

Table of Contents

INTRODUCTION: Revolutionizing Rhythm

CHAPTER I: A Time to Study

- Psychology of Rhythm
- Approach & Application
- Artistic Awareness
- Artistic Mastery

CHAPTER II: A.I.I. - Association. Influence. Insight.

- Association
- Influence
- Left Brain Breakdown
- Right Brain Breakdown
- Personal Influence
- Public Influence
- Insight

CHAPTER III: Mental Training PT. I

- Goals
- S.M.A.R.T./Goal Setting Strategy

CHAPTER IV: Mental Training PT. II

- Training
- Practicing
- Maintenance Practice
- Overtraining/Overpracticing

CHAPTER V: Mental Training PT. III

- Maltz & Gladwell
- Muscle Memory (Mental)
- Muscle Memory (Physical)
- Nature vs Nurture

CHAPTER VI: Mental Training PT. IV

- Physical Training & Practice
- Breakdown of the 4 Training Types
- Aquatic Training
- Calisthenics Training
- Trampoline Training
- Yoga Training

CHAPTER VII: Mental Training PT. V

- Pursuit of Proficiency
- Quality vs Quantity
- Meditation & Mindfulness
- Brain Waves
- Self-Hypnosis
- Selective Meditation & Creative Visualization
- The End Result
- 3-Step Rhythmic Review

CHAPTER VIII: A Time to Train & Practice

- The ABCs of Advanced Drumming
- 133 Drum Compositions [4/4 - 25/16]
- EPILOGUE: Restating the Rhythm

INTRODUCTION - Revolutionizing Rhythm

Revolutionizing Rhythm is an avant-garde study guide to the art of advanced drumming, philosophy, personal development, and life achievement and success through the exploration of fundamental studies of awareness, consciousness, human nature, and the universal relationship of rhythm and time. Revolutionizing Rhythm is developed for, inspired by, and dedicated to fellow drummers, musicians, and sophophilics and offers players of any instrument the opportunity to study creative rhythmical examples based on innovative philosophies and theories applicable and practical to arranging and composing percussion.

Seth Davis' book is specifically designed to assist musicians seeking to develop a deep and intuitive understanding of universal rhythm, time, and timing, resulting in an expanded musical vocabulary and a higher level of rhythmic sophistication. This rhythm resource highlights Davis' artistic alphabet and musical vocabulary and is based on his personal and professional life experience.

CHAPTER I - A Time to Study

Psychology of Rhythm: The title Revolutionizing Rhythm is based on a personal philosophy of mine with regard to drumming education and performance, as well as life in general, and that is... Everything evolves. Life evolves. Human beings evolve. Rhythm evolves. From the early innovators and pioneers of the past to the present-day masters, rhythm continues to be revolutionized and transformed due to the nature of artistic and human curiosity to discover and uncover. The desire for personal development. The need to create and innovate. This evolution is a result of required forms of communication, individualistic interpretations and expressions of its players and students, and various musical applications. Hence, the evolution of rhythm and time.

My purpose for creating Revolutionizing Rhythm is to offer answers and provide solutions to the questions I have received throughout my career by sharing personal ideologies and insights that I have implemented and utilized in my personal and professional life. This book highlights handpicked, time-tested philosophies, theories, and exercises that are indispensable illustrations and tools for studying life literacy and musical maturity; providing interested ones with the knowledge and wisdom to revolutionize themselves to a new state of self-evolution and rhythm.

Two of the most often asked questions I have received throughout my career have been, "How do you achieve the goals you have set for yourself and perform consistently at a high level?" and "What motivates you to play the way you do?" Basically, how, and why. I could attempt to summarize a life's work by listing fundamental facts such as genetics, mental training, and physical training. However, these are more complicated and intricate questions for me to answer to even myself as I am my harshest critic. So, let me start with this.

There are fundamentals I live by and implement in my drumming. I would like to share these insights with you and provide you the opportunity to apply these principles in your drumming and maybe to your life as well.

