

## Table of Contents

# Mastering the Tables of Time ~ Volume I

---

<b>Foreword by Elliot Fine</b> .....	pg. iii	<b>Chapter 4 ~ Abstract Timetable Studies</b> .....	pg. 51
<b>Preface</b> .....	pg. iv	<b>Chapter 5 ~ Basic Polyrhythms &amp; Hemiola</b>	
<b>Acknowledgement &amp; Dedication</b> .....	pg. vi	<b>Part One: Primer &amp; Phrasing Studies</b> .....	pg. 55
<b>Audio/Video Online Resource Information</b> ..	pg. viii	<b>Part Two: Combinations &amp; Coordination Studies</b> .....	pg. 61
<b>Notation Guide</b> .....	pg. ix	<b>Part Three: Determining Tempo Through Metric Modulation</b> .....	pg. 70
<b>Introduction</b>		<b>Chapter 6 ~ Contemporary Backbeat Grooves</b>	
<b>The Standard Timetable Presented in Roundtable Form</b> .....	pg. 1	<b>Part One: Ostinato Studies</b> .....	pg. 71
<b>Chapter 1 ~ Musical Phrasing</b>		<b>Part Two: Modulation Studies</b> .....	pg. 89
<b>Part One: Accent Studies</b> .....	pg. 3	<b>Chapter 7 ~ Modern Jazz Grooves</b>	
<b>Part Two: Dynamic Control Studies</b> .....	pg. 12	<b>Part One: Ostinato Studies</b> .....	pg. 99
<b>Interpretation Notes for Song Form Applications</b> .....	pg. 18	<b>Part Two: Modulation Studies</b> .....	pg. 108
<b>Chapter 2 ~ 4-Way Coordination</b>		<b>Chapter 8 ~ Soloing Applications</b>	
<b>Part One: Harmonic &amp; Melodic Coordination Studies</b> .....	pg. 20	<b>Part One: Interpreting Rudimental Studies</b> .....	pg. 115
<b>Part Two: Counterpoint Ostinato Options for Feet &amp; Hands</b> .....	pg. 25	<b>Part Two: Melodic Linear Motive Studies</b> .....	pg. 127
<b>Chapter 3 ~ Selected Rudimental Variations</b>		<b>Introduction to Volume II</b>	
<b>Part One: Long Roll Studies</b> .....	pg. 28	<b>The World Timetable Presented in Roundtable Form</b> .....	pg. 133
<b>Part Two: Paradiddle &amp; Six-Stroke Roll Studies</b> .....	pg. 31	<b>Glossary of Terms</b> .....	pg. 135
<b>Part Three: Flam Studies</b> .....	pg. 35	<b>Selected Media for Further Study</b> .....	pg. 139
<b>Part Four: Open Drag Studies</b> .....	pg. 41	<b>Bonus Supplement Page for Chapters 1-5</b> .....	pg. 140
<b>Interpretation Notes for Further Flam &amp; Drag Studies</b> .....	pg. 45	<b>About the Author</b> .....	back cover
<b>Part Five: Four &amp; Five-Stroke Ruff Studies</b> ...	pg. 47		

## Preface

---

The studies in this book uniquely combine the foundations of rhythm and the foundations of trapset drumming using a common system to assimilate the disciplines of timekeeping, coordination, rudiments, polyrhythms, and musical phrasing. The table of time provides an inclusive framework for combining these exclusive areas of study to benefit players of any skill level, be it beginner, intermediate, or advanced, with an interest in developing a musical foundation with crystal-clear focus for complete freedom of expression in any direction.

It is said there is nothing new under the sun, and applying the table of time to improve one's rhythmic sensibilities is certainly nothing new. I've studied excellent applications by Joe Morello, Andrew Cyrille, Gary Chaffee, Marvin Dahlgren and Elliot Fine that were all very effective in their purpose. There are others as well. Developing a comprehensive method of study around its foundation evolved gradually. My curiosity about its possibilities was piqued in 1997, after reading this quote from Tony Williams:

*“It's all in time. Don't do things faster; faster doesn't get you anywhere. You have to play in time, in context. Pick a meter and play it, double it then triple it. Do it in eighth-note triplets, sixteenth-notes, sixteenth-note triplets, thirty-second notes, thirty-second note triplets. Don't play arbitrarily faster or slower. It has to be in time. The goal is to play clearly. If you don't, you're not expressing yourself; you're not playing something that people can hear. When I first recorded myself...I realized you have to play things that are clear to you so they will be clear to somebody else.”*

Examples of phrases Tony used on *his* drumset blew my mind when I played through them on *mine* using the method he described! For me, something clicked. This was a conceptually inspirational lesson and for the next ten years I explored further uses for the table of time and was amazed at the greater dimension it gave my playing. Along the way, I began to suspect that this focus of study was a lost art—a missing link commonly handed down back in the days before the so-called “self taught” ideology evolved with the garage band craze of the 1960's, creating a disconnect in certain areas of musical development that are only now coming back into vogue.

