



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?

# CHAPTERS



- 001 – INTRODUCTION
- 003 - QUOTES
- 004 - CHAPTERS
- 006 - CHAPTER 01 - PARTITIONING
- 011 - CHAPTER 02 - FOOT OSTINATOS 2/4
- 014 - CHAPTER 03 - 2/4 PARTITION TWO – REARRANGED as 2+4+2
- 019 - CHAPTER 04 - 2/4 PARTITION THREE 3+3+2
- 023 - CHAPTER 05/A - REARRANGEMENT
- 024 - CHAPTER 05/B - 2/4 PARTITION FOUR – REARRANGED 2+3+3
- 027 - CHAPTER 06 - 2/4 PARTITION FIVE – REARRANGED 3+2+3
- 031 - CHAPTER 07/A - 2/4 PARTITION THREE 3+3+2 – ADDING GAPS
- 032 - CHAPTER 07/B – ORCHESTRATING NEW PHRASES
- 034 - CHAPTER 08/A - 2/4 PARTITION FIVE – ADDING GAPS - REARRANGED 3+2+3
- 035 - CHAPTER 08/B - ORCHESTRATING NEW PHRASES
- 037 - CHAPTER 09 - 2/4 PARTITIONS - 3+3+2 / 3+2+3 / 2+3+3 AS PHRASES
- 042 - CHAPTER 10 - 2/4 PARTITION ONE – 4/2/2 MODULATED into TRIPLETS
- 047 - CHAPTER 11 - 2/4 PARTITION THREE – 3+3+2 MODULATED into TRIPLETS
- 050 - CHAPTER 12 - PARTITIONS OF 5 AND 3
- 053 - CHAPTER 13/A – ALTERNATIVE STICKINGS / ORCHESTRATION
- 054 - CHAPTER 13/B - LINEAR COMBINATIONS
- 057 - CHAPTER 14 - 2/4 PARTITION SEVEN (5+3)
- 061 - CHAPTER 15/A – ALTERNATIVE STICKINGS / ORCHESTRATION
- 061 - CHAPTER 15/B – LINEAR PHRASING
- 063 - CHAPTER 16/A - 2/4 PARTITION SIX & SEVEN 3+5 & 5+3 – ADDING GAPS
- 064 - CHAPTER 16/B - ORCHESTRATION
- 066 - CHAPTER 17/A - 2/4 PARTITION SIX & SEVEN 3+5 & 5+3 – AS PHRASES
- 067 - CHAPTER 17/B – KIT PHRASING
- 069 - CHAPTER 18 – ALTERNATIVE VOICINGS FOR PARTITIONS
- 070 - CHAPTER 19 – EXTENDING PARTITIONS OVER ONE BAR OF 4/4
- 072 - CHAPTER 20 - DEVELOPING THE 33334 PATTERN
- 076 - CHAPTER 21 - FOOT OSTINATOS
- 078 - CHAPTER 22 – BASS DRUM OSTINATOS
- 080 - CHAPTER 23 – GROOVE VARIATIONS FOR 33334 PATTERN
- 083 - CHAPTER 24 – PARTITION 1 3/3/3/3/4 (=16) – MODULATING
- 086 - CHAPTER 25 - PARTITION 1 3/3/3/3/4 + 3/3/3/3/4 OPTIONS OVER TWO BARS
- 087 - CHAPTER 26 - 4/4 PARTITION 2 – 3+3+5+5
- 091 - CHAPTER 27 - BASIC GROOVE VARIATIONS
- 094 - CHAPTER 28 - FOUR MAIN STARTING POINTS
- 095 - CHAPTER 29 - MODULATING LONGER SECTIONS
- 097 - CHAPTER 30 - USING RUDIMENTS AS FORM

