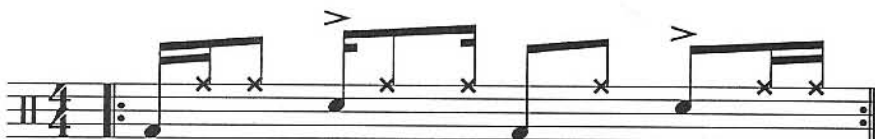
Bass Drum Theme #2



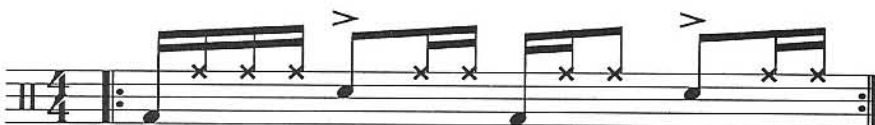
Version 1



Version 2



Version 3



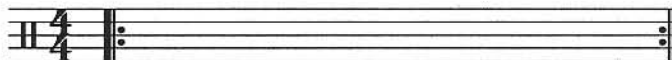
Version 4



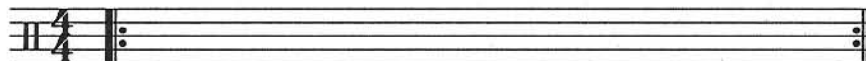
Original Idea

Make up an original idea using this kind of procedure.

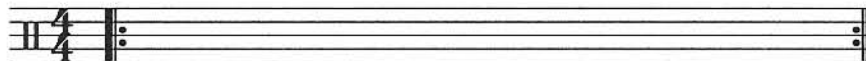
Bass Drum Theme



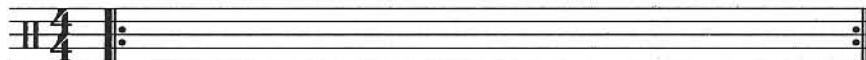
Version 1



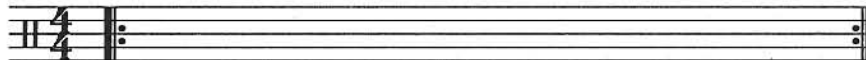
Version 2



Version 3



Version 4



SECTION II - IDEAS

INTRODUCTION

The materials contained in the remainder of this book are designed to demonstrate some of the many ways in which linear feels can be developed. A variety of situations will be dealt with, including regular 4/4 feels, cowbell feels, feels on the set, odd meter feels, and the like. It is important to remember that the goal is not simply to learn these examples, but to use them as a means of developing ideas of your own.

Before beginning with this material, there are a few issues that need to be discussed:

Basic Linear

Some of the examples in this section contain material from my Time Functioning Patterns book. These will be referred to as "Basic Linear Phrases."

For those of you unfamiliar with this material, it is based upon a set of six single-stroked hand/foot combinations:



In the book, these figures were combined and mixed to develop various phrases. Here are some examples:



This material represents a very simple way of developing certain kinds of linear ideas. Students who have not worked on this material may wish to do so upon completing this book.

Time Feel Development

Time feels can be of many different lengths. There are one measure feels, (usually the simple kind of repeated beats that young students learn), two measure feels, which are the norm in most of today's music, and four measure feels, which are used by some of the more advanced players.

The length of a feel is determined by how long it takes to complete the entire cycle of events. Playing a longer time feel does not necessarily mean playing a longer idea. In fact, this seldom happens. What is more likely to occur is that a shorter idea is altered in various ways to make it "sound" longer. The accent line may be changed, notes may be moved around to different instruments, and so on. The result for the listener is a longer sounding idea. What sticks out are the changes, not what stays the same.

This is essentially the concept behind these materials. First, you find a basic idea that you like. Then, you look for various ways of altering it. Finally, you mix these versions together. And since they'll work in almost any order, you can really design the feel to fit the music.

Modifiers

There are many ways that you can alter a linear phrase. The following is a description of the devices used in this book.

1) Accent Lines: The accent line in any given phrase can be changed. This is a very simple and common way of altering the phrase.

becomes

R L R L R L R L R L R L

2) Open Hi-hat: Whenever the hi-hat is being struck, it can be opened to create a longer sound. This will be indicated as follows:

becomes

R L R L R L R L R L R L

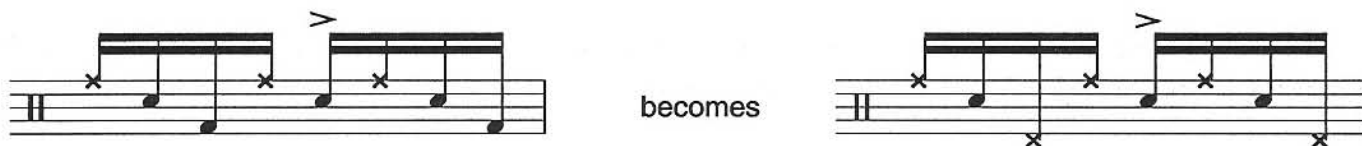
3) 32nd Notes: The individual 16th notes in a figure can be broken down into 32nds.

becomes

R L R L R L R R L L R L R L

This can obviously occur on any of the hand notes, so you really have a lot of options here. (Normally, you use this device when you want to “thicken” up the sound of the pattern).