Consider Jo Jones who on his 1973 recording, “The Drums,” refers to the timetables almost offhandedly, when discussing “essentials” for drummers, as if *everyone* knew how important they were for building their foundation. Tony Williams certainly understood what Jo was talking about. My suspicion lit a fire to master the tables of time with a progressive approach that reached farther musically than I'd seen it taken before. So, as Elliot Fine had taught me as a child, I applied my imagination to its structure, and suddenly everything I threw at it seemed to stick (no pun intended). The results were inspiring.

Over time I shared some of my discoveries with a handful of highly respected drummers who were impressed with the concept and its benefits and enthusiastically encouraged me to continue its development. That is when the focus shifted from my personal study to one that could be musically beneficial to all, on many levels, without bells, whistles or jive.

In setting the highest standard for a unifying, yet multi-directional function, I kept the teaching methods of Alan Dawson in mind as the benchmark, as they address several important aspects of playing musically all at once—just as we do in performance. For those of you not familiar with Alan (who taught a young Tony Williams, and whom I also had the great privilege to study with), or his methods, refer to *Selected Media for Further Study* (pg.139) and check them out for yourself.

The foundation attainable using the *Standard Timetable* is plentiful and rich. A philosophy I've adapted in my course of study, that I believe has value in sharing, is that while drummers often describe the rudiments as "our scales," I've come to see them simply as part of our vocabulary—like words that need context to create sentences or phrases. I see the *subdivisions* as our scales—the *rhythm scale*, as the timetable is sometimes called. An immediate revelation for forming those "sentences" are the phrasing *alternatives* that springs to life as you move *any* accent pattern, rudiment, polyrhythm, or groove of your choice through the timetable. This understanding breeds great clarity for making musical choices. You can see and hear unified rhythmic relationships that may have once seemed disparate or unrelated. This is particularly true of the polyrhythm studies. This knowledge immediately expands your soloing vocabulary and most certainly will strengthen your groove and timekeeping overall.

Remember that good timekeeping is an important component of any serious musician's skill set. Every musician should have a strong sense of time but for a drummer it is absolutely essential because, in our primary role as an accompanist, it is expected as our foundation. A drummer today must be able to groove both in organic *real-time*, and also in inorganic *quantized* time. To develop a feel for these disciplines, one important concept to consider is that they are largely defined by how you use the *space* between the beats. The space needs the same focus and attention as the notes you are playing. Time and space working in harmony will affect *how* you'll play those notes in a way that will smooth out your time flow, providing a deeper *feel* for the music you play.

While it is essential to have good time, it is only *one* aspect of our overall musicality. Vocabulary, color, shading, and imagination are also important to the *interpretation* of the music we play. These nuances are all present in any well-seasoned drummer's *timekeeping* as well. Having this awareness of *nuance* and the ability to apply it is, in my opinion, what separates a truly great drummer from the others who simply "play the drums." These studies promote this awareness and promise a new confidence and conviction in your playing that you can carry into any musical scenario you choose.

*Volume I* is a virtual reference library on the foundations of rhythm and trapset drumming as it was originally conceived in the USA, combining European rudiments, African polyrhythms, 4-way coordination, jazz and backbeat grooves, and soloing vocabulary, to create a new sound in music. *Volume II* will advance the study as the focus goes global, introducing the asymmetric groupings of the *World Timetable*, and incorporating rhythms of Pan-African, Indian, and related cultures, into the *Standard* and *World Timetable* frameworks. Abstract phrasing studies and other surprises await! Enjoy the journey.

## Acknowledgement

---

Inspiration for this work has come from precedent set in lessons, conversations, and the works and musical performances of Elliot Fine, Marvin Dahlgren, Richard Davis, Alan Dawson, Tony Williams, Max Roach, Art Blakey, Elvin Jones, Joe Morello, Andrew Cyrille, Ed Blackwell, Phil Hey, Jeff “Tain” Watts, Eric Kamau Gravatt, Gordy Knudtson, Jeff Hamilton, Ignacio Berroa, Bernard Purdie, John Vidacovich, Stanton Moore, Ari Hoenig, Gary Chaffee, Terry Bozzio, Chad Wackerman, Vinnie Colaiuta, Steve Smith, and Peter Erskine. Each motivated me, in different ways, to develop and expand the application of the table of time into broader directions. I salute you all.

