Event Horizon

Drum Set

Hard Driving Funk Groove

Gerald Stockton

COPYRIGHT

83
ff
E
91
3/4
mf
99
108
117
F
126
mf
135
G
144
DRUM SOLO OPEN OPTIONAL
152
H
END DRUM SOLO
161
4/4
f
D.S. al Coda
169
SOLO BREAK!

178
187
ff

Event Horizon

Drum Set

Edited by R. MacDonald

Gerald Stockton

Event Horizon
65
E
2
(8)
2
63
To Coda
73
Play time under tenor solo
Brass...
2
69
(8)
74
Continue time...include BD on accents
(8)
Ens.
82
(SD)
93
F
New groove using x-hat
3
4
mf
91
Add trbs....
(8)
Add sxs....
95
Gtr. fills...
(8)
109
Brass...
Gtr. fills continue...
104
Sxs. again w/brass...
(8)
Brass continue...
More gtr. fills...
113
(8)
Multiple horn lines...
More gtr. fills...
122
(8)
133
Higher intensity - drs. to ride cym. bell
Multiple horn lines continue
131
Fill
ff

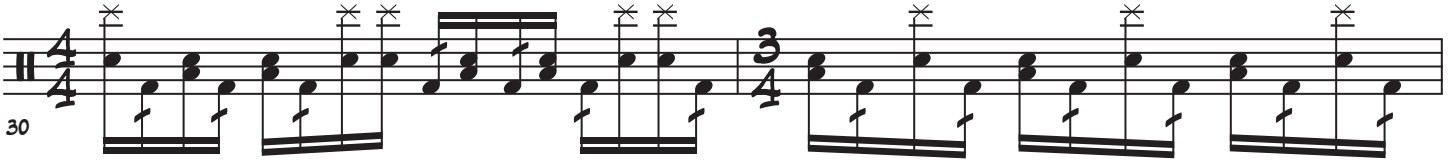
(8)
Gtr. solo w/ rhy. section
(8)
140
f
Fill
Fill with ens. line...
149
Solo Fill!
152
Drum Solo Open...
156
End Drum Solo
165
Rhy. section under ens.
Lots-o-cymbals...
165
f
Solo Fill!
171
D.S. al Coda
Play time - intense china cymbal - sax section trades 4's with tenor sax soloist...
Brass...
(8)
173
f
(8)
181
As before, continue time...include BD on accents
(SD)
189

Event Horizon

Drum Solo Transcription

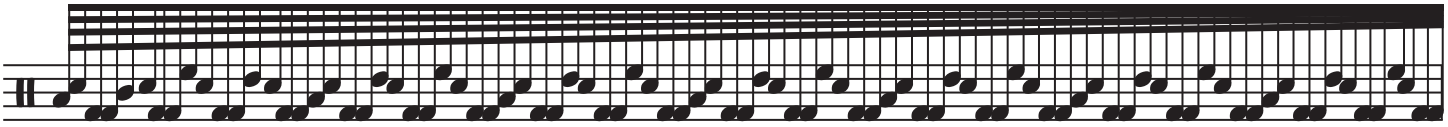
R. MacDonald, drums

2



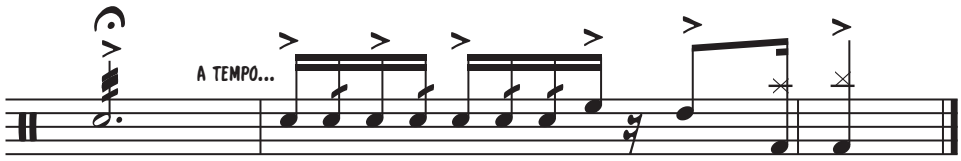
Gesture 4

Pattern A | Pattern B1 | Pattern B2 | Pattern B3 | Pattern B4 | Pattern B5 | Pattern B6



This segment shows the gradual ritard of the tom/snare bass drum lick, moving from low (floor tom) to medium to high toms in succession

The brackets above help to delineate the number of times the pattern is repeated.
Pattern A moves from floor tom to mid-tom to hi-tom, back to mid-tom, and only happens once
Pattern B moves from floor tom to mid-tom to hi-tom, and repeats six times...



Drumset Concepts: Vol. IV - Advanced Rock and Funk Independence

Section II

Section II explores linear drumming via a system of substitution. As mentioned in the introduction to this volume, the term "linear" generally refers to a style of playing that only has one limb (or sound source) present at a time - see * below for exception/adaptation. The operative idea in this section is to play a set of 16th notes on the hi-hat with alternate sticking (similar to ostinato #8 described earlier), and then make substitutions in various locations in place of the hi-hat 16ths. In the example of ostinato 8, the substitution consists of snare drum on beat '2' and '4' with the strong hand - moving from the hi-hat to the snare drum.

To apply this to other possible sonic/technical substitutions, the following options are explored:

