

视频 1

页数 2~6

视频 2

页数 7~8

视频 3

页数 9~11

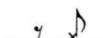
购买原版书名:

Time Functioning Patterns by Gary Chaffee

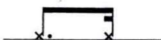
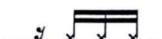


Cymbal Ostinato Possibilities

All of the exercises in this section are to be worked on using a variety of cymbal ostinatos. The most common cymbal ostinato rhythms are as follows:



However, in recent years, a number of other rhythms have gained popularity. Among these are:

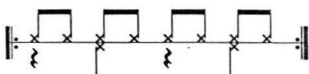


It is important to understand that the cymbal rhythm, in and of itself, does not totally define the time. This is more a result of the figures that are played in the other voices (snare drum, bass drum and hi-hat). The more flexibility you have with these voices, the greater your chances will be for performing interesting sounding time feels. If, on the other hand, you only have a few independence/coordination figures that you can play against a given cymbal ostinato, your choices are obviously going to be very limited and what you are going to wind up with is a fairly static 'beat', rather than a time feel.

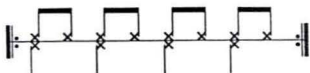
The exercises contained in this section will help in dealing with this problem and should be carefully studied and practiced.

Ways Of Playing Cymbal Ostinatos

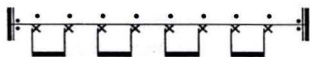
Each of the cymbal ostinatos in the list on the previous page can be played in a number of different ways. For example, using 8th note time:



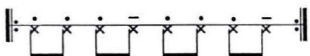
Playing the ostinato on the ride cymbal while playing the hi-hat on 2 and 4.



Playing the ostinato on the ride cymbal while playing quarter notes on the hi-hat.



Playing the ostinato on the hi-hat.
(The dots indicate that the notes are short.)




Playing the ostinato on the hi-hat,
opening it on the 'and' of 2 and 4.


In other words, the idea is not only to develop a high degree of independence and coordination against each cymbal ostinato rhythm, but also to have many different ways of playing the ostinato itself.


As a general rule, I would suggest working on at least four different versions of each cymbal ostinato. Since there are about twelve basic rhythms, this is going to give you a lot of possibilities. Therefore, I suggest you keep some type of list in a separate music notebook of the various versions you have worked through. Use one page for each cymbal rhythm. On the front, organize your practice routine using an outline similar to the example on the next page.


Fat-Back Exercises


Bass Drum On 1 And 3


1. 

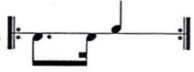
2. 


3. 

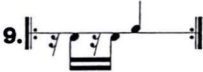
4. 


5. 

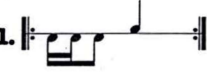
6. 

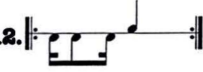
7. 


8. 


9. 


10. 

11. 


12. 


13. 


14. 


15. 


Bass Drum On 2 And 4


16. 


17. 

18. 

19. 

20. 

21. 

22. 

Combinations Of Bass Drum Figures

23.

Exercise 23 consists of a single staff with a repeating eighth-note pattern. The pattern is: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. This pattern is repeated four times, with each repetition separated by a double bar line and repeat dots.

24.

Exercise 24 consists of a single staff with a repeating eighth-note pattern. The pattern is: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. This pattern is repeated four times, with each repetition separated by a double bar line and repeat dots.

25.

Exercise 25 consists of a single staff with a repeating eighth-note pattern. The pattern is: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. This pattern is repeated four times, with each repetition separated by a double bar line and repeat dots.

26.

Exercise 26 consists of a single staff with a repeating eighth-note pattern. The pattern is: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. This pattern is repeated four times, with each repetition separated by a double bar line and repeat dots.

27.

Exercise 27 consists of a single staff with a repeating eighth-note pattern. The pattern is: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. This pattern is repeated four times, with each repetition separated by a double bar line and repeat dots.

