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Erik Niel, Murray Gusseck, and royal hartigan

EDITOR'S NOTE

Over the years I have reflected on my time and experience spent with royal hartigan. It becomes increasingly clear to me that he is one of the true human beings on planet Earth, albeit in a small and humble package. You might never realize it if you happen to pass royal as he jogs down the street in t-shirt, shorts, and tennis shoes — that there goes one of the most powerful spirits you could ever hope to encounter, musically or otherwise. It has truly been a pleasure to collaborate on this project with him. He has been my teacher and mentor in many ways, and I hope to be able to continue learning lessons in music and life for many years to come. I am so thankful our paths crossed and forever grateful for the many gifts received.

Murray Gusseck
Tapspace Publications Co-founder



PROLOGUE

My mother, Hazel Clark Gay Hartigan, and my uncle, Ray Hart, were master tap dancers with unique art. My father, James Edward Hartigan, drummed in his work and with his hands on a snare drum he gave to me. They walked through life and gave the world unconditional love.

They taught me to ride through life no matter what, to dance with spirits deep, to sing and move the whole way through, and to laugh at life's old ills. To drum each thing, every moment and place, because everything matters without bound.

We live through art, dance, and music. As we experience the events of life — happiness of new friends and activities, sadness at the loss of cherished connections, yearning for an eternity to match our infinite capacity for thought, feeling, love, and creativity — we sometimes become lost, alone, apart. Ray, Hazel, and Jim gave me the insight to know that, whatever our condition, we can find ourselves by feeling and creating, dancing on the time of existence.

Living and studying in Africa and Asia, playing music, singing, and dancing within ancient village cultures whose peoples are close to the earth, each other, ancestors, the spirit world, and the creator, I experience a similar way of life, the expression of life's meaning through music and dance.

In the Philippine *kulintang* drum and gong ensemble, the Javanese *gamelan* orchestra, the Korean *pungmulnori* village ensemble, the Chinese opera percussion ensemble, and the West African drum and dance orchestra, sound and feeling are intense, physical, complex, layered, multiple, and always dancing — expressions of people's hearts.

In the West African drum ensembles of the Ewe, Akan, Ga, Dagbamba, Dagara, Fon, and Yoruba peoples, many drum, bell, and rattle voices (each with its own timbre, tone, and rhythm) come together to speak as one, transcending daily life and creating a space for spirits to descend and people to connect with life.

As master drummers Freeman Kwadzo Donkor, Abraham Kobena Adzenyah, and Godwin Kwasi Agbeli have told me, these musical traditions bring the pain and joy of multiple and conflicting life events into the multiple voices of the dance and drum ensemble as a discipline and strategy to resolve these tensions and achieve personal strength and a higher consciousness in navigating life's paths.

The drumset can also reflect these multiple, yet unified, voices. As an instrument, it has been brought to its highest levels by master artists in the African–American jazz tradition, from Buddy Gilmore, Warren ‘Baby’ Dodds, and Jonathan ‘Papa Joe’ Jones, through Max Roach, Buhaina Art Blakey, and ‘Philly Joe’ Jones, to Anthony Williams, Elvin Jones, and Edward Blackwell. Each artist speaks from an inner sense through the composite voice generated by the four limbs. Some of these voices are highly layered, paralleling the ensembles of Africa and Asia. In Elvin Jones’ voice, his hands and feet create multiple layers of sound which move as one. All of these drummers dance through the time.

Playing in Philippine, Javanese, Chinese, Korean, and West African drum and dance ensembles, I have experienced these powerful life forces. While we cannot literally bring indigenous traditional sounds and elements in their original form to the drumset, I have adapted their processes of interlocking layers of time, tone, timbre, and rhythm in a way that allows the drumset to speak in a unique way.

In my early study I learned drum patterns known as rudiments, which derive from European–American military band traditions. The names of rudiments match their actual sound and rhythm, a practice found in many world cultures, such as the *vugbe* (‘drum speech’) of the Ewe people of West Africa, the *ciblon* drum sounds of the Indonesian Javanese *gamelan*, the *solkattu* rhythmic vocables of South Indian *karnatak* music, the verbalized drum and gong sounds of the Chinese opera and Korean *pungmulnori* music, and the *usul* of Turkish art and spiritual music.

Listening to Max, Edward, Tony, and Elvin, I heard many phrases played through two, three, or all four limbs. I applied this concept to the traditional rudiments and many other patterns and developed a coordinated style of independence and unity which allows a drumset player to express multiple layers of time at once. As with the African drum and dance ensemble, this style can be a means to physically connect with your body, your being, life’s conflicting tensions, nature, others, ancestors, and the creator. It is on the surface a technique, a style, a method. It can bring you to a deeper expression of time, rhythm, tones, and sound. It can also give you a life sense beyond, a feeling of dancing with spirits...