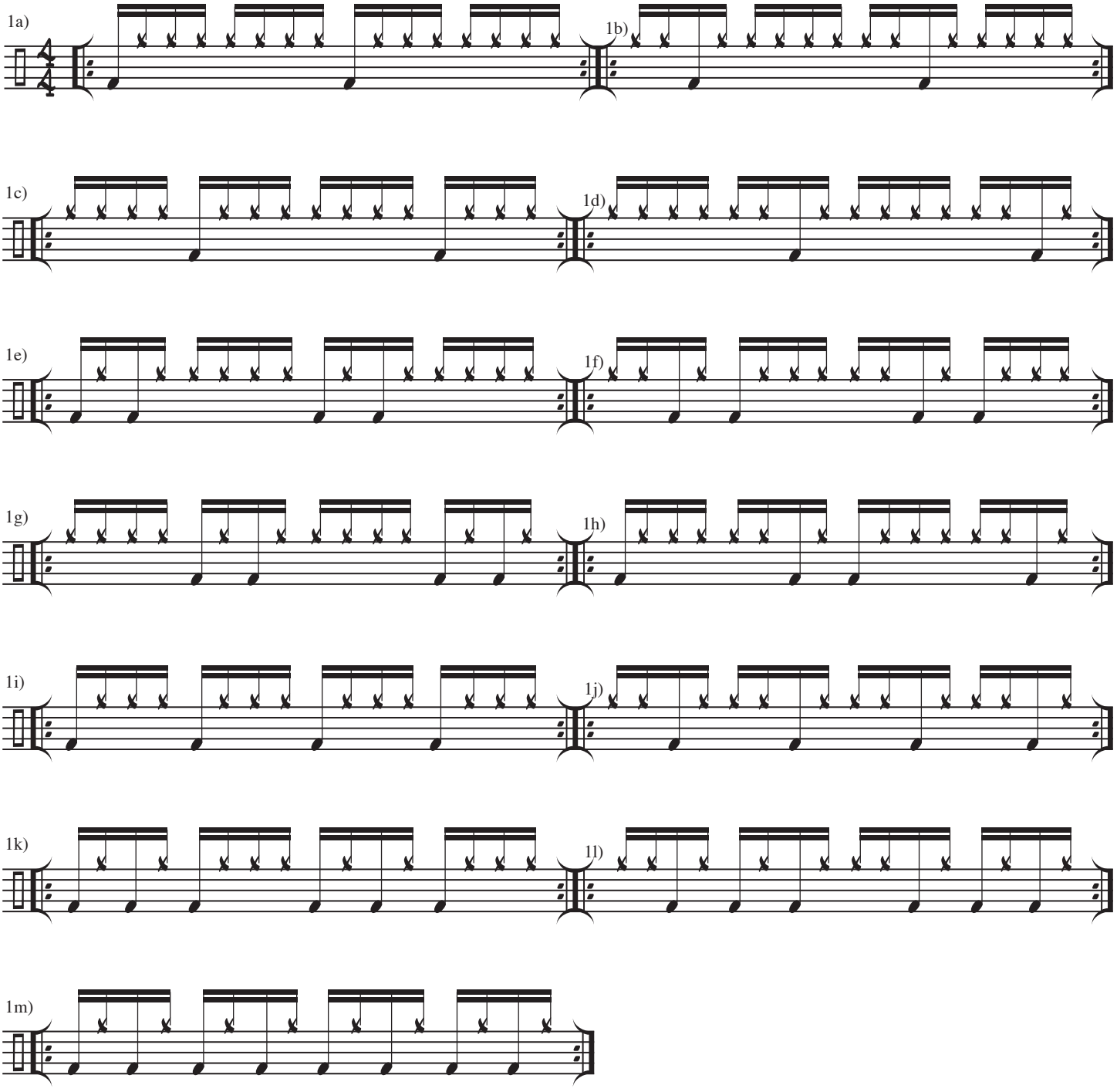
Bass Drum
Snare Drum
Diddle (doubles) in the hands on either hi-hat or snare drum
Rests or pauses in the pattern of 8th-note or 16th-note duration
Closed Hi-hat alone
Open Hi-hat alone
*Open Hi-hat with bass drum
*Open Hi-hat with snare drum

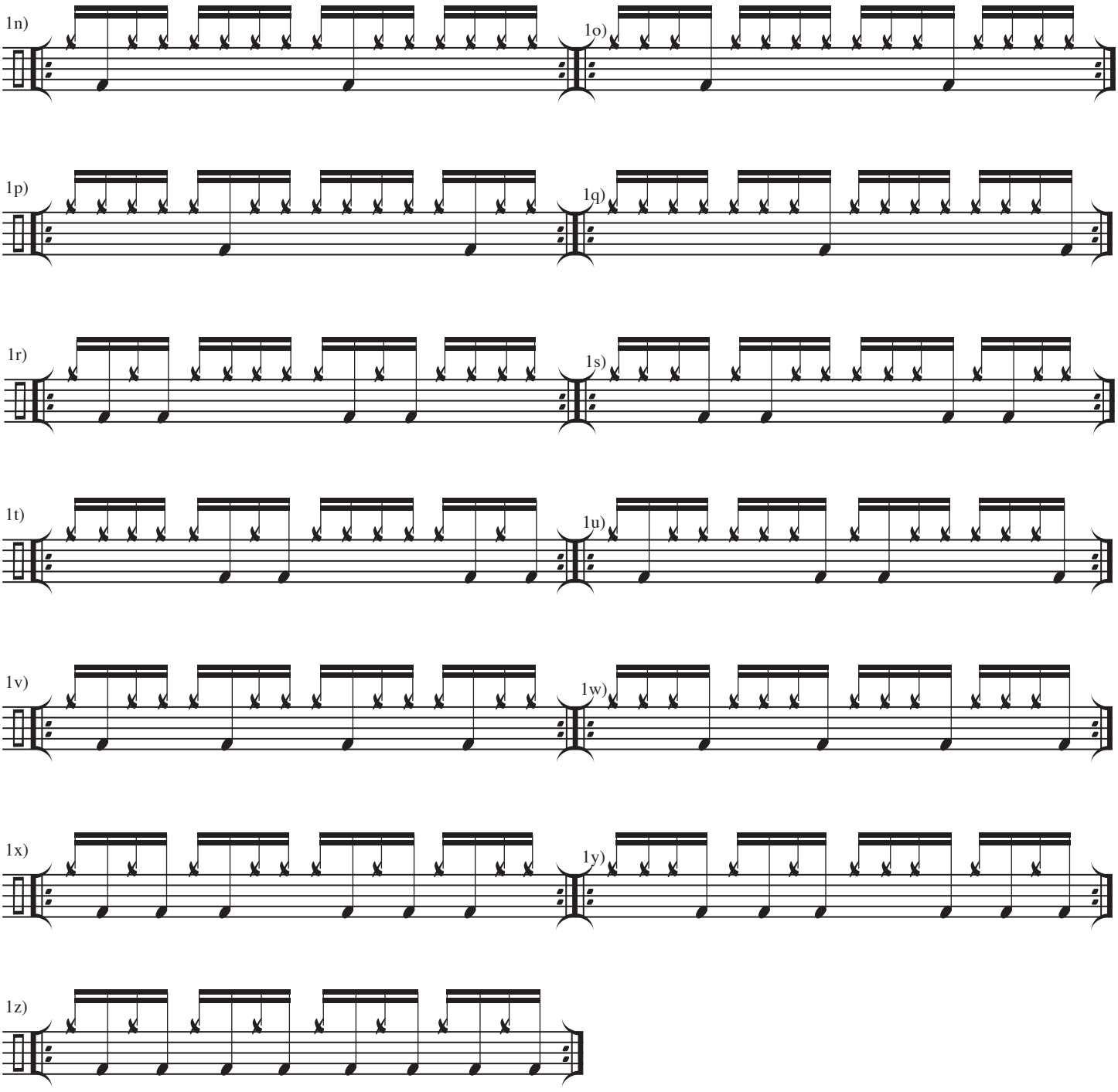
*The last two substitutions (open hi-hat coupled with snare drum or bass drum) is an adaptation of the linear concept - more than one sound source at a time - that works well for the grooves/patterns presented.