Approach & Application

My approach to study and training in life is one of isolated retreat to practice self-altering exercises, mentally and physically, to develop advanced control of both my mind and body. My approach to time, which is timing, was inspired by the philosophy of Freddie Gruber. Through my studies, I concluded that rhythm, in drumming as in life, is interpreted in two main time pulses. Vertical time, and horizontal time. Vertical time is played like the bouncing of a pogo stick, as explained by Freddie; commonly heard in Pop, Rock, and Metal music. Horizontal time is played like the swinging of a pendulum; commonly heard in Blues and Jazz music. Gruber's timing philosophy insight assisted my ability to interpret any style of music with a 3-step approach to time. Vertical time, horizontal time, and or a combination of the two which would be a hybrid interpretation of time. [Time Theory Examples: Vertical: 2/4 = Straight Feel – Horizontal: 3/4 = Swing Feel]

Understanding the basics of the two main time pulses will awaken one's musical senses, sensitivity to the emotional value in various drumming and musical styles, and what a specific style of drumming should feel and sound like, thus becoming more aware of how and why music is played and conveyed. To understand my approach is to understand the application. My approach with all aspects of drumming was, is, and always will be based on how I am able to realistically implement my concepts into real-life or real-world performance. The application to my approach focuses on factual and functional education and instruction, based on the reality of extraordinary evidence, rather than sensationalized theories. Real techniques for real live performance. For me, I must be able to translate an approach, concept, method, or skill from the practice room to the studios and live stages of the world, and most importantly, to the audience. If applicable and musical to me, it makes sense to study it and develop it. If not, I simply do not work on it.

Artistic Awareness

Achievement requires self-awareness. By analyzing and differentiating our thoughts and feelings, we become conscious. Once conscious, we recognize our roles in drumming and in life, and as a result, we focus on and fulfill our purpose. To understand your role and become fully aware of your unique artistic abilities, chosen career, and individual potential, consider the following questions.

- Are you an artist or a musician, and if so, what type of artist or musician are you?
- Are you a teacher more than a player, or vice versa, or perhaps both?
- Would you consider yourself a drum or music critic?
- Are you a collector or drum gear enthusiast, or a skilled employee in the music retail industry that helps fellow musicians and performers make the best choices with the purchasing of gear and instruments?

Answering these questions humbly and honestly will provide you with the necessary insight and clarity of perception needed for setting specific objectives and realizing realistic reachable goals. Role recognition is a personal solution of mine for overcoming the state of resistance, where inconsistent thoughts, attitudes, and beliefs reside. Removes conflict. Reinstates creativity in personal development. Identifying and accepting our role, whatever it may be, is to understand who and what we are rather than what we do and is the only way to be honest to ourselves, others, and the art form of drumming and music.

Artistic Mastery

One of the first things I like to share with aspiring artists and musicians, as well as peers is, as with any art form, drumming and rhythm are a never-ending learning experience. If wisdom is applied accurate knowledge, the first steps to artistic maturity and musical wisdom would be to understand that art is the free self-expression of one's individuality through creative skill and imagination. Therefore, it is impossible for anyone to be a best or greatest once a matching level of mastery between artists is acknowledged and accepted as it is interpretation and preference for both the artist, the listener, and the viewer.

Skill sets are based on specific disciplines that are based on culture, popularity of the music of the culture, the drummer's approach, methods, personal musical fingerprint, and innate mental and physical facility. I.e. - In drumming, a Jazz drummer may not play extreme metal proficiently, and vice versa. A Latin drummer may not play progressive rock proficiently, and vice versa. A punk drummer may not play big band swing proficiently, and vice versa. A rudimental snare drum champion may not play the drum set proficiently, and vice versa.

