

INTRODUCTION

Most people probably know a waltz is in $3/4$ time, and of course every drummer can play a simple waltz beat in a dance band. However, some drummers may feel slightly uncomfortable when it comes to playing $3/4$ time in a more complicated way for jazz or rock. One reason is lack of experience. Drummers are certainly used to playing rock in $4/4$ time with its standard backbeat on 2 & 4, while in $3/4$ time there is no definite position for a backbeat - most often it's played either on the downbeat of 2 or 3 or both 2 & 3. Beyond that it usually depends on the nature of a particular arrangement, which is different for every tune. Another reason, and perhaps more important, is the fact that students initially develop coordination skills from exercises that are usually in $4/4$ time, so having to play jazz or rock coordination in $3/4$ time might feel strange. The multitude of exercises in $3/4$ time in this book will go a long way to overcoming that particular problem. Along with the coordination exercises are short breaks in $3/4$ time.

Whether it's rock or jazz, drummers could possibly be called upon to play in odd time signatures. The "BEYOND" aspect of this study, as indicated in the title, has to do with the extensive presentation of exercises in odd time signatures in the final two sections.

All odd time signatures are usually a combination of an odd and an even time signature, and $3/4$ is basic to all of them in quarter time. For instance, $5/4$ is typically phrased $3/4 + 2/4$ or $2/4 + 3/4$; $7/4$ is commonly phrased (but not always) $3/4 + 2/4 + 2/4$ or $2/4 + 2/4 + 3/4$. As you can see, in each case $3/4$ is part of the basic phrasing. The same holds true for $3/8$, which is basic to all odd time signatures in eighth time such as $5/8$, $7/8$, $11/8$ and $13/8$ time.

By the time you complete this book your skill for playing rock & jazz in $3/4$ time will have increased greatly, as well as your skill for playing in odd time signatures. Moreover, you will have gained significant insight into how important $3/4$ and $3/8$ is to all odd time signatures.

CYMBAL / SNARE / BASS COORDINATION PATTERNS

3/4

1 Cymb Snare Bass

2 Cymb Snare Bass

3 Cymb Snare Bass

4

5

6

7

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11

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Detailed description of the patterns: The patterns are arranged in a 10x3 grid. Each pattern is a 4-measure phrase in 3/4 time. Pattern 1: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 2: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 3: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 4: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 5: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 6: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 7: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 8: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 9: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 10: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 11: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 12: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 13: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 14: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 15: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 16: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 17: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 18: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 19: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 20: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 21: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 22: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 23: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 24: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 25: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 26: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 27: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 28: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 29: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4. Pattern 30: Cymbal (x) on measures 1, 2, 3, 4; Snare (.) on measures 1, 2, 3, 4; Bass (.) on measures 1, 2, 3, 4.

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CYMBAL / SNARE / BASS PATTERNS

Count: 1 + 2 + 3 + 1 + 2 +

1

5/4

Cymb
Snare
Bass

2

3

4

1 + 2 + d 3 + 1 + 2 + d

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

CYMBAL / SNARE / BASS PATTERNS IN 5/8 TIME

Count: 1 2 3 1 2

1 Cymb Snare Bass

2 Cymb Snare Bass

3 Cymb Snare Bass

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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21

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26

27

28 3

29 3 3

30 3 3