Some special notes of thanks, first to Gordy Knudtson, who, by example, has always inspired me to diversify in my professional activities, and provided me a wonderful career opportunity to develop and exercise my knowledge. The encouragement and enthusiasm Gordy extended to me after hearing my concepts was my primary motivation for writing this book. In other words: no Gordy, no book. Thank you always Gordy for believing in me. Your friendship and support have been a bedrock to my family.

Next, to Elliot Fine: I love you, Elliot. I owe you so much. Thank you for sharing your knowledge, experience, humor, and selfless friendship. Where would I be without you and all of your great encouragement for all these years? So many great opportunities have come my way because of my relationship with you. Thank you for pushing me to the finish line with this project, and offering to write the Foreword. I am honored.

To Marvin Dahlgren, one of the finest gentlemen I’ve ever had the pleasure to know and whose restless musical mind is an inspiration to us all. It has been a true privilege to work along side you both at the McNally Smith College of Music and on countless bandstands for so many years. Thank you for your friendship and support, it inspires me.

I want especially recognize both Richard Davis—for his mentoring, love, providing great opportunities for us to play together, and for teaching me how to find tempos using my wristwatch—and Phil Hey, for more invaluable mentoring and love, selflessly providing me my first gig experiences, and for always, always being there for me. Nobody swings like you my friends. Thanks for everything.

To Alan Dawson and Max Roach for their legacies and for sharing with me, as they did for so many, the keys to truly musical drumming. Thank you gentlemen.

Many thanks also to Ignacio Berroa, Jeff Hamilton, Bernard Purdie, and John Vidacovich, who all offered great encouragement and advice to enhance the potential they saw in my ideas. You are all marvelous. Thanks for your inspiration.

Thanks also to my friends, Kevin Daley and Jeff Peterson for their expertise, advice and assistance in helping me realize the online audio and video companion resources for the book.

Lastly, I wish to express my gratitude to my dear friend, the late George Tucker, who was invaluable in first helping me get the book together. Thanks Tuck. I miss you.

## About Mark Powers

---

I met Mark Powers when he came to the McNally Smith College of Music (then Musictech) at age sixteen for an audition. He'd graduated early from high school and was serious about "this drumming thing." He played well that day and excelled through our program. After graduating he hit the road playing around the world with "America's Polka King," Frankie Yankovic. Not long after that he was playing with Cheap Trick's Rick Nielsen, (Now that's versatility!) An eternal student, Mark has traveled to China, Thailand, and West Africa to pursue studies in percussion and has also studied with Dane Richeson, Bob Moses, and Ed Thigpen.

A true self-starter, Mark is currently in too many bands, has too many drum students, is often an Artist-in-Residence at area elementary, middle and high schools, conducts 'Junk Jam' workshops, teaches West African drumming, and presents percussion-based Correctional Education programs in adult and juvenile facilities. Mark has written for PAS Percussive Notes, and World Percussion & Rhythm magazines, and Drummer's Digest, and World Rhythm Web-zines. A published composer of percussion works, he also holds a shared Guinness World Record for Longest Drum Roll by a Group.

As busy as you can see that he is, Mark agreed to take on the job of helping me organize my endless scribbling into the book before you. He worked tirelessly on the music engraving and layout, helped with text editing, offered great feedback, and was a true confidant throughout the project. I got the guy I wanted and I think we both learned a lot in the process. Thank you Mark for your friendship, talent and true commitment. It is greatly appreciated.

Visit [www.powerspercussion.com](http://www.powerspercussion.com).

## Dedication

---

This work is dedicated to my family: my beautiful wife Katy, and wonderful children, Louis and Maxwell, for the faith they have in me and the strength and sense of purpose it gives me. To my dear mother and father, Lois and Bruno, for the love, opportunity, and support they provided me to develop and nurture my passion for music. To my brother John, for sharing his love of music with me when we were children. And to my wonderful mother-in-law and father-in-law, Charon and Bill Tessman, who have shown my family selfless love and support and provided me a peaceful haven to develop many of the ideas presented herein. I am forever grateful to you all.