4) Stepping in the Hi-Hat: Some of the foot notes can be stepped in the hi-hat. This is often done as a replacement for the bass drum.



5) Placement of Notes: Although it is most common to play with the right hand on the hi-hat (or cymbal), left hand on the snare, the notes of any given pattern can be distributed in a number of different ways. Sometimes, it may be nothing more than a single note being moved from one voice to another. In other situations, the pattern may be much more elaborate, and involve many different sounds. Both types of examples will be found in this section.

Additional Notations

Occasionally you will see notes in parentheses (J). These indicate optional events that you can use at your discretion.

Bass Drum Layering

In it's purest form, linear involves no layering. However, you will find examples in this section where there will occasionally be a note layered between two voices. (This is usually a bass drum note being added to the basic phrase, and it's almost always on a downbeat.) If you were to do three or four layered notes, it really wouldn't be linear anymore. But one, (or occasionally even two), notes will not really alter the overall sound.

How to Practice the Materials in this Section

The examples in this section are designed to demonstrate some of the ways in which linear feels can be developed. Usually, I will show a basic version, followed by one or two variations. These will then be combined to make up the phrase. Practice these materials in the following manner:

Step 1: Learn the Written Patterns - Work on each version of the pattern separately at first, until it feels comfortable. Then, learn the combination pattern, putting the two versions together to make up the complete phrase.

Step 2: Improvise - Once you get the phrase together, you should begin improvising off of it. You can do this by bringing in other variations, or by adding the typical kinds of little drum fills that are commonly used in time playing.

When you play a feel over a longer period of time, (say 32 measures), this is what normally happens. You set up a basic groove, (which is the theme), and then you make small variations on it here and there to give it some color and variety.

In the book, I normally use only one or two variations per example, so there will always be plenty of room to bring in additional modifiers.

A Word About Tempos

The tempo markings for the examples in this section indicate the general range that the grooves were conceived in. You may wish to practice them much slower at first.

The Goal

As you work through the materials in this section, it is important to remember that your goal is not simply to learn the patterns that are written, but rather to understand the ideas that the patterns are based upon. Once you do this, you'll be able to make up grooves of your own.

BASIC 4/4 FEELS

Idea #1

This example uses a typical linear sequence. Notice the alternate accent on the "e" of two.

mm ♩ = 108-112

Basic Pattern

R L R L L R L L R L

Version 1

Version 2

L R L

Combined

(Remember to improvise off the basic feel once you learn it.)

Idea #2

This pattern is similar to #1, but in this case a stepped hi-hat is used to help make the two measure phrase.

mm ♩ = 100-108

Basic Pattern

R L L R L L R L R L

Version 1

Version 2

R L

Combined

Idea #3

Notice the three note grouping in the right hand in this pattern.

mm ♩ = 96-104

Basic Pattern

R L R L R L R L L R L R R R

Version 1

Version 2

Combined

Idea #4

The first version of this pattern has an accent on a double stroke. Make sure to "ghost" the note following the accent.

mm ♩ = 100-108

Basic Pattern

R L L R L R L R L L L R L

Version 1

Version 2

(R R L)

Combined

(Remember to improvise off the basic feels once you learn them.)

Idea #5

This pattern uses a half-time accent feel.

mm ♩ = 108-116

Basic Pattern

R L R L R L

Version 1

Version 2

Combined

Idea #6

This pattern is based upon a two beat repeated figure.

mm ♩ = 144

Basic Pattern

R L L R L R L L R L

Version 1

Version 2

Put these two together to make a four-measure phrase.

Idea #9

This phrase uses the sequence 4/3/3/3. Here is the basic line.

mm ♩ = 120

Basic Pattern

R L L R L R L R L R L

4 3 3 3 3

Notice that the hi-hat rhythm on beats 2 through 4 is really the polyrhythm of 4 over 3.

Version 1

Version 2

Combined

Idea #10

This example uses the same 4/3/3/3, but now it's in a two measure phrase, and in the second measure, the sequence is reversed, (3/3/3/4). This will really bring out the polyrhythm in the hi-hat line.

mm ♩ = 132-138

Basic Pattern

R L L R L R L R L R L R L R L R L R L R L R L L

4 3 3 3 3 3 3 3 3 3 4

Version 1

Version 2

Work on combining these two versions to make a four-measure phrase. Also try playing these examples using the ride cymbal in place of the hi-hat.

