

TIME FUNCTIONING PATTERNS

Contains: Linear Playing • Jazz & Rock Styles
Melodic & Harmonic Coordination

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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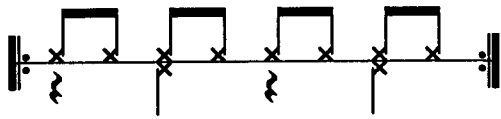
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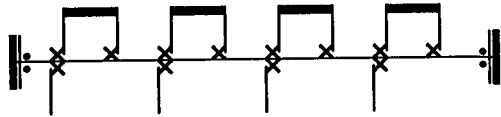
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Ways Of Playing Cymbal Ostinatos

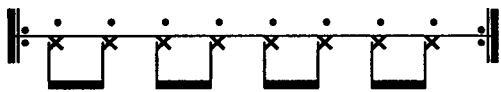
Each of the cymbal ostinatos in the list on the previous page can be played in a number of different ways. For example, using 8th note time:



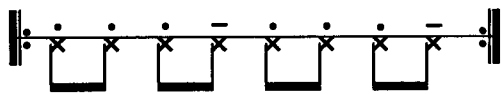
Playing the ostinato on the ride cymbal while playing the hi-hat on 2 and 4.



Playing the ostinato on the ride cymbal while playing quarter notes on the hi-hat.



Playing the ostinato on the hi-hat.
(The dots indicate that the notes are short.)



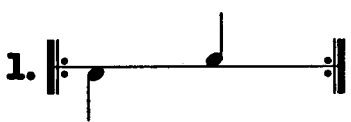
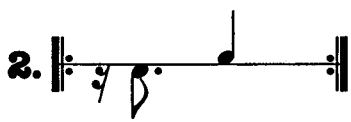
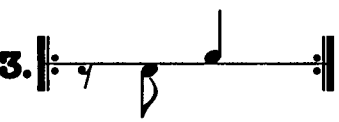
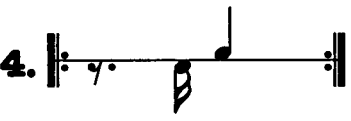
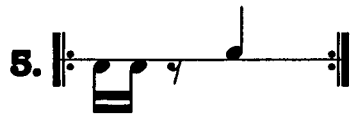
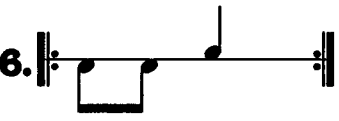
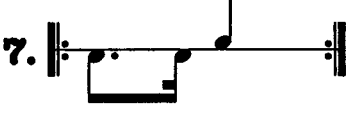
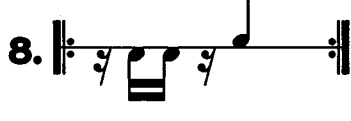
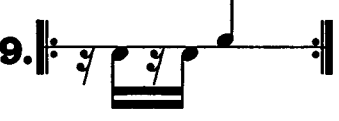
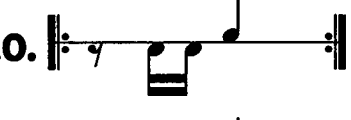
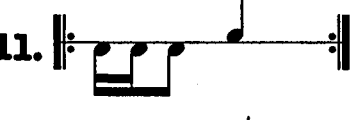
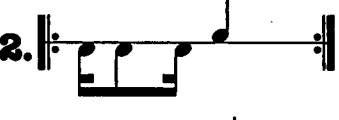



Playing the ostinato on the hi-hat,
opening it on the 'and' of 2 and 4.

In other words, the idea is not only to develop a high degree of independence and coordination against each cymbal ostinato rhythm, but also to have many different ways of playing the ostinato itself.








As a general rule, I would suggest working on at least four different versions of each cymbal ostinato. Since there are about twelve basic rhythms, this is going to give you a lot of possibilities. Therefore, I suggest you keep some type of list in a separate music notebook of the various versions you have worked through. Use one page for each cymbal rhythm. On the front, organize your practice routine using an outline similar to the example on the next page.

Fat-Back Exercises

Bass Drum On 1 And 3

1. 	2. 	3. 
4. 	5. 	6. 
7. 	8. 	9. 
10. 	11. 	12. 
13. 	14. 	15. 

Bass Drum On 2 And 4

16. 	17. 	18. 
19. 	20. 	21. 
22. 		

Snare Drum/Bass Drum Combinations (continued)

12.

Exercise 12 consists of two staves. The top staff (snare) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. The bottom staff (bass) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. Each measure is separated by a double bar line with repeat dots.

13.

Exercise 13 consists of two staves. The top staff (snare) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. The bottom staff (bass) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. Each measure is separated by a double bar line with repeat dots.

14.

Exercise 14 consists of two staves. The top staff (snare) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. The bottom staff (bass) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. Each measure is separated by a double bar line with repeat dots.

15.

Exercise 15 consists of two staves. The top staff (snare) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. The bottom staff (bass) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. Each measure is separated by a double bar line with repeat dots.

16.

Exercise 16 consists of two staves. The top staff (snare) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. The bottom staff (bass) has four measures: 1) quarter notes G4, A4, B4, C5; 2) quarter notes D5, E5, F5, G5; 3) quarter notes G4, A4, B4, C5; 4) quarter notes D5, E5, F5, G5. Each measure is separated by a double bar line with repeat dots.