*David Stanoch*

## Audio/Video Online Resource Information (Click for a Content Video Example)

---

Audio and video demonstrations from each chapter of *Mastering the Tables of Time, Volume I*, as well as exclusive Web-only PDF file examples, are available for FREE online at:

[www.rhythmelodic.com](http://www.rhythmelodic.com)

The audio, video, and printable resources available on the Web site serve as a means to *hear* and *see* the concepts presented in the book. A major benefit of presenting material online is that it can be fluid and ongoing in nature, incorporating updates and variations. The foundations of the *Standard* and *World Timetables*, as well as the *Abstract “Syncopated Standard,”* and *“Dotted Subdivision” Timetables*, are clearly presented and also expanded on in ways that tie all the chapter concepts together, just as one would want to do when performing.

Many of these examples incorporate sticking, voicing, and ostinato variations, recommended in the *Practice Tips* section of each chapter of the book, for “getting off the page” and into greater musical expression.

### Click Tracks

In practice, each section of any timetable should be played repeatedly, until it is comfortable in time, feel and dynamic balance, before going on to the next section. The use of a metronome is highly recommended for building a strong foundation in timekeeping. It is equally important to practice the same ideas without one with a focus on internalizing the feeling of the tempo.

A variety of click tracks are also downloadable at the Web site for accompaniment in practicing all of the timetables. The click track examples focus on Largo to Adagio (slow) Tempi, from 40-60 bpm, to build a strong foundation for *all* subdivisions presented, and Andante through Moderato to Allegretto (moderately slow to moderately fast) Tempi, from 72-120 bpm, as common tempo applications for all timetables.

Also available are “Polyclicks”— which provide two pulses and tempos simultaneously (primarily for use with *Chapter 5, Basic Polyrhythms & Hemiola Part Two: Combination & Coordination Studies*). With these clicks you can apply timetables to “either side” of 3:2 or 2:3, and 3:4 or 4:3 polyrhythms.

For *Chapters 6 (Contemporary Backbeat Grooves)* and *7 (Modern Jazz Grooves)* the use of play-along CDs, with bass lines or full rhythm section in a variety of groove styles, is recommended to find “the pocket” for the groove studies presented within. Bass lines employ both the *attack* and *release* of the notes (vs. the *attack-only* function of a click). Practicing in this manner better informs the drummer in how to *steer* the direction of the time (see *Preface*, pg. iv) on the bandstand or in the studio. “*Any drummer can have a good beat. It takes at least two people to create a groove.*” ~ Johnny Vidacovich.

## Chapter 1 ~ Musical Phrasing

### Part Two: Dynamic Control Studies

---

If rhythm is considered the heartbeat of music then dynamics are its breathing lungs, continuously inhaling and exhaling to provide mood and emotion to its life. Without dynamics, music becomes a tiring wall of sound, or monotonous drone, with no color, drama, or offer of engagement to its listener. Think of how we speak. We not only use *rhythm* in the cadences of our speech we also employ *pitch* for intimation and *dynamics* for emphasis. As drummers we're expected to be able to shout, but it is important to also be able to whisper on our instrument, and command the range in between the extremes, all the while keeping up the drive and intensity. Music, like speech, is nothing more than waves of sound at its most fundamental level. Melody, harmony and rhythm are all the same thing, moving at different rates of speed. Dynamic control offers great challenges to drummers because it taps into balancing the relationships of the ever-changing velocities of tempo and volume. It also offers possibilities for better-attuned harmonic sensibilities.

#### Application

Keeping time steady when increasing or decreasing in volume is a common problem among musicians. As volume escalates be mindful of tempo. As the energy goes up so, inadvertently, can the pulse. Loud volume and *intensity* are often confused in music as being one and the same. They do often work hand in hand, but intensity of *tempo* must be maintained *throughout* the dynamic spectrum. Being mindful of tempo as the volume comes down is also important, so as not to drag the pulse. The studies on the following pages focus on effectively overcoming this dilemma.

Parts IA and IB apply a variety of *crescendo* and *diminuendo* sequences to the *Standard Timetable* (see the *Glossary of Terms*, pg. 135, for definitions of all terms and markings used in this chapter). Part IC applies a *measured* use of the full spectrum of dynamics (with *no* crescendo or diminuendo) to the increasing and decreasing subdivisions of the timetable in *Roundtable Form*. The *Etudes* in Part ID combine all the devices discussed.