Idea #11 - Hands alternate sticking

In these examples, the sticking on the threes will alternate, (either RL, LR or LR, RL). Notice how this changes the sequence of sounds. Also notice that a different four has been used for this version of 4/3/3/3/3.

mm ♩ = 108

3's lead with right

R L R L L R R L L R

3's lead with left

R L L R R L L R R L

Combined

Idea #12 - Permutations

Now we're going to run another version of this phrase through a number of permutations. In this case the sequence will be 3/3/3/3/4. The first exercise starts on the first note of the sequence, the second on the second note, and so on. As before the three's will be alternating. Try each with a variety of accents.

Basic Line

R L L R R L L R R L L R

mm ♩ = 104

Original

Start on 2nd Note

Start on 3rd Note

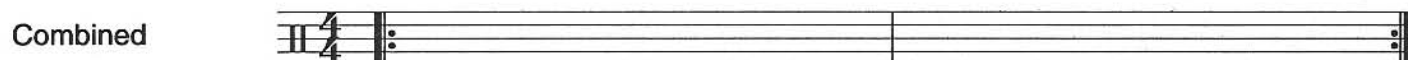
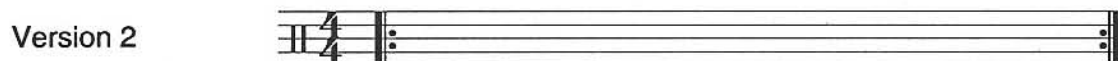
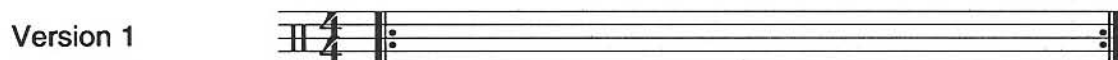
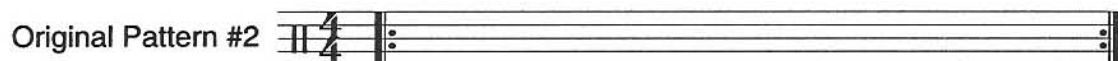
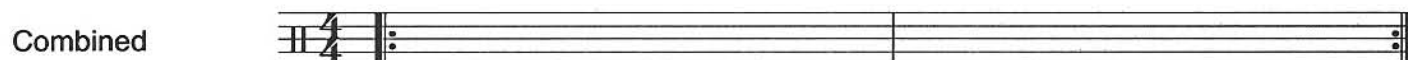
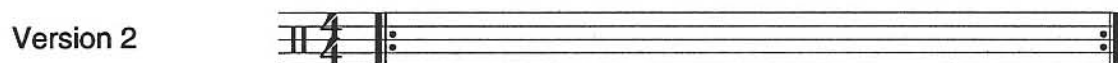
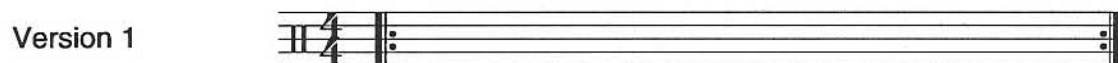
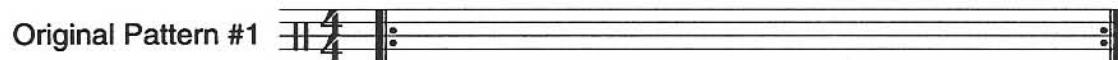
Start on 4th Note

Ideas #9-12 demonstrate how you can take a basic phrase and alter it to create new ideas. Realize that you can do this with any phrase. Make it a point to try these ideas out with some phrases of your own.

Original Ideas

Work up a couple of original 4/4 time feels using some of the ideas that have been presented. First, find a basic line that you like. Then, work up a few versions, and put them together to make up the phrase.

Once you get the basic phrase together, remember to work on improvising off of it.



SOLID 32nds

The next three examples use sequences of 32nd notes.

Idea #13

This example uses a 32nd note sequence on the first beat.

mm ♩ = 104-108

Basic Pattern

R L R R L L R L L R L L R R L

Version 1

Version 2

Combined

Idea #14

In this example, 32nd notes are used on the first & third beats.

mm ♩ = 88

Basic Pattern

R L R R L L L R L L R L

Version 1

Version 2

Combined

Idea #15

This example uses a two-beat sequence of 32nd notes.

mm ♩ = 90

Basic Pattern

R R L L R L L R L L R L L R L L

Version 1

Version 2

Combined

Original Idea

Make up an original idea using 32nd notes.

Basic Pattern

Version 1

Version 2

Combined

STEPPED HI-HAT

The next two examples use stepping in the hi-hat as a basic part of the phrase.

Idea #16

In this example the hi-hat is used to develop the two measure phrase.

mm ♩ = 126-132

Basic Pattern

R L L R L L R L L R L L R L

Version 1

Version 2

L L R L R L

Work on combining these two versions to make a 4-measure phrase.

Idea #17

This example uses a basic linear 3/4/5/4 phrase. Notice that the stepped hi-hat and bass drum alternate back and forth.

mm ♩ = 104-112

Basic Pattern

R L R L R L R L

Version 1

Here's a different ordering of the same phrase, 4/3/4/5.

