

EXPANDING ON THE 3 BAR CYCLE

SINCE WE CAN HEAR THE CYCLE NOW, WE CAN PLAY WITH THE PLACEMENT OF THE PHRASE AND CREATE AN INCREDIBLE AMOUNT OF NEW VOCABULARY. THIS PHRASE IS ONE OF MY FAVORITES. YOU WILL FIRST NOTICE THAT THE WHOLE PHRASE IS PLAYED IN TRIPLETS. AND THE ACCENT PATTERN OF THE PHRASE IS OUTLINING THE CYCLE. SINCE IT IS IN TRIPLETS, THE PHRASE IS A LITTLE TRICKY. MY ADVICE IS TO START OUT PLAYING THE PHRASE WITH A HALF NOTE PULSE ON THE HI HAT FOOT, SO THAT YOU CAN GET AN IDEA OF HOW IT SOUNDS. IF YOU CLOSE YOUR EYES AND JUST LISTEN TO THE ACCENTS AS YOU PLAY THIS, YOU WILL HEAR THE DISPLACED 3 BAR CYCLE

DRUM KIT

PERCUSSION HALF NOTE PULSE W/ FOOT

DR.

PERC.

NOW OF COURSE THE TIME TO ADD THE LEFT FOOT CLAVE IS HERE. MY SUGGESTED PRACTICE ROUTINE IS TO PLAY ONE MEASURE AT A TIME. SLOW ENOUGH TO ENSURE THAT ALL THE PARTS ARE LANDING IN THE RIGHT PLACE. ON THE CD I LIKE TO LEAVE THE FIRST BEAT ON THE BASE DRUM OUT, TO GIVE EVEN MORE OF A SYNCOPATED FEEL TO THE PHRASE. HERE WE HAVE IT IN IT'S "PURE" FORM. AS A SIX MEASURE PHRASE. ON THE CD I AM PLAYING THE PHRASE FOR 8 MEASURES. I AM ALSO PLAYING THE PHRASE WITHIN A GROOVE, A LITTLE FASTER. ALL THIS SO YOU CAN START TO GET A FEEL FOR HOW IT COULD SOUND WITH MUSIC.

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DR.

PERC. 2-3 CLAVE

DR.

PERC.

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Dr.

PERC.

YOU CAN ALSO MOVE THE PHRASE AROUND ON THE TOMS. IT SOUNDS PARTICULARLY NICE IF YOU HAVE A MINI TIMBAL OR TIMBALES AND THROW ONE OR TWO HITS IN ON THEM. GIVES THAT "BURST" OF ENERGY AND COLOR THAT IS SO NICE IN THIS MUSIC. AGAIN, MY ADVICE FOR ASSIMILATING THIS PHRASE QUICKLY...LISTEN TO ME PLAYING IT OVER AND OVER. YOU WILL NOTICE THE PHRASE "PUSHING AND PULLING" - STRECHING WITH THE TIME! THIS TYPE OF THING IS ESSENTIAL FOR THE PHRASING AND WILL COME WITH TIME. IF YOU ARE FAMILIAR WITH THE RTS CONCEPT IT SHOULD ALL BE PRETTY CLEAR.

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Dr.

PERC.

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Dr.

PERC.

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Dr.

PERC.