*Melodic* and *harmonic* interpretations apply easily to the dynamic examples. Create pitch-bending effects by playing examples in Part IB with one hand, while applying and releasing pressure to the drumhead with your stick, hand, or elbow in the other. Visualize the *hairpin* marking, outlining crescendo and diminuendo (<), as being *high-pitched* (*with* pressure) on the *closed* end, and *low-pitched* (*no* pressure) on the *open* end. Part IE combines measured dynamics with intervals of common chord changes. Percussion raises *higher* in pitch when struck *louder* than it is when struck softer. Using your ear, employ *relative* pitch to assign the *piano* (*p*) dynamic as *tonic* and find the *root* intervals of the "chord changes" using the suggested dynamics as a *guide*. This only scratches the surface of applying melody and harmony to the drums in any key you're playing in. Check it out!

#### Practice Tips

The dynamic concepts presented in this chapter apply to *all* of the timetables in this book.

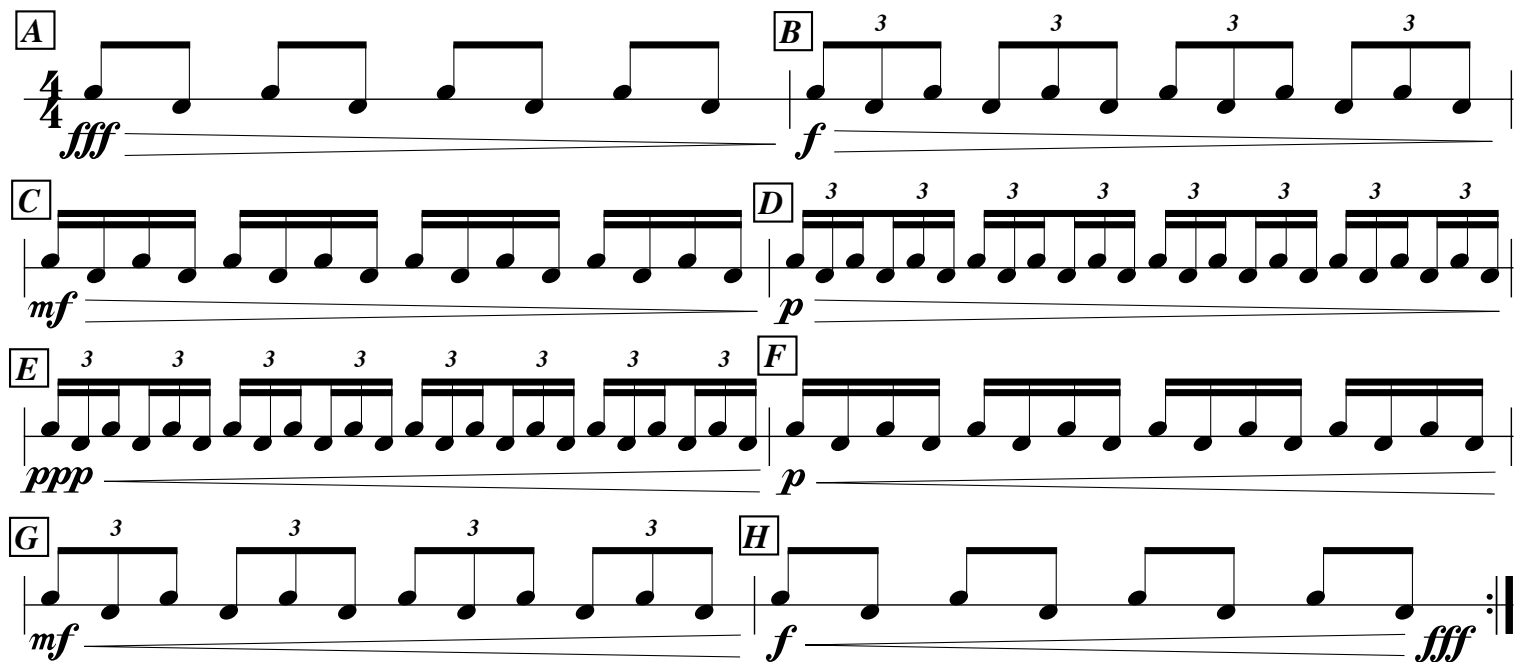
# Crescendo & Diminuendo in Roundtable Form

## 1. Soft/Loud/Soft I



A  $\frac{4}{4}$  *ppp* B *p* C *mf* D *f* E *fff* F *f* G *mf* H *p* *ppp*

## 2. Loud/Soft/Loud I



A  $\frac{4}{4}$  *fff* B *f* C *mf* D *p* E *ppp* F *p* G *mf* H *f* *fff*