Basic Pattern

R L R L R L R L

Version 1

See if you can run these two versions back to back, repeating each four times.
(Note - This pattern was used for the opening theme on the CD.)

COWBELL IDEAS

Idea #18

In this example, the right hand part moves between the cowbell and snare drum.

mm ♩ = 116-120

Basic Pattern

R L R L R L R L L R L L R L

Version 1

Version 2

Combined

Idea #19

Here is the same pattern with the right hand moving between the cowbell and hi-hat, and in this case the sequencing is continuously back and forth.

Idea #20

In this example, the right hand moves continuously back & forth between the cowbell and hi-hat.

mm ♩ = 94-100

Basic Pattern

R L R L R L R L R L

Version 1

Version 2

Combined

Idea #21

This idea should be played with a hip-hop/shuffle feel.

mm ♩ = 108-112

Basic Pattern

R L R L R L R L R L

Version 1

Version 2

Combined

SET TIME

The next 11 patterns incorporate the toms in developing the feels.

Idea #22

The first pattern in this group uses a basic linear 3/5. Notice how the right hand moves around the toms.

mm ♩ = 110

Basic Pattern

R L 3 R L R L 5 R L 3 R L R L 5

Version 1

Version 2

Combined

Idea #23

Here's another version using 3/5, except in this case the hands reverse on the second three. Play this feel strong!

mm ♩ = 110

Basic Pattern

R L 3 R L R L 5 L R 3 R L R L 5

Version 1

Version 2

Combined

Idea #24

Here's another example with the right hand moving around the toms. Notice the 32nds in the second measure.

mm ♩ = 104-108

Basic Pattern

R L R L R L R L

Version 1

Version 2

Combined

Idea #25

This example involves some stepping in the hi-hat.

mm ♩ = 108-112

Basic Pattern

R L R L R L R L R L R L

Version 1

Version 2

Combined

Idea #26

Here's a very simple idea using single strokes. Notice how the right hand hi-hat rhythm is syncopated. (Make sure to "ghost" all the unaccented snare drum notes.)

mm ♩ = 90-96

Basic Pattern

R R L R L R L R L R L R L

Version 1

Version 2

Combined

Idea #27

This example uses a 32nd note figure between the bass drum, floor tom, and snare drum. Notice how the floor tom maintains a quasi-up beat eighth-note feel.

mm ♩ = 96-104

Basic Pattern

R L R L R L R L R L R L R L

Version 1

Version 2

Combined

Idea #28

In this example, the right hand moves between the ride cymbal and floor tom.

mm ♩ = 108-112

Basic Pattern

R L R L R L L R L L R L

Version 1

Version 2

Combined

Idea #29

This example should be played with a hip-hop/shuffle feel. Notice that the left hand moves between the hi-hat and snare drum.

mm ♩ = 100-108

Basic Pattern

R L R L R L L R L R L

Version 1

Version 2

Combined

Idea #30

In this example the right hand moves between the ride cymbal and the toms. Notice the stepped hi-hat on beats two and three.

mm ♩ = 92-96

Basic Pattern

R L R L R L R L R L R L

Version 1

Version 2

Combined

Idea #31

Here's another example of the same phrase. In this case, the basic version is two measures long, with the right hand moving between the hi-hat, snare drum and floor tom.

mm ♩ = 120-126

Version 1

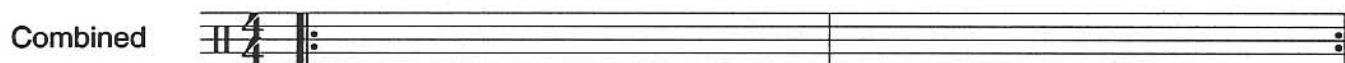
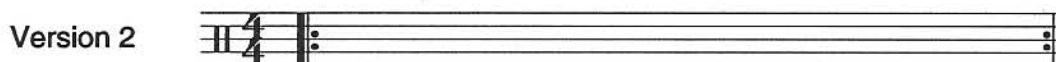
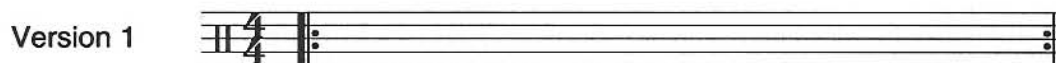
(L) (R)

Version 2

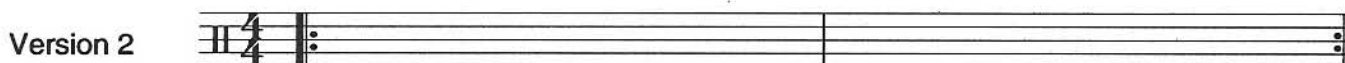
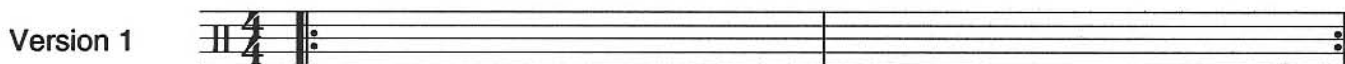
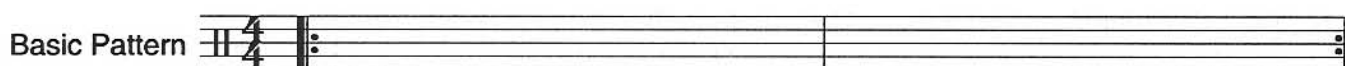
Work on combining these two versions to make up a 4-measure phrase.