To master any aspect of art takes a lifetime, and even then... one would have only scratched the surface. This is one of the most beautiful and exciting aspects of art. It thrills and inspires not only us, but all those around us. We, as artists, must grasp each moment to allow our instrument to speak to us, through us, for us. To do this requires complete commitment and true devotion. I have dedicated my life to the art of drumming from the early age of six, and the more I have learned and accomplished, the more I understand my journey has only just begun. I continually stand in awe of what it has shown me over the years. It can be quite the humbling experience, but in my opinion, it leads to true wisdom.

Discipline. Discipline. Discipline is one of the real secrets to my success; and the definition of discipline is "the practice of training someone". How perfectly fitting a subject when what we do day in and day out is a regimented training schedule? But it is important to understand that before we can fully commit ourselves to training, we must make the commitment, we must be disciplined, and we must practice it. We are practicing how to practice, if you will. Therefore, discipline is of such great importance for achieving our long-term goals and then sustaining those goals once they are reached. When we apply ourselves diligently, our love, loyalty, and enthusiasm for our instrument will increase along with our skill level and knowledge. Passion must have action and it is why we, as artists, feel fulfilled and complete when we strive to maximize our potential each and every day for not only are we developing our abilities, but our individuality.

CHAPTER II - A.I.I. Association. Influence. Insight.

The following is a self-preservation philosophy I have shared with students through my years of teaching that serves as a how-to for attaining and sustaining successful qualities and avoiding egoic human nature and its traits and tendencies.

Association: The drumming community is a collective state of consciousness. As with any culture, the state of a community reflects its state of mind. Drummers and musicians who consciously exhibit a commonly shared sense of reality and purpose will acknowledge, accredit, validate, and educate one another by

Lesson #6

Hands: Right hand plays one measure of 5/4 alternated with one measure of 7/4 between two crashes, the Chinese cymbal, and the X-Hat. Left-hand rimshot backbeats on the snare drum. [8" and 10" splash cymbal accents incl.]

Feet: Double drop double bass outline an ostinato made up of four cycles of 5/16 alternated with four cycles of 7/16.

Focus: Cymbal-focused composition interpreted as 5/4 and 7/4.

[5/16 and 7/16 cycles]

Metronome: 5/4 and 7/4 [Accents the 1 and 3 of the measure of 5/4 and the 1, 3, and 5 of the measure of 7/4]

♩ = 138

The musical score is divided into two systems. The first system consists of two measures: the first measure is in 5/4 time and the second is in 7/4 time. The second system also consists of two measures: the first is in 7/4 time and the second is in 5/4 time. The notation includes cymbal patterns with 'r' and 'l' markings, snare rimshots, and various cymbal accents. A 'ritornello fine' marking is present at the end of the first system.

Lesson #33

Hands: Two-handed hi-hat rhythm, right and left hand lead, backbeat rimshots with both the right and left hand.

[Herta between hi-hat, splashes, and snare drum incl.]

Feet: Four stroke ruff ostinato.

Focus: How-to for creative composing and embellishing in 7/4 with two-handed rhythms, playing backbeat rimshots with both hands, and playing double bass ostinatos.

Metronome: 7/4 [Accents the 1, 3, and 5 of 7/16 cycles]

The musical score is for Lesson #33, set in 7/4 time with a tempo of 158 BPM. It consists of two systems of three staves each. The top staff is for hi-hat, snare, and cymbals/crashes, the middle for kick, and the bottom for bass. The first system covers measures 1-4, and the second system covers measures 5-8. The hi-hat part features a complex two-handed rhythm with various patterns and accents. The snare and cymbals play backbeats on measures 2, 4, 6, and 8. The kick drum plays a four-stroke ruff ostinato. The bass line provides a steady accompaniment. Above the first system, there are rhythmic diagrams: 'l r l r l r l r l' and 'l r l r l r l r l'. Above the second system, there are rhythmic diagrams: 'l r l r l r l r l' and 'r l r l r l r l'. A red 'x' is placed above the final measure of the second system.