Grid #4 (groups 1-7) provides the technical exercises for working out the various substitutions. Exercise 17 introduces sixteen patterns that utilize a number of substitution options. The resulting patterns incorporate the expectation of '2' and '4' as described in Vol. III, but the arrival points are more varied, and require a more advanced level of execution. These patterns are then repeated with varying substitutions (17a-e) as described above. Of course, many other sound sources are possible. This *anatomy* of a groove is nothing new, but the *system of arrival* presented here can hopefully stimulate more experimentation. Simply moving the hands or feet to different sound sources is a great place to start.

Rock/Funk Independence Grid #4: Linear substitutions

Group One - substitute BD - maintain strong-hand lead in hands (R or L)

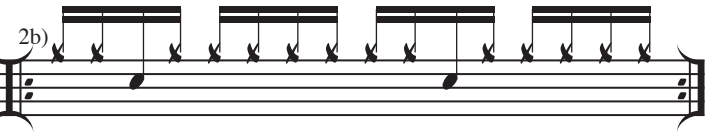



1n)
1o)
1p)
1q)
1r)
1s)
1t)
1u)
1v)
1w)
1x)
1y)
1z)

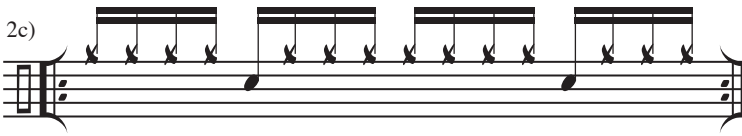
Group Two - substitute SD - maintain strong-hand lead in hands (R or L)

2a)

2b)



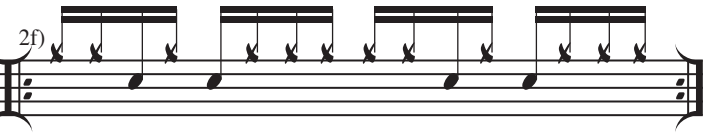
2c)



2d)

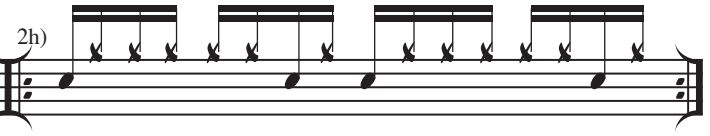
2e)

2f)



2g)

2h)



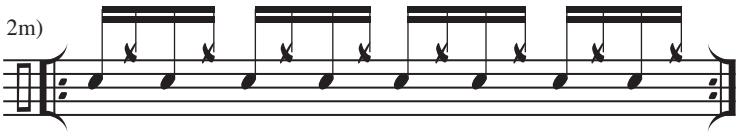
2i)