Set Time Original #2

Use this example for a one-measure basic pattern.

**Set Time Original #3**

Use this example for a two-measure basic idea.



Work on combining these for a four-measure phrase.

SHUFFLES

The next few examples deal with various kinds of shuffle feels.

Idea #33

This example uses a basic linear three-note figure mixed with single strokes.

mm ♩ = 144-152

Basic Pattern

R L R L R L R L R L

3 3 Singles

Version 1

Version 2

Combined

Idea #34

Here's another version of the same pattern. In this case, the threes lead with the foot.

mm ♩ = 144-152

Basic Pattern

R L R L R L R L R L

3 3 Singles

Version 1

Version 2

Combined

Idea #35

This example uses a paradiddle type of sticking in the second measure.

mm $\text{♩} = 104-108$

Basic Pattern

R. L L R L L R L R R L

Version 1

Version 2

R L L

Work on putting these two versions together to make a four-measure phrase.

Idea #36

This pattern uses a five-note sticking (RLRLL) on the first two beats, followed by one bass drum.

mm $\text{♩} = 100-104$

Basic Pattern

R L R L L R L R L R

Version 1

Version 2

Work on combining these two versions to make a four-measure phrase.

Here's another version of the same phrase, using a different five note sticking.

Version 1

R L R R L

Version 2

Idea #37

This is a somewhat different sounding half-time shuffle that uses a basic linear 4/8 sequence. Notice the poly-rhythmic 3 over 4 in the hi-hat rhythm.

mm ♩. = 168-172

Basic Pattern

R L R L R L R L

Version 1

Version 2

Combined

R L

Idea #38

This is a kind of half-time/half-time shuffle. It uses five (RLRL) and six note (RLRLRR - LRLRL) stickings.

mm ♩. = 188-196

Basic Pattern

R L R L L R L R L R R L R L R L L R L R L L

Version 1

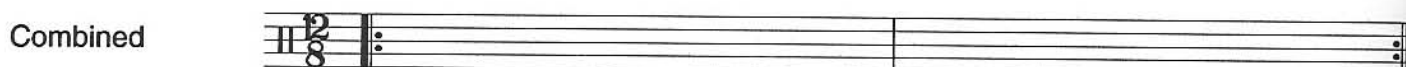
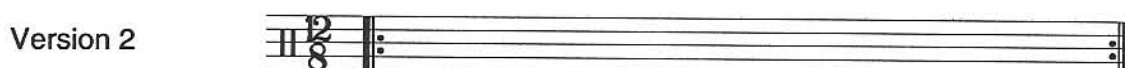
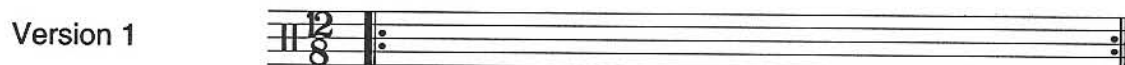
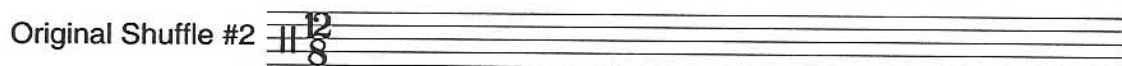
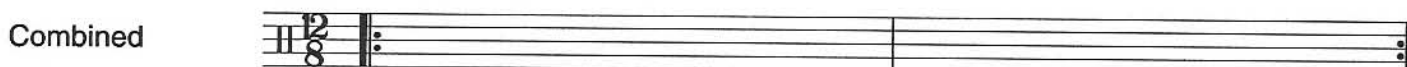
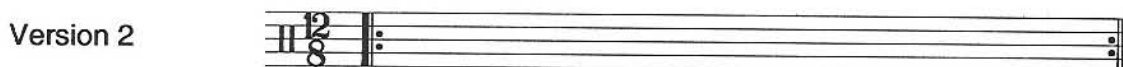
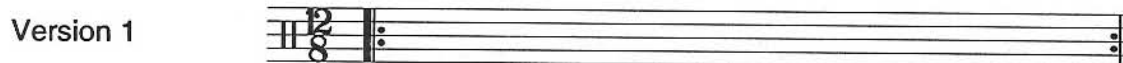
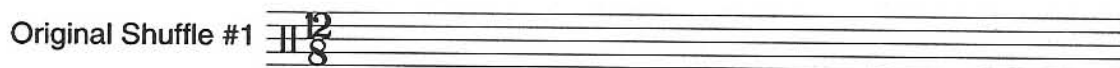
Version 2

L R

Work on combining these two versions to make up a four measure phrase.