...of dancing on the time of our lives.



INTRODUCTION

The patterns in this work mostly refer to traditional drum rudiments (2-hand rhythmic patterns) but with the important difference that each stroke is of equal duration as part of a sound combination and without the faster grace notes and silences that are a part of rudimental styles. The resulting phrases that move throughout the drumset can be divided into four groups. These four groups are in turn divided into two sections each: *duple* and *triple* feel. Each rudiment group is presented first in duple feel (straight or swung), and then again in triple feel (triplet subdivision). They are presented in this fashion to facilitate greater momentum during your practice routine.

The first group consists of combinations of 3, 4, 5, 6, 7, and 9 strokes, a total of six patterns. Odd-numbered patterns will be presented first. These stroke patterns contain a double-stroke combination at the beginning or end of the rhythm (the first pattern in this group is derived straight from the traditional rudiment known as the *ruff*). The two even-numbered stroke patterns (4 and 6) have a triple-stroke pattern at the beginning of the rhythm that, for our purposes, we call *d'ruffs*. Collectively these patterns will be referred to as **ruffs & d'ruffs** (or sometimes in the videos as *single-stroke combinations*).

The second group is called **rolls** and consists of open ended single- and double-stroke patterns as well as double-stroke roll rudiments of 5, 6, 7, 8, and 9 strokes, a total of seven original patterns. The 6-stroke roll we present is not the traditional 6-stroke roll rudiment, but shifted one stroke for consistency with the other patterns in the book.

The third type derives from single, double, and triple paradiddles in four forms each, totaling 12 patterns, and known simply as **paradiddles**.

The fourth category is called **ratamacues** and includes three basic combinations that parallel single, double, and triple ratamacues in both original and once- or twice-shifted forms over the beat, resulting in nine total patterns.

inspiration

These original patterns and their offspring are a beginning, a doorway to further application of rhythms through the four limbs of your body and the endless combinations of tones and timbres of the drums and cymbals of your drumset. When the styles outlined in this work are inside your hearing and feel comfortable in your hands and feet, extend the process to other

patterns that you hear in various settings: playing with other musicians (bassists, pianists, guitarists, horn players), in nature (raindrop rhythms, the wind, thunder, lightning), and in daily life (footsteps, speech, babies' cries, or the sound of a heartbeat). Add or omit some strokes, play everything forward, backward, inverted, from the middle out, the outside in, and so on. In doing this, you will develop the sounds and style as your own and speak with a strong voice. You can also play any of the duple or triple feels with the ride cymbal and/or high hat in a double-time or half-time tempo, creating a contrasting flowing pattern over the time pulse. This raises intensity in an ensemble.

interpretation

Many of the patterns are notated and played forward and backward in this work, beginning with each limb. Most are found in two basic forms of beat division: a duple time feel of 2 or 4 smaller pulses per beat and a triple feel of 3 pulses per beat. This book uses a 4/4 duple (8th note) and triple (8th note triplet) feel to introduce the patterns, but they can also be played in any beat grouping: 3/4, 5/4, 7/4, 9/8, or 7/16 time, for example, or with a beat division of 5, 6, 7, or 9 inner units. These multiple possibilities are similar to the many varied *tala* time cycles and *gati* beat divisions of South Indian *karnatak* music.

Similarly, each pattern can be played beginning on each successive unit of its time span, creating in effect as many combinations for each pattern as its length in time units. For example, a 5-stroke roll pattern can begin on any of its 5 strokes, producing five combinations. We will not be able to show all possible starting points for each pattern in this book, but will play each pattern from the ruffs & d'ruffs and roll categories beginning on its first and last stroke or stroke pair (with 3-, 4-, and 6-stroke single combinations beginning on all strokes). Paradiddles and ratamacues will automatically include many permutations as they shift across the time cycle.



TRIPLE FEEL

feel



DUPLE FEEL

The patterns are presented in an African-American jazz feel, encompassing the heritage of 'Big Sid' Catlett, Kenny Clarke, Jimmy Cobb, Danny Richmond, Andrew Cyrille, and Jack DeJohnette. It may be refocused to express African, Afro-Caribbean, Funk, Gospel, Rhythm and Blues, and other traditions with changes in drumset timbres. Such timbres can include moving from the body to the bell of a cymbal or high hat and emphasizing snare and bass drums to create a Funk or Rhythm and Blues sound, or cross-sticks and tom tones for an African or Afro-Caribbean feel.