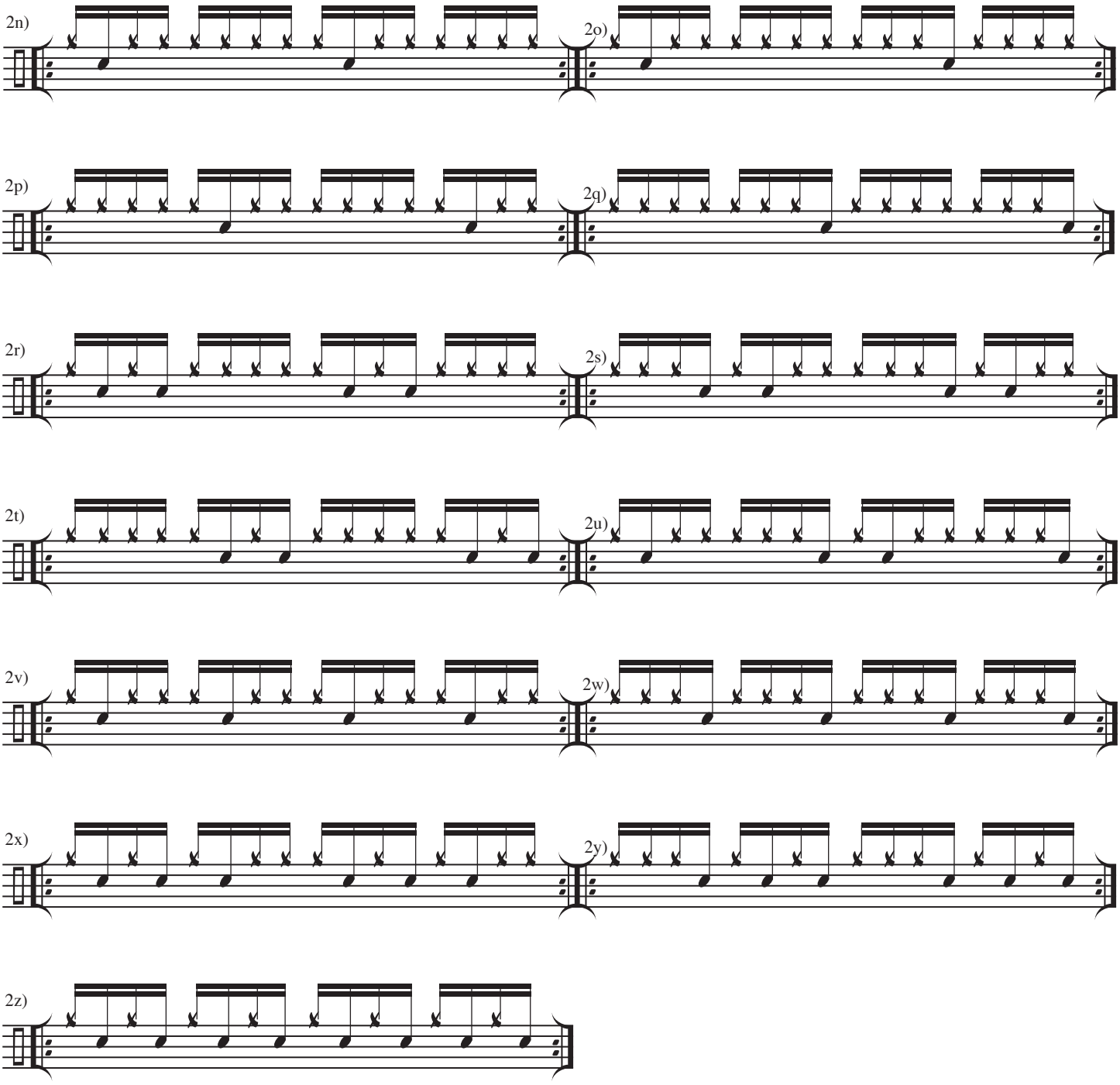
2j)

2k)

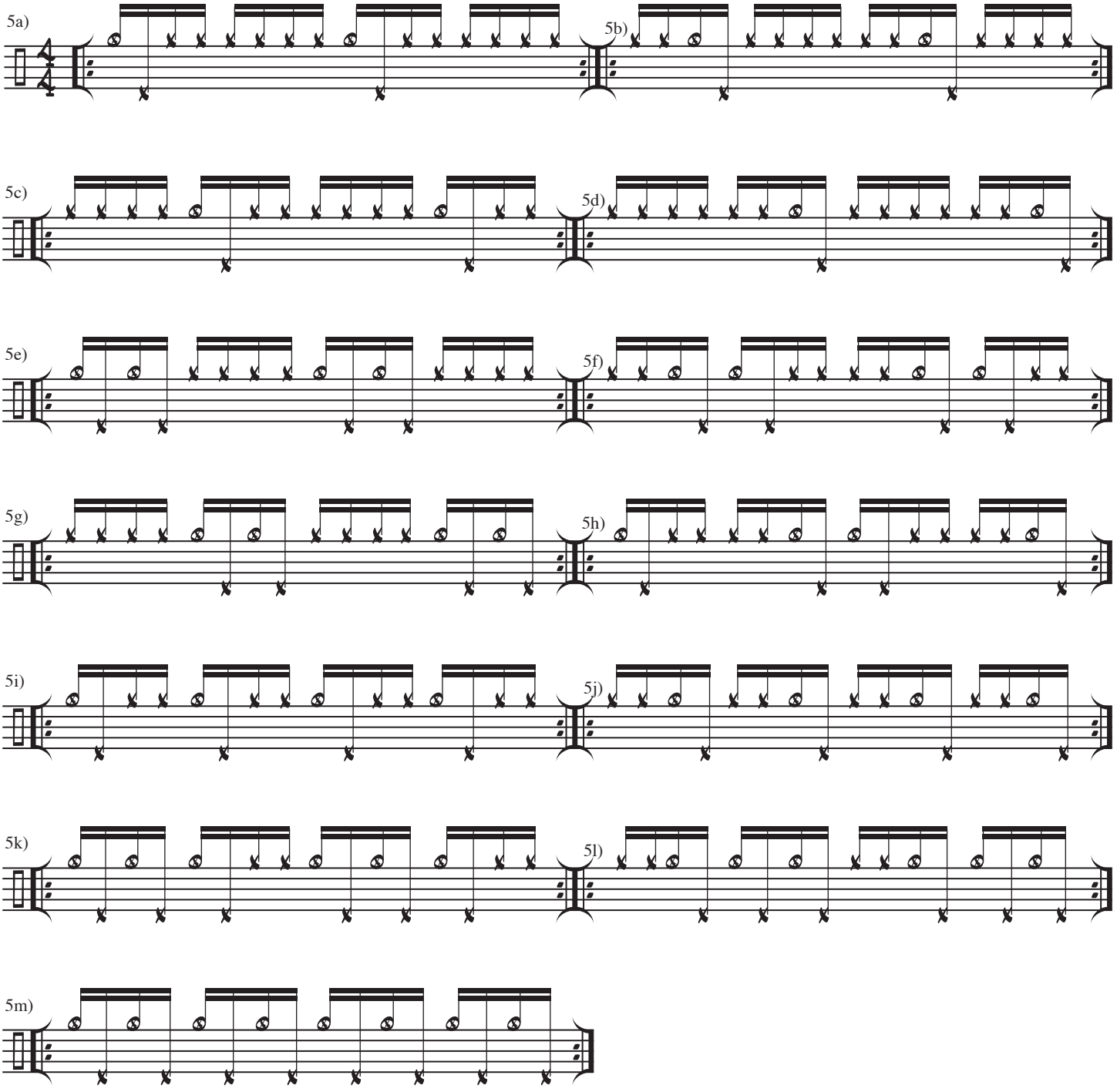
2l)