Original Shuffles

Work up a couple of original shuffle grooves using some of your own ideas. Remember to improvise once you get the basic feel together.



IDEAS IN OTHER METERS

INTRODUCTION

The materials in this last part deal with the development of time feels in other meters. I have included examples in 3/4, 5/4, and 7/8 which are three of the more commonly used versions.

Although most of us don't often get a chance to play in such meters, it's still important to develop a degree of facility for those occasional times when they do come up.

Many people feel that playing in other meters is more difficult than playing in 4/4. This is simply not true. The reason they may seem more difficult is that we have less experience in using them. Therefore, as you begin to practice in these meters, this problem will quickly be taken care of.

Most of these types of meters do not really have what you could call a standard accent line, (similar to the 2-4 accent in 4/4 time). Therefore, a variety of accents will be shown with each meter. Feel free to experiment with others.

EXAMPLES IN 3/4

Idea #39

This example uses the basic linear phrase 3/3/6.

mm $\text{♩} = 112-120$

Basic Pattern

R L R L R L

Version 1

Version 2

(R R L)

Combined

Idea #40

In this example, the basic linear phrase 4/8 is used. Notice the quarter note rhythm in the hi-hat.

mm $\text{♩} = 132-144$

Basic Pattern

R L R L R L

Version 1

Version 2

Instead of combining these two versions in the normal way, set up the phrase so that you repeat the 1st version 3 times, followed by the second version played once. This is another way of establishing a four-measure phrase.

Combined

3x's

Idea #41

This example uses the basic linear sequence 5/3/4.

mm ♩ = 96-104

Basic Pattern

Version 1

Version 2

Combined

Here is an example of the same phrase, but in this case, the hi-hat is stepped in place of the two singles in the bass drum.

Idea #42

In this example, the previous phrase is arranged in a different order, 4/3/5.

mm ♩ = 120-126

Basic Pattern

Version 1

Version 2

Work on combining these two versions to make up a four-measure phrase.

Idea #43

Here's another two measure example using a different kind of sequence.

mm $\text{♩} = 112-120$

Basic Pattern

R L L R L R L R

Version 1

Version 2

Work on combining these two versions to make up a four-measure phrase.

Idea #44

Here's a slightly different version of the same kinds of figures. In this case, the right hand plays on the cowbell, while the left hand moves between the hi-hat and snare. Try playing this example with a quasi-shuffle feel.

mm $\text{♩} = 120-126$

Basic Pattern

R L R L R L R L

Version 1

Version 2

Work on combining these two versions to make up a four-measure phrase.

Idea #45 - Shuffle Groove

This example should be played with a kind of shuffle feel.

mm ♩ = 98-104

Basic Pattern

R L R R L R L

Version 1

R L R R L R L

Version 2

R L R R L R L

Work on combining these two versions to make a four-measure phrase.

Idea #46 - Tom Line idea

This example uses the sequence 7/7/3/3/4 with the first seven starting on the "e" of one.

mm ♩ = 116-120

Basic Pattern

R L R L R L R L R L R L R L R L R L

Version 1

R L R L R L R L R L R L R L R L R L

Version 2

R L R L R L R L R L R L R L R L R L

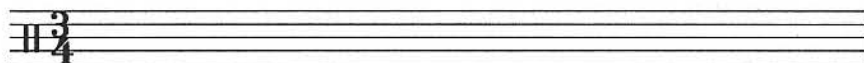
Work on combining these two versions to make a four-measure phrase.

Original Ideas

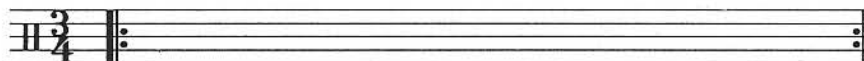
Use the following space to work up a couple of original ideas in 3/4.

