

Dedication

I dedicate this book to my wife, Shana. She sits selflessly patient with me, observing everything I am working on, always responding with thoughtful and meaningful insight. She spends countless hours as a sounding board for every twist and turn I take with my ideas. She listens intently to the exercises and compositions I create. She sets up cameras for instructional videos, reviews my podcasts, and double checks everything I do before it goes out. Thank you, Shana.

I dedicate this book to all of my teachers. I feel blessed to have had such an amazing lineage of mentors: Joel Fulgham, Rick Rogers, Randy Drake, Preston Thomas, Rich MacDonald, Craig Williams, Kevin Gianino, Mike Drake, Ed Soph, Peter Magadini.

I dedicate this book to all of the musicians with whom I have had the fortune of making music. Your professionalism, extreme talents, and thoughtfulness are inspiring. I feel blessed to play with such incredible artists who continually push me to listen and understand more. Thank you all!

I dedicate this book to the rhythmic masters who have inspired me to practice and grow. There are so many wonderful players in the world, and it is incredible that we all can now be connected through social media. The advancement of this instrument is a global endeavor, which inspires me daily.

I dedicate this book to all of the drummers around the world who have taken an interest in what I am creating. Your support for my material is humbling. From the bottom of my heart, I sincerely thank you.

Foreword

A trusted musician is a gift.

Her dedication to the refinement of technique and the development of vocabulary is unyielding. She regards these pursuits as sacred, for with knowledge comes comfort.

A trusted musician is an artistic conspirator.

His intuition ignites the flame, and his humility invites others to join. He agrees to carry patience as his closest companion, for the creative path offers no shortcut.

I have come to trust Rich Stitzel in a seemingly limitless variety of musical settings. The depth of his musicianship is rivaled only by the contagiousness of his generosity. This book offers a glimpse into the mind and soul of an artist deeply committed to the technical, psychological, and emotional disciplines of musical practice. It is my hope that his methods would encourage you, the reader, toward that very same devotion.

– Paul Mutzabaugh

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Introduction

2. NON-NATIVE Expression

In a NON-NATIVE expression, a polymetric ostinato does NOT resolve in one measure's time. For the purposes of The Primary Series, we will focus on a three-note grouping occurring in 4/4 or 5/4, and a five-note grouping occurring in 3/4 or 4/4. Here are examples of each:

NON-NATIVE expression in 4/4 with dotted-eighth notes:



The musical notation shows a 4/4 time signature. The top staff contains a series of 12 eighth notes with accents, grouped into three measures of four notes each. The bottom staff contains a series of 12 dotted-eighth notes with accents, grouped into three measures of four notes each. The two staves are aligned such that the eighth notes in the top staff and the dotted-eighth notes in the bottom staff are in phase.

(Snare accents grouped in 4's, bass drum grouped in 3's.)

NON-NATIVE expression in 4/4 with a grouping of five 16th-notes:



The musical notation shows a 4/4 time signature. The top staff contains a series of 20 16th notes with accents, grouped into four measures of five notes each. The bottom staff contains a series of 20 dotted-eighth notes with accents, grouped into four measures of five notes each. The two staves are aligned such that the 16th notes in the top staff and the dotted-eighth notes in the bottom staff are in phase.

(Snare accents grouped in 4's, bass drum grouped in 5's.)

NON-NATIVE expression in 3/4 with grouping of five 16th-notes:

The image shows two staves of music in 3/4 time. The top staff contains six groups of five 16th notes, each with an accent (>). The bottom staff contains six groups of five 16th notes, each with an accent (>). The notation is a rhythmic exercise.

(Snare accents grouped in 4's, bass drum grouped in 5's.)

NON-NATIVE expression in 5/4 with dotted-eighth notes:

The image shows two staves of music in 5/4 time. The top staff contains six groups of five dotted-eighth notes, each with an accent (>). The bottom staff contains six groups of five dotted-eighth notes, each with an accent (>). The notation is a rhythmic exercise.

(Snare accents grouped in 4's, bass drum grouped in 3's.)