2m)



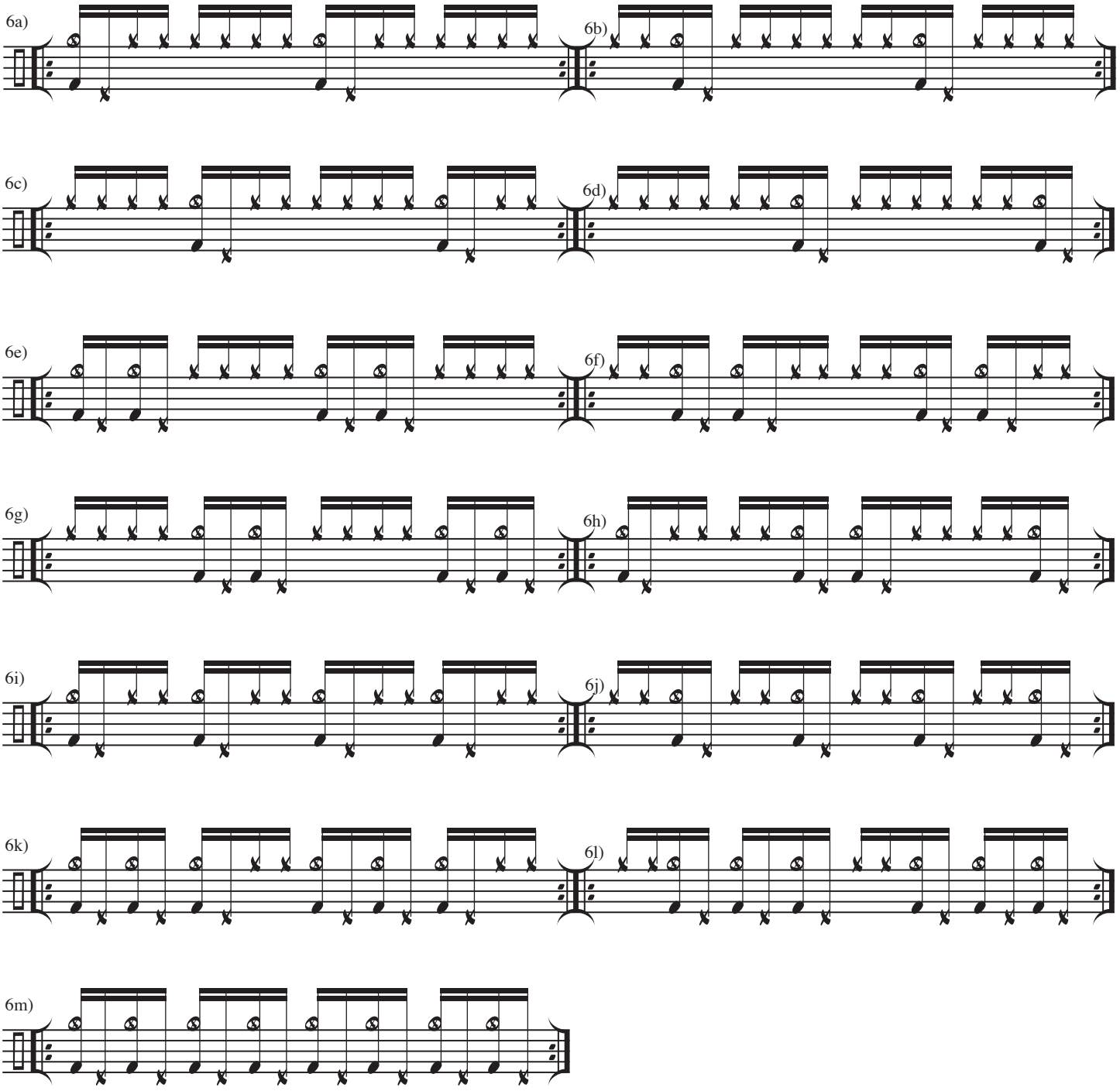

2n)
2o)
2p)
2q)
2r)
2s)
2t)
2u)
2v)
2w)
2x)
2y)
2z)