28. Musical notation for exercise 28, measures 1-4. The exercise is in 2/4 time and consists of two staves. The melody in the upper staff uses eighth and quarter notes, while the bass line in the lower staff uses eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

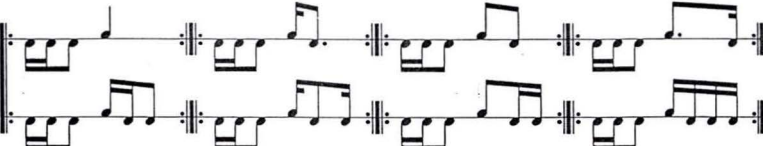
29. Musical notation for exercise 29, measures 1-4. The exercise is in 2/4 time and consists of two staves. The melody in the upper staff uses eighth and quarter notes, while the bass line in the lower staff uses eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

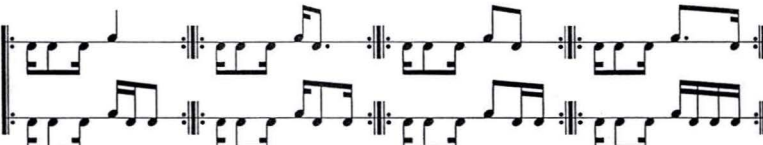
30. Musical notation for exercise 30, measures 1-4. The exercise is in 2/4 time and consists of two staves. The melody in the upper staff uses eighth and quarter notes, while the bass line in the lower staff uses eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

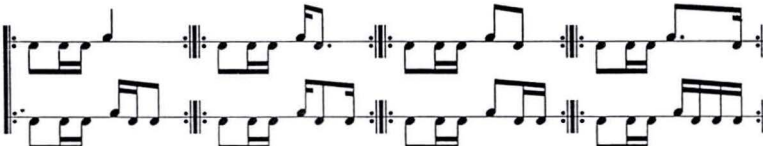
31. Musical notation for exercise 31, measures 1-4. The exercise is in 2/4 time and consists of two staves. The melody in the upper staff uses eighth and quarter notes, while the bass line in the lower staff uses eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

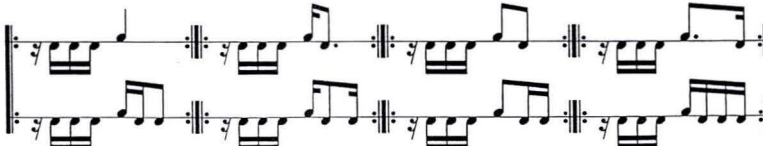
32. Musical notation for exercise 32, measures 1-4. The exercise is in 2/4 time and consists of two staves. The melody in the upper staff uses eighth and quarter notes, while the bass line in the lower staff uses eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

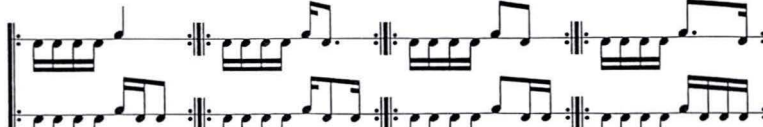
Combinations Of Bass Drum Figures (continued)

33.  Musical notation for exercise 33, featuring a two-staff system. The top staff contains four measures of eighth-note patterns, and the bottom staff contains four measures of eighth-note patterns. The notation includes repeat signs and a final double bar line.

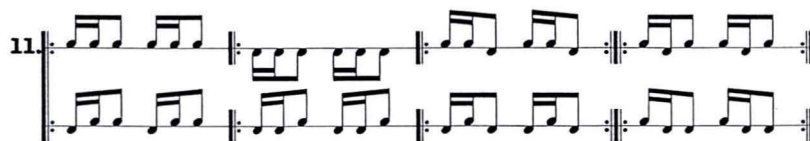
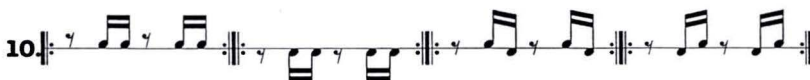
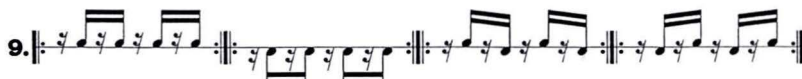
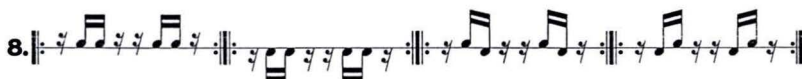
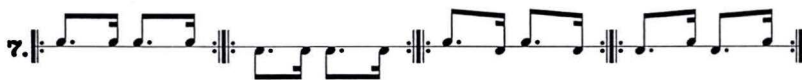
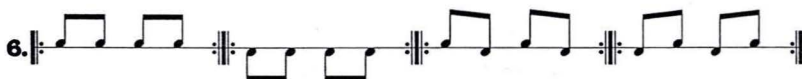
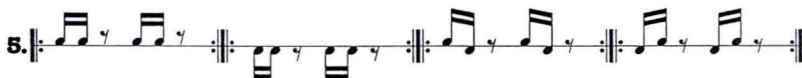
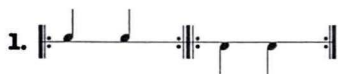
34.  Musical notation for exercise 34, featuring a two-staff system. The top staff contains four measures of eighth-note patterns, and the bottom staff contains four measures of eighth-note patterns. The notation includes repeat signs and a final double bar line.