099 - CHAPTER 31/A - GROOVE TEMPLATES – Single notes  
 101 - CHAPTER 31/B – HI HAT OSTINATOS  
 102 - CHAPTER 32/A – TWO BAR GROOVE TEMPLATES  
 104 - CHAPTER 32/B – HI HAT FOOT OSTINATOS  
 105 - CHAPTER 33 - GROOVE TEMPLATES – Multiple notes  
 108 - CHAPTER 34/A - BASS / SNARE GROOVE PATTERNS  
 110 - CHAPTER 34/B - COMBINATIONS  
 112 - CHAPTER 35 – 2 BAR TEMPLATES – Multiple notes  
 115 - CHAPTER 36 - GROOVE TEMPLATES ORCHESTRATED ON BASS / SNARE  
 116 - CHAPTER 37 - 3+3+3+3+4 – ORCHESTRATED ON BASS AND SNARE  
 117 - CHAPTER 38 - REARRANGING UNITS  
 119 - CHAPTER 39 - CREATING AN EXTENSIVE LIBRARY OF BASIC STRUCTURES  
 123 - CHAPTER 40/A – DEVELOPING THE 6 / 8 (3 / 4) PATTERN  
 125 - CHAPTER 40/B - FOOT OSTINATOS  
 125 - CHAPTER 40/C – BASS DRUM OSTINATOS  
 125 - CHAPTER 40/D – FOOT OSTINATOS  
 127 - CHAPTER 41 - 6/8 OR TRIPLETS  
 129 - CHAPTER 42/A - OTHER PARTITION COMBINATIONS IN 4/4 and 8/4  
 131 - CHAPTER 42/B - ORCHESTRATION  
 133 - CHAPTER 43 - PARTITION COMBINATIONS IN 5/4  
 136 - CHAPTER 44 - DEVELOPING A 5/4 COMBINATION  
 138 - CHAPTER 45 - MODULATING A 5/4 COMBINATION  
 140 - CHAPTER 46/A – HI HAT OSTINATOS IN 5/4  
 140 - CHAPTER 46/B – BASS DRUM OSTINATOS IN 5/4  
 141 - CHAPTER 46/C – FOOT OSTINATOS IN 5/4  
 142 - CHAPTER 47 - PARTITION COMBINATIONS IN 7/4  
 145 - CHAPTER 48/A – HI HAT OSTINATOS IN 7/4  
 145 - CHAPTER 48/B – BASS DRUM OSTINATOS IN 7/4  
 146 - CHAPTER 48/C – FEET OSTINATOS IN 7/4  
 147 - CHAPTER 49 – The MACRO' view - A LARGER OVERVIEW OF PARTITIONING  
 149 - CREDITS / THANKS  
 150 - ABOUT PETE  
 151 - AUDIO LIST

## 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.

Musical notation for C – 2/4 Partition One – 4+2+2 – Sticking with accents. The notation is on a single staff with a 2/4 time signature. It consists of three units: a four-quarter unit (R L R L), a two-quarter unit (R L), and another two-quarter unit (R L). Each unit starts with an accent (>) over the first note. The notes are quarter notes.

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.

Musical notation for D – 2/4 Partition One – 4+2+2 – Sticking with accents and Bass Drum. The notation is on a single staff with a 2/4 time signature. It consists of three units: a four-quarter unit (R L R L), a two-quarter unit (R L), and another two-quarter unit (R L). Each unit starts with an accent (>) over the first note. The notes are quarter notes. A bass drum note (represented by a vertical line with a flag) is placed below the first note of each unit.

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.

Musical notation for E – 2/4 Partition One – 4+2+2 – With Hi Hat foot quarter note added. The notation is on a single staff with a 2/4 time signature. It consists of three units: a four-quarter unit (R L R L), a two-quarter unit (R L), and another two-quarter unit (R L). Each unit starts with an accent (>) over the first note. The notes are quarter notes. A Hi Hat foot quarter note (represented by an 'x' over a vertical line with a flag) is placed below the first note of each unit.

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.

Musical notation for F – 2/4 Partition One – 4+2+2 – Independent foot ostinato. The notation is on a single staff with a 2/4 time signature. It consists of three units: a four-quarter unit (R L R L), a two-quarter unit (R L), and another two-quarter unit (R L). Each unit starts with an accent (>) over the first note. The notes are quarter notes. A Hi Hat foot ostinato (represented by an 'x' over a vertical line with a flag) is placed below the first note of each unit, but it is not derived from the units.

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