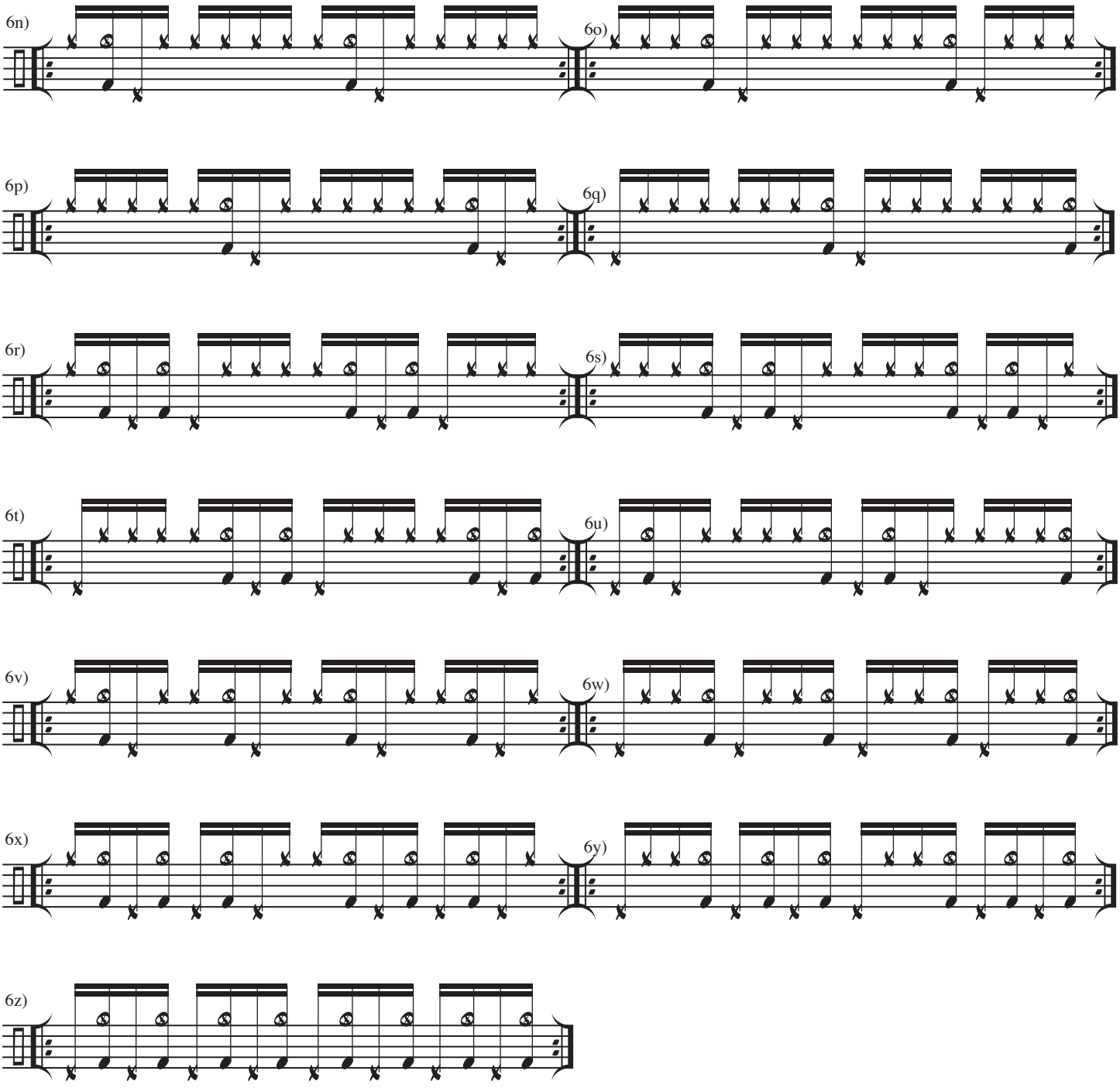
Group Five - substitute open high hat - maintain strong-hand lead in hands (R or L)



5n)
5o)
5p)
5q)
5r)
5s)
5t)
5u)
5v)
5w)
5x)
5y)
5z)

Group Six- combine Open high hat with bass drum - maintain strong-hand lead in hands (R or L)




6n)
6o)
6p)
6q)
6r)
6s)
6t)
6u)
6v)
6w)
6x)
6y)
6z)

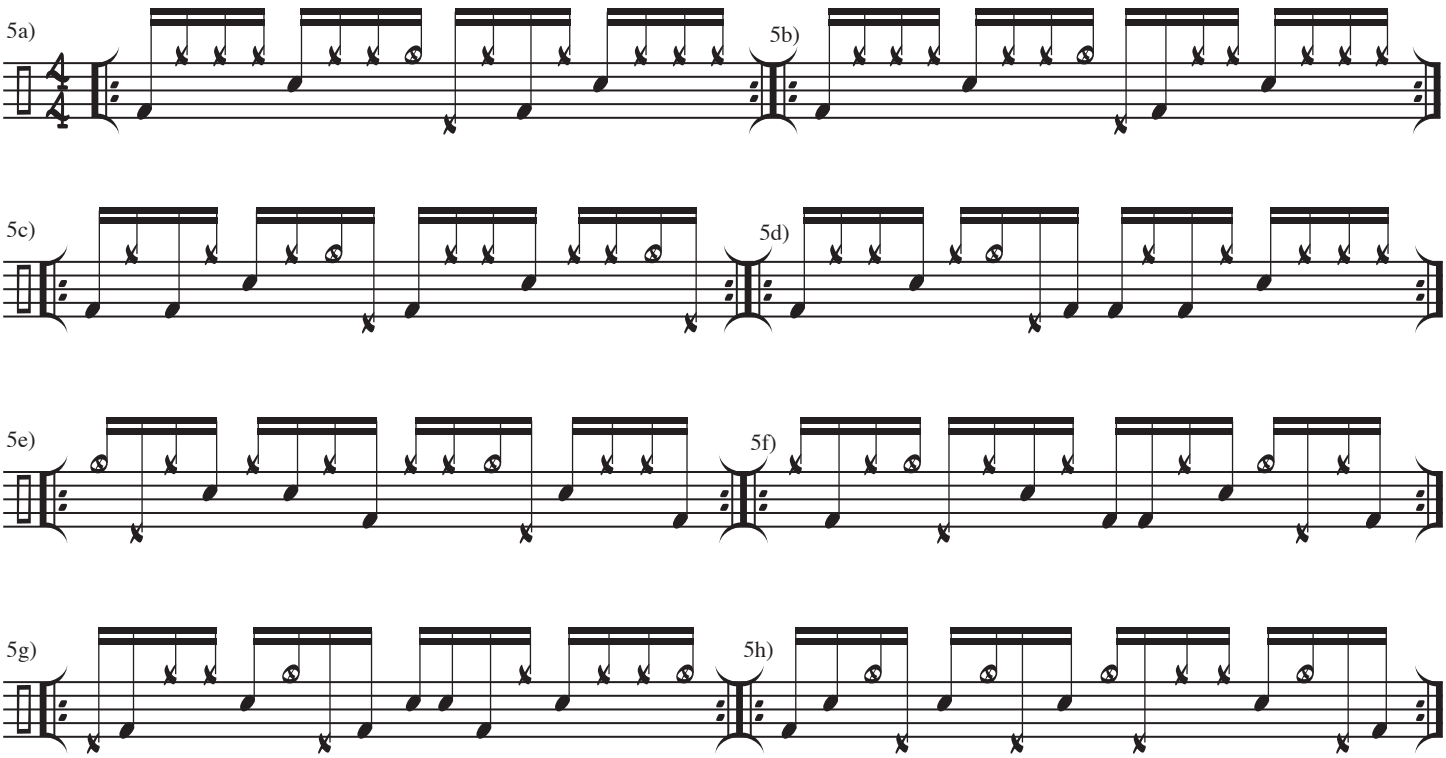
Rock/Funk Independence Exercise 17: 16 Linear Patterns / Grooves