3/4 Original #1

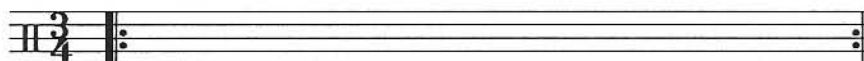
Basic Idea



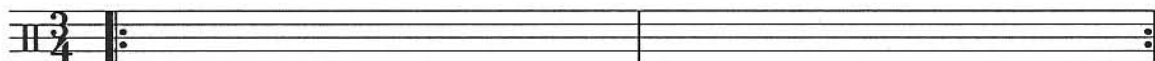
Version 1



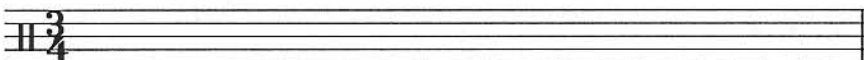
Version 2



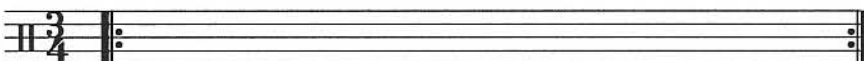
Combined

**3/4 Original #2**

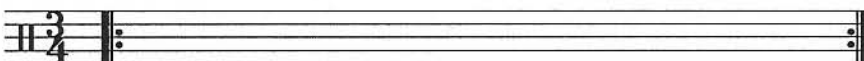
Basic Idea



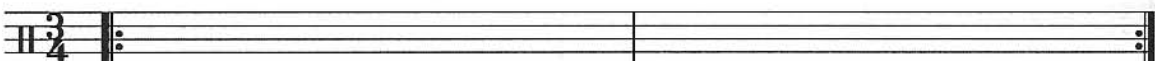
Version 1



Version 2



Combined



EXAMPLES IN 5/4

Idea #47

This idea uses a basic linear 3/5 for the first two beats, followed by 5/7 for the last three beats.

mm $\text{♩} = 104-112$

Basic Pattern

R L R L R L R L R L

3 5 5 7

Version 1

Version 2

Combined

Idea #48

Here is the same 3/5 followed by a different three-beat figure (3/3/6).

mm $\text{♩} = 120=126$

Basic Pattern

R L R L R L R L R L

3 5 3 3 6

Version 1

Version 2

Combined

Idea #49

This example uses the same figures as #48. However, in this case, the two groupings have been reversed to set up a 3-2 beat structure.

mm ♩ = 120-126

Basic Pattern

R L R L R L R L
 3 3 6 3 5

Version 1

Version 2

Combined

Idea #50

In this example, the previous figures have been rearranged to create the line 3/3/3/6/5.

mm ♩ = 132-138

Basic Pattern

R L R L R L R L
 3 3 3 6 5

Version 1

Version 2

Combined

Idea #51

Try playing this example with a hip-hop/shuffle feel.

mm ♩ = 96-104

Basic Pattern

R L L R L L R L R L

Version 1

Version 2

Combined

Idea #52

Here's another example where the basic phrasing is two-beat, three-beat.

mm ♩ = 126-132

Basic Pattern

R L R L R R L L R L L R L

Version 1

Version 2

Combined

Idea #53

This example uses the phrase 7/7/3/3, with both hands moving to different sounds on the set.

mm ♩ = 104-112

Basic Pattern

Version 1

Version 2

Combined

Idea #54

This example uses the same phrase in reverse order. Now the sequence is 3/3/7/7.

mm ♩ = 104-112

Basic Pattern

Version 1

Version 2

Combined

Here are some other versions of this phrase you can experiment with:

3/7/7/3 7/3/3/7 3/7/3/7 7/3/7/3

Idea #55

The basic linear phrase in this example is 5/6/5/4.

mm ♩ = 108-116

Basic Pattern

R L 5 R L R L 6 R L R L 5 R L 4

Version 1

Version 2

Combined

Idea #56

Here's another version of the same phrase. In this case the order is 5/4/6/5.

mm ♩ = 112-120

Basic Pattern

5 4 6 5

Version 1

Version 2

Combined

Here's the first measure of the same idea played with the right hand on the cowbell.

Idea #57

Here's an idea with the right hand moving between the small tom, hi-hat, and snare drum.

mm ♩ = 100-108

Basic Pattern

Version 1

Version 2

Combined

Idea #58

Here's another example of the same phrase. In this case the right hand reverses directions between the hi-hat and snare drum.

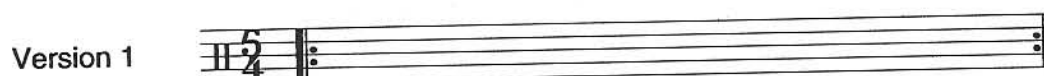
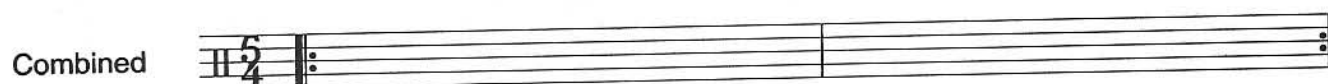
Version 1

Version 2

Combined

Original Ideas

Use the space provided to make up a couple of original ideas in 5/4.



EXAMPLES IN 7/8

Idea #59

This first example in 7/8 uses the basic linear phrase 8/3/3.

mm ♩ = 220

Basic Pattern

R L R L R L R L R L

Version 1

Version 2

Combined

Idea #60

Here's a different example using the sequence 4,3,4,3 with two different fours.

mm ♩ = 220

Basic Pattern

R L L R L L R L R L

Version 1

Version 2

Combined

Idea #61

Here's an example in 7/8 that uses two three-note stickings (RLL-RLL) at the end.

mm ♩ = 210-230

Basic Pattern

R L R L R L L R L L

Version 1

Version 2

Combined

Idea #62

This example uses the basic linear sequence 5/4/5.

mm ♩ = 220-240

Basic Pattern

R L R L R L R L

Version 1

Version 2

Combined

Idea #63

This example uses the basic linear phrase 5/3/3/3.

mm ♩ = 252

Basic Pattern

Version 1

Version 2

Combined

Idea #64

This uses the same phrase in a different order (3/3/3/5). Try playing it on the cowbell with a hip-hop/shuffle feel.

mm ♩ = 216

Basic Pattern

Version 1

Version 2

Combined

Idea #65

This example insinuates an up-beat 8th note feel.

mm ♩ = 280

Basic Pattern

R L R L L R L

Version 1

Version 2

Work on combining these two versions to make a four-measure phrase.

