

STICKING PATTERNS

Contains: Accented Singles • Drum Set Doubles
Creative Sticking

by Gary Chaffee

THE PATTERNS SERIES

The four books contained in the Patterns series have been designed to help students in developing an awareness of the types of materials currently being used in contemporary drum performance. Throughout the books, many suggestions will be made concerning how these materials can be applied to the drum set. Students should feel free to experiment with these possibilities, as well as any other ideas that they may come up with.

It is important to understand that the books are not sequential and can be worked on in any order. Also, it is not necessary to complete one book before moving on to the next. The various topics that are presented can be worked on in whatever order is the most appropriate for the individual student.

RHYTHM AND METER PATTERNS - Deals with a comprehensive examination of rhythmic and metric materials, including such things as odd-rhythms, polyrhythms, mixed meters, metric modulation and the like.

STICKING PATTERNS - Presents a new approach to stickings with specific emphasis on their application to drum set performance. Also includes materials for accented single strokes, as well as exercises dealing with the use of doubles on the set.

TIME FUNCTIONING PATTERNS - Focuses on time functioning skills in both the jazz and rock areas. Topics include cymbal ostinatos and linear phrasing, as well as melodic and harmonic jazz coordination.

TECHNIQUE PATTERNS - Contains materials that are designed to help students in developing basic technical skills. Includes a wide variety of exercises for the hands, as well as materials for the feet.

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INTRODUCTION

The materials contained in this text deal primarily with the issue of stickings. The purpose of these materials is to help students in developing a thorough understanding and awareness of various sticking possibilities, as well as the technical skill to use such stickings in a variety of musical situations.

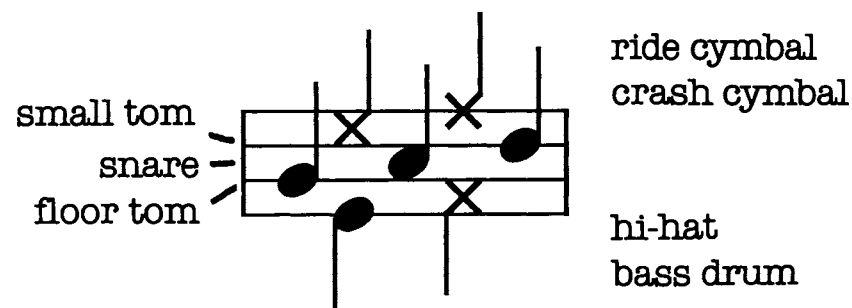
The approach that I have taken to this issue is based upon the premise that a sticking is, in the most basic sense, an articulation. Different stickings sound differently and can therefore be used as a means of articulating and phrasing musical events in time.

The first half of the book is broken down into three sections. The first deals with accented single strokes, the second with double strokes and the third with combinations of singles and doubles, which I call 'compound' stickings.

In the second half, the use of these materials is explored in relationship to polyrhythmic situations.

Much of the material contained in this text is first presented in the form of snare drum pieces. However, many suggestions will be given concerning how these materials can be applied to the set, and the student should feel free to experiment with these, as well as any other ideas that may come up.

Notation for the set will be made via a four-line staff:



Students should find these materials to be both challenging and rewarding.

PART 1 — ACCENTED SINGLE STROKES

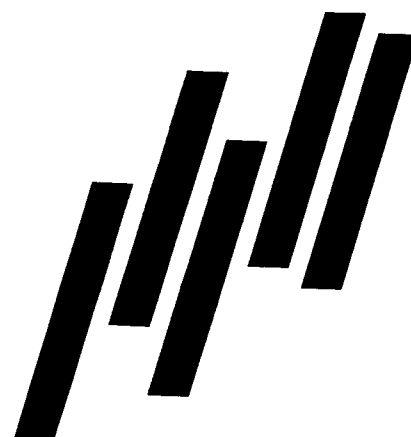
The materials that follow deal with the use of accented single strokes. They have been divided into four groups: Single Accents, Double Accents, Triple Accents and Quadruple Accents.

At the beginning of each group, examples will be given indicating the basic types of stroke motions that are involved. Following the examples will be some short exercises in which these motions are combined and mixed in various ways.

After completing the exercises, the student can begin working on the accented single stroke studies. The main purpose of these studies is to help the student in developing the ability to negotiate accented singles in various rhythmic situations.

In initial stages of practice, you should concentrate primarily on executing the various stroke motions as smoothly and as accurately as possible. Gradually, as these motions become familiar, the need for such conscious considerations will be eliminated and this is really the whole purpose of the Down-Up Technique.

After performing the studies on a snare drum, I would suggest applying them to the drum set. Basically, this is done by interpreting the accented and unaccented notes on different sound sources.



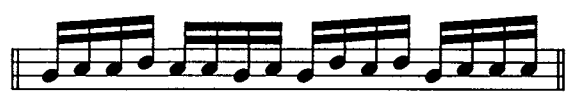
Figure



a. All accents on a single sound source. (small tom)

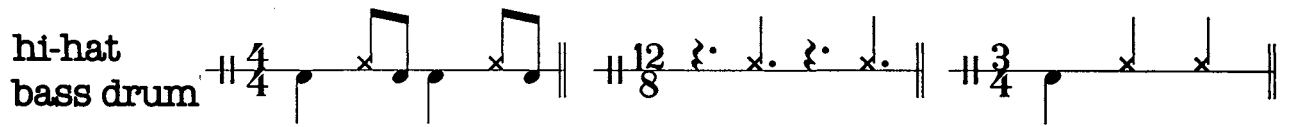


b. Left and right hand accents on different sound sources. (small and large toms)



These are but two of the many ways in which the accented and unaccented notes could be distributed. Therefore, each time a given piece is played, pick out a different combination of sounds to work with.

I would also suggest playing some of the pieces while sustaining various rhythmic ostinatos in the feet. Some basic possibilities would be:



Experiment with other arrangements.