Substitute BD and SD - maintain strong hand lead

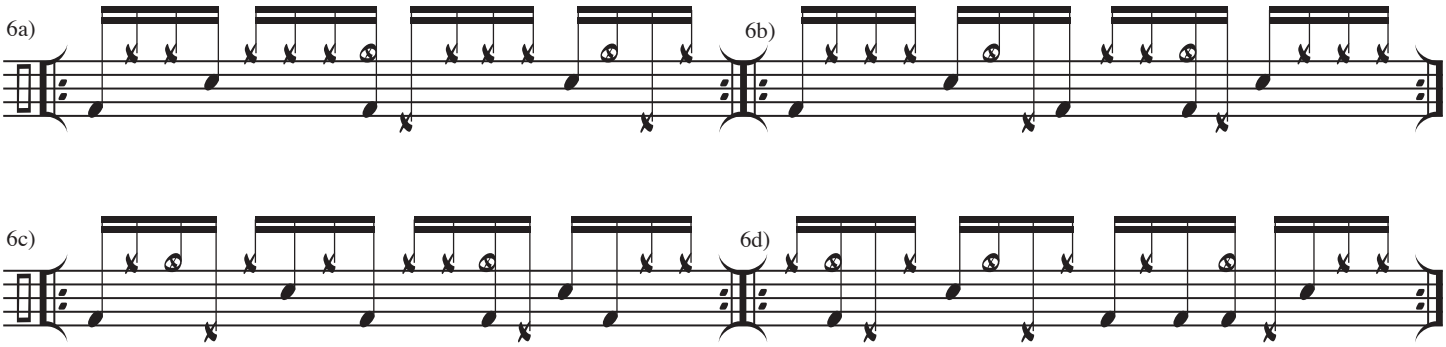
Rock/Funk Independence Exercise 17c: Linear Patterns / Grooves

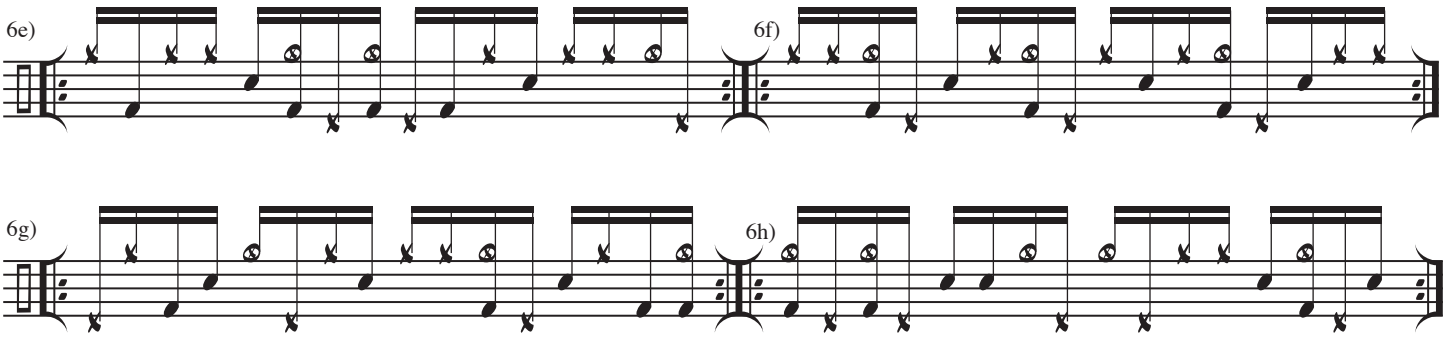
Add open HH options from Grid 4, Grps. 5, 6 and 7

Group 5: open HH alone



Group 6: add open HH coupled with bass drum (also includes open HH alone from Grp. 5)





Group 7: add open HH coupled with snare drum (also includes open HH/BD from Grp. 6)

Drumset Concepts: Vol. IV - Advanced Rock and Funk Independence Section III

This section combines ostinatos with the linear concept that was just completed in Section II. Initially, ostinato patterns 9-12 (paradiddle stickings A-D) are presented - split into two sound sources - hi-hat for the strong hand and snare drum for the weak hand. The hands are then separated to reveal an accent scheme represented by each hand.

Following this brief exposition, a series of eight longer (one-measure) ostinatos are introduced (ostinatos 13-20). These are first introduced as hand-to-hand groupings. They are conceived by combining the paradiddle stickings (A-D) presented earlier into longer segments. The resulting accent schemes (strong and weak hand) are then rendered. These accent schemes - especially the strong hand lines - form the basis for playing the new ostinatos with suggested accents between two sound sources - hi-hat and snare drum.