35.  Musical notation for exercise 35, featuring a two-staff system. The top staff contains four measures of eighth-note patterns, and the bottom staff contains four measures of eighth-note patterns. The notation includes repeat signs and a final double bar line.

36.  Musical notation for exercise 36, featuring a two-staff system. The top staff contains four measures of eighth-note patterns, and the bottom staff contains four measures of eighth-note patterns. The notation includes repeat signs and a final double bar line.

37.  Musical notation for exercise 37, featuring a two-staff system. The top staff contains four measures of eighth-note patterns, and the bottom staff contains four measures of eighth-note patterns. The notation includes repeat signs and a final double bar line.

Snare Drum/Bass Drum Combinations



Snare Drum/Bass Drum Combinations (continued)

12.

Exercise 12 consists of two staves. The top staff (snare drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). The bottom staff (bass drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). Both staves are divided into four measures by double bar lines with repeat dots.

13.

Exercise 13 consists of two staves. The top staff (snare drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). The bottom staff (bass drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). Both staves are divided into four measures by double bar lines with repeat dots.

14.

Exercise 14 consists of two staves. The top staff (snare drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). The bottom staff (bass drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). Both staves are divided into four measures by double bar lines with repeat dots.

15.

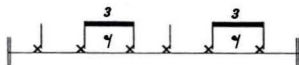
Exercise 15 consists of two staves. The top staff (snare drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). The bottom staff (bass drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). Both staves are divided into four measures by double bar lines with repeat dots.

16.

Exercise 16 consists of two staves. The top staff (snare drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). The bottom staff (bass drum) has four measures: 1. eighth-note pairs (1-2, 3-4), 2. eighth-note pairs (1-2, 3-4), 3. eighth-note pairs (1-2, 3-4), 4. eighth-note pairs (1-2, 3-4). Both staves are divided into four measures by double bar lines with repeat dots.

SECTION II — JAZZ INDEPENDENCE

The materials in this section deal with various types of independence and coordination in relationship to the basic jazz ride cymbal rhythm.



The materials are organized into four parts:

Part 1 — Linear Independence

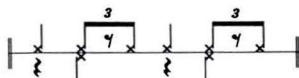
Part 2 — Two-Voice Harmonic Independence

Part 3 — Three-Voice Harmonic Independence (with unisons)

Part 4 — Three-Voice Harmonic Independence (without unisons)

The exercises contained in these parts are divided into various groups, each of which deals with a certain type of independence-coordination situation. When working on a given group of exercises, follow the same general practice procedure as described for the cymbal ostinato time feels (i.e. practice each exercise separately at first, then move directly into an improvisation using the same materials).

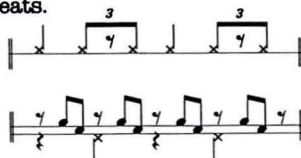
In playing exercises that do not involve the hi-hat, I suggest using it in the traditional manner (on 2 and 4). Therefore, you will be playing ostinatos in two limbs:



In exercises involving the hi-hat, only the ride cymbal will be performing an ostinato.

All of the exercises are one beat long. However, when practicing them, they should be played on all four beats.

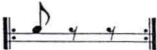

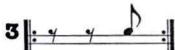

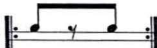


Written as:  Played as:





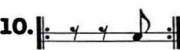


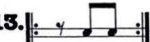

As in the previous exercises, the ostinato parts are not written with

Snare Drum/Bass Drum Exercises






Snare Drum Only

1.  2.  3.  4. 
5.  6.  7. 

Bass Drum Only

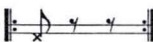

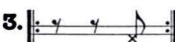
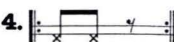
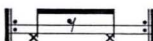


8.  9.  10.  11. 
12.  13.  14. 

Combinations






15.  16.  17. 
18.  19. 

Hi-Hat Exercises

Hi-Hat Only

1.  2.  3.  4. 
5.  6.  7. 

Snare Drum and Hi-Hat

8.  9.  10. 
11.  12. 

Bass Drum And Hi-Hat

13.  14.  15. 
16.  17. 

Three-Voice Mixtures

18.  19.  20. 