

# PETE LOCKETT



**BARIS, BEATS &  
BUILDING BLOCKS**

**HUDSON MUSIC®**



# INTRODUCTION



An extensive toolbox to expand  
your rhythm concepts

I clearly remember the excitement and inspiration I felt, climbing to get a good side view of drummers in my local music club. At the age of nineteen, I had just started drumming and had joined my first band. The whole thing was such a mystery to me. How the drummer got around the kit and the concentration required to lay down a thick heavy beat, power strongly through drum-led tracks and punctuate the music with tasteful and dynamic drum fills. On the surface of things I could understand the cyclic straight grooves and the basic emotions of the player, but there was a whole other level of intricacy and subtlety that took me years to understand intellectually.

Articulating rhythms on musical instruments such as drums is no new thing for our species. For time immemorial, we have punctuated time by striking and beating, chanting and clapping, singing and stamping. When we play our drums today, in this age of technology and science, we tap back into that primal ancestry, that deep and meaningful history of our species and the sound of the universe in which we live. We might be playing contemporary rhythms on the most modern of instruments but, a big part of the fabric of our music is that 'timeless' component, the part that reaches back through the ages, referencing the development of rhythm throughout our entire history and world, from the sounds of our heartbeat to the pulse of the flowing river, or the beating of an ancient drum, to the ticking of an iPad metronome. It is all within us and around us, and it inspires us to make music.

What then are these illusive subtleties that take us so long to understand? Do we need to understand them intellectually or can we simply 'feel' the music. Of course, if we look back through the history of drumming, or across the ethnic globe, we find plenty of instances of 'feel' players who have been master musicians with great musicality with a huge wealth of understanding. We could take many legendary Rock drummers for example, or many ethnic drum masters who have never studied in an academic or intellectual way. Their mastery has come from a lifetime's dedication, mixed with a good degree of pure natural talent. It proves that there is not one single route to this developed understanding of music. What is common between all master musicians, intellectually trained or not, is their deeper understandings of all the subtleties and nuances of music, and for drummers and percussionists, especially the finer points of rhythm. Helping to understand this intellectually as well can only be an advantage.

If we were to boil it down and start to look at the components of rhythm, what would we have? How does rhythm engage the listener and the musicians?

What are the 'tricks of the trade' that make rhythm playing energized, exciting and compelling? I often think of it like a gravity force that pulls the listener into the rhythm world. They are taken on a journey where they feel secure and engaged but are also constantly challenged, excited and surprised by events. Not too much to throw them from their seat but just enough to keep them guessing.

Rhythmically, we would create the gravity with the cyclic groove, complimenting it with flashes of syncopation, dynamic crescendos, pauses and gaps, climaxes with density of note flow, and tension and release with rhythmic ambiguities and irregular rhythmic voicings. All of these devices were as vital to our ancestral musical relatives centuries ago as they are today in the world of contemporary and modern rhythm. Generation after generation has been there before us and laid the foundations of what we do today. Intense rhythmic vocabularies from all over the world have volumes of material that is vitally important to the modern rhythmist. It's 'all rhythm' and we are all rhythmists, past and present.

It's 'MY TIME' as much as it is anyone else's! This raises one very important issue. None of this can progress without the current generation. YOU. Delving into this material and polishing it just a little more, just as the generations have done before you. It is all a work in progress and we ourselves are the future.

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“Pete's ‘Bars, Beats and Building Blocks’ is a comprehensive and easy to follow guide to sophisticated drumming. This book is exciting especially for the next generation of drummers who want to broaden their perspective on music in general and play more inspired rhythms on the drum set. Pete's exercises are inspired by Indian drum patterns and he manages to bring these exciting rhythms to the next generation of young drummers. His method is very simple and efficient, and the student will be able to follow the instructions with ease and soon start playing a lot of very interesting Indian rhythms on the drum set.”  
**Thomas Lang - LA 2018**

“Pete shows us how to unlock our standard rhythms and look at phrasing in an understandable way. This is such a fresh approach to break the mould of thinking in groups of four. I think this is a necessary book for anyone ready to explore new rhythms and stickings. Understandable and very fun!”  
**Johnny Rabb - Nashville 2018**

"I have had the chance to perform with Pete Lockett on several festivals globally. I am excited to sit in the audience knowing he will open my mind to new rhythms and ideas. Bars, Beats and Building Blocks is now a way you can learn from Pete. These concepts are helpful to any drummer or any instrument. It will offer you an understanding to a new fresh playing perspective. I learn from Pete all the time when I hear him. With this book, you will now learn and you will see the Bars, be fueled with Beats and Build your style. Now you can step into the world of Bars, Beats and Building Blocks."  
**Dom Famularo - Drumming's Global Ambassador – NYC 2018**

# CHAPTERS

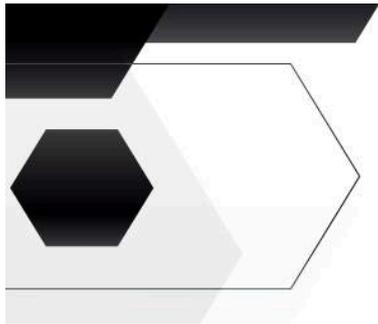


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## KEY FOR NOTATION





# CHAPTER 1

## PARTITIONING



There are basic fundamental patterns and procedures that underly rhythm the world over, across all genres, from Rock, Jazz and Classical to Ethnic, Folk and Historic. We will start by exploring the concept of 'PARTITIONING'. We all do this with our hard drives at home. 1000GB and we split it into two partitions, 50% for Music and 50% for Data. Or maybe into three partitions, 50 / 30 / 20. We can approach rhythm in a similar way and 'partition' a bar of rhythm into smaller units. Once we start to use this method it starts to open up a huge ocean of possibilities, even if we only use two simple partitions. Of course, when we get longer sectors of time with more partition, we really get an infinite tool chest of possibilities.