Each ostinato is then worked adding simple and more complex bass drum parts from the earlier exercises. The bass drum lines are taken from the 24 one-measure quarter-note and eighth-note patterns (Rock Independence Exercise 1 - patterns 1-24) and 32 one-measure eighth-note and sixteenth-note patterns (Rock Independence Exercise 4 - patterns 37-68) already provided in the book. Of course, players are encouraged to use the grids from Vol. III as a starting point.

Three approaches are given for these longer ostinato studies (exercise 21-28):

1. focusing on the strong hand lines to learn the patterns more comfortably;
2. adding the bass drum lines gradually using "additive pattern building" - essentially adding a single note to the line until the whole line is present;
3. applying the linear concept to the full pattern.

The resulting accent schemes presented in ostinatos 13-20 have numerous other applications. Among them:

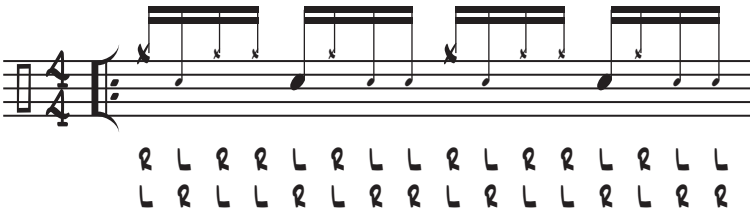
1. placing the strong hand on other sound sources like the bell of the ride cymbal or cowbell;
2. moving the weak hand to other sources such as toms, bells or blocks;
3. playing either of the lines (accent schemes) or the complete ostinato against a bass drum/hi-hat pattern in the feet of quarter notes, or more complex Brazilian or Afro-Cuban repetitive patterns.

Rock/Funk Independence Exercise 18 - Ostinatos 9-12

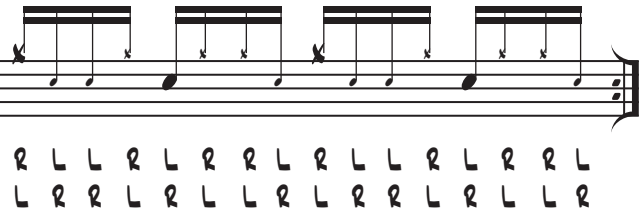
Paradiddle Stickings - emerging patterns (R and L)

Original with accents on downbeats - all other notes ghosted

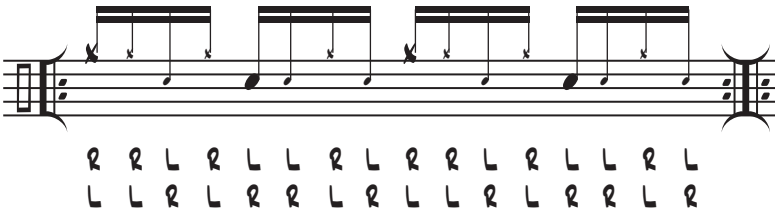
Paradiddle Sticking A



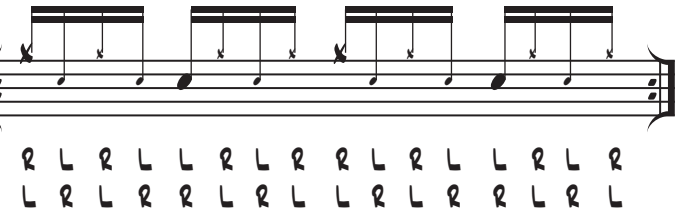
Paradiddle Sticking B



Paradiddle Sticking C

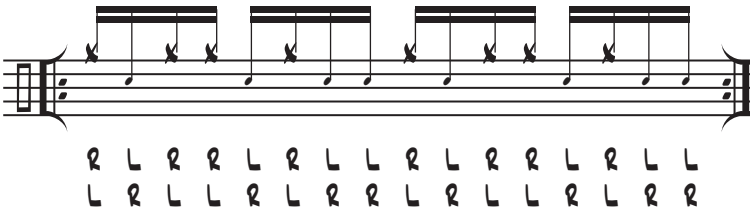


Paradiddle Sticking D

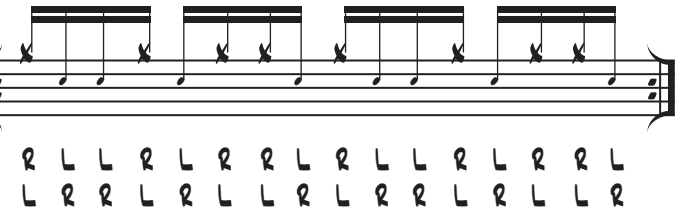


Altered with accents on <u>strong</u> hand - all other notes ghosted

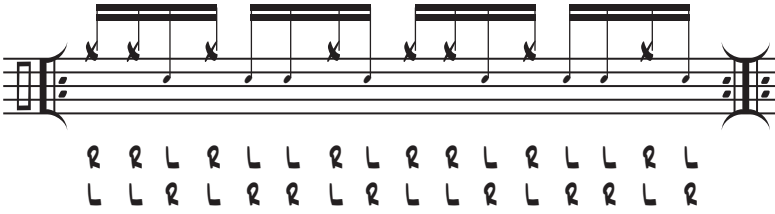
A



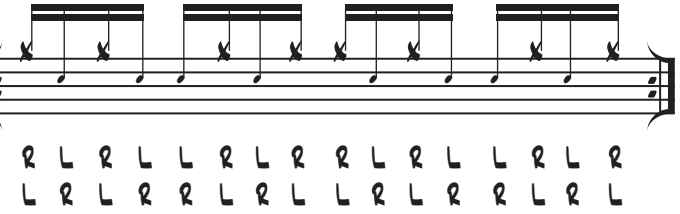
B