Idea #66

This example should be played with a hip-hop/shuffle feel.

mm ♩ = 216-224

Basic Pattern

R L L R L L R

Version 1

Version 2

Work on combining these two versions to make a four-measure phrase.

Idea #67

This exercise works off a two-hand sequence on the hi-hat.

mm ♩ = 208-216

Basic Pattern



R L L R L R R L L L L

The Basic Pattern is written on a single staff in 7/8 time. It consists of four groups of eighth notes: a quarter rest followed by two eighth notes, two eighth notes, a quarter rest followed by two eighth notes, and two eighth notes. The rhythm is represented by the sequence of letters: R L L R L R R L L L L.

Version 1



Version 1 is written on a single staff in 7/8 time. It features a sequence of eighth notes with accents (>) over the first, third, and fifth notes. The rhythm is represented by the sequence of letters: R L L R L R R L L L L.

Version 2



Version 2 is written on a single staff in 7/8 time. It features a sequence of eighth notes with accents (>) over the first, third, and fifth notes. The rhythm is represented by the sequence of letters: R L L R L R R L L L L.

Combined



The Combined pattern is written on a single staff in 7/8 time. It combines the Basic Pattern and Version 1. The rhythm is represented by the sequence of letters: R L L R L R R L L L L.

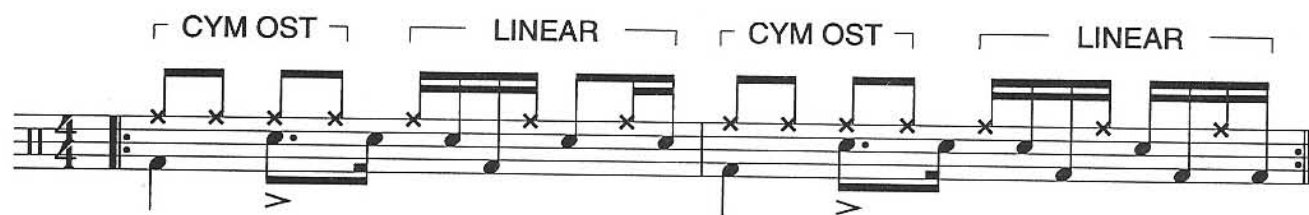
Original Ideas

Use the space provided to work up a couple of original ideas in 7/8.



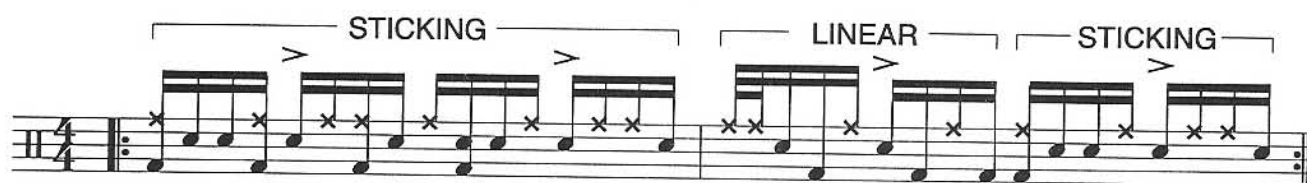
EXTENDING THE LINEAR CONCEPT (Mixing Materials)

When you play a time feel, there is no law that says you can use only one kind of material. In fact, many of the more interesting time feels being performed these days are really mixtures of different materials. For example, you might have a feel that was part cymbal ostinato, part linear.



You should keep this in mind as you continue to work with the linear concept. If you are working out a groove, and you want to add something to it that's not linear, that's fine. If it sounds good, do it.

If, on the other hand, you are playing a feel using a different kind of material, you could mix in some linear as a modifier.



These are only some of the possibilities. Experiment with others.

SOME FINAL THOUGHTS

Through the course of working on the materials in this book, you have seen many different ideas concerning how linear time feels can be developed. You should continue working with these concepts, as well as any other ideas you may have discovered along the way.

The linear style is one of the most open-ended devices a drummer can use. I have seen a lot of students work on this kind of material, and each one seems to find their own unique way of using it. You can, and should, do the same. Use this material as a starting point, and then pursue those areas that interest you the most. Whatever it is you like about linear, what kinds of ways you like to play it, what kinds of feels you like to use it on, do these things. This will eventually become YOUR linear style.