We are going to start at absolutely the simplest starting point. A bar of 2/4 as 16th notes divided into two equal parts of 50%. Two groups of 4 X 16th notes.

### 2/4 Basic Partition and Partition One

A – 2/4 Basic Partition – 4+4 – Count numbers and clap quarter notes.



To give ourselves a little more to work with, let's split this up into three units; 4+2+2

B – 2/4 Partition One – 4+2+2 – Count numbers and clap quarter notes.



Now we will add a sticking with accents to emphasize the start of each unit.

C – 2/4 Partition One – 4+2+2 – Sticking with accents.



Next up we will add the Bass Drum to emphasize the start of each unit.

D – 2/4 Partition One – 4+2+2 – Sticking with accents and Bass Drum.



Now let's add a quarter note played on the Hi Hat foot.

E – 2/4 Partition One – 4+2+2 – With Hi Hat foot quarter note added.



Now we will separate the feet into an ostinato not derived from the units. There are lots of foot ostinato options and we will start to look at these later on.

F – 2/4 Partition One – 4+2+2 – Independent foot ostinato.



Now let's start to orchestrate the sticking. First we will create some simple grooves.

G – 2/4 Partition One – 4+2+2 – Orchestrated on Hi Hat and Snare with Bass Drum on beat one.

Next we will change up the Bass Drum pattern. The Hi Hat and Snare will continue to follow the accents of the three partitions but the Bass Drum will add a voice that does not follow these accents. This approach starts to give multiple voicings to the groove.

H – 2/4 Partition One – 4+2+2 – Add independent Bass Drum pattern.

Next up we will start to use the partitions as a basis to create fills. First we will simply orchestrate each partition on a different drum, going from Snare to Small Tom to Floor Tom. Bear in mind, we really are starting from the beginning here. Once we use longer bars and the partitions / orchestrations become more complex, then the infinite possibilities of this simple approach become evident.

I – 2/4 Partition One – 4+2+2 – Orchestrating partitions around drums as fill using singles.

J – 2/4 Partition One – 4+2+2 – Orchestrating partitions around drums as fill using singles and doubles.

R L R L R R L L

Now we will use a more ‘Linear’ approach where no one drum sounds at the same time. We will integrate the Bass Drum into this as well.

K – 2/4 Partition One – 4+2+2 – Orchestrating partitions around drums as fill using linear approach involving Bass Drum.

R L R L B B R L

Finally for this 4+2+2 configuration we will add a contrasting Hi Hat foot pattern into the mix and also add the Bass Drum on beat one.

L – 2/4 Partition One – 4+2+2 – Adding off beat Hi Hat foot pattern to the fill.

R L R L B B R L

Once we have spent time with all these variations, let’s start to put them in a musical context. For the first three bars we will play time. This can be any regular beat you know or, any of the above examples D/E/F/G/H. Then the fourth bar will be one of the fills – I/J/K/L. The format will look like this:

Example M – Short Practice framework.

Then expand it further and do seven bars ‘Time’ and one bar fill. Then fifteen bars ‘Time’ and one bar fill.



# CHAPTER 4



## 2/4 PARTITION THREE 3 + 3 + 2

Now we start to get to some partitions that give us a lot more options to create interesting rhythmic ideas. In the right place, rhythmic variety, cross rhythms, poly-rhythms and different subdivisions can really spice up a drum or percussion part. Creating the tension and release between straight groove playing and exciting rhythmic diversions is a vital part of being a great drummer. One of the masters of this is Stewart Copeland from the band *The Police*. His off-beat accents and phrasing were second to none, adding great spice to the music. The more concepts we can grasp and the more rhythmic tools we can have in our locker, the better equipped we will be to affect the music we play in this way. Partitioning is a great way to achieve some of these goals.

So far we have looked at a fairly straight 4/2/2 or 2/4/2 combinations. However, it still threw up some interesting challenges and musical results to get us started. The 3/3/2 combination we will now look at gets us a little deeper into the rhythmic ocean. We start with the counting / clapping.

A – 2/4 Partition Three - 3+3+2 – Count numbers and clap quarter notes.

B – 2/4 Partition Three - 3+3+2 – Sticking with accents.

C – 2/4 Partition Three - 3+3+2 – Sticking with accents and Bass Drum.

D – 2/4 Partition Three - 3+3+2 – With Hi Hat foot quarter note added.

E – 2/4 Partition Three - 3+3+2 – Independent foot ostinato.

For the above example, also go through all the different 2/4 foot ostinatos. Now let's start to orchestrate the sticking for some simple grooves.

F – 2/4 Partition Three - 3+3+2 – Orchestrated on HH / SD with Bass Drum on one.

Next we will change up the Bass Drum pattern. The Hi Hat and Snare will continue to follow the accents of the three partitions but the Bass Drum will add a voice that does not follow these accents.

G – 2/4 Partition Three - 3+3+2 – Add independent Bass Drum pattern.

Next up we will start to use the partitions as a basis to create fills.

H – 2/4 Partition Three - 3+3+2 – Orchestrating as a fill.

R L L R L L R L

I – 2/4 Partition Three - 3+3+2 – Alternative fill.

R L L R L L R L

J – 2/4 Partition Three - 3+3+2 – Orchestrating as fill using flams.

<sup>L</sup>R B B <sup>L</sup>R B B <sup>L</sup>R B

K – 2/4 Partition Three - 3+3+2 – Adding Hi Hat foot pattern to the fill.

<sup>L</sup>R B B <sup>L</sup>R B B <sup>L</sup>R B

Example L – Short Practice framework.

Once we have spent time with all these variations, let's start to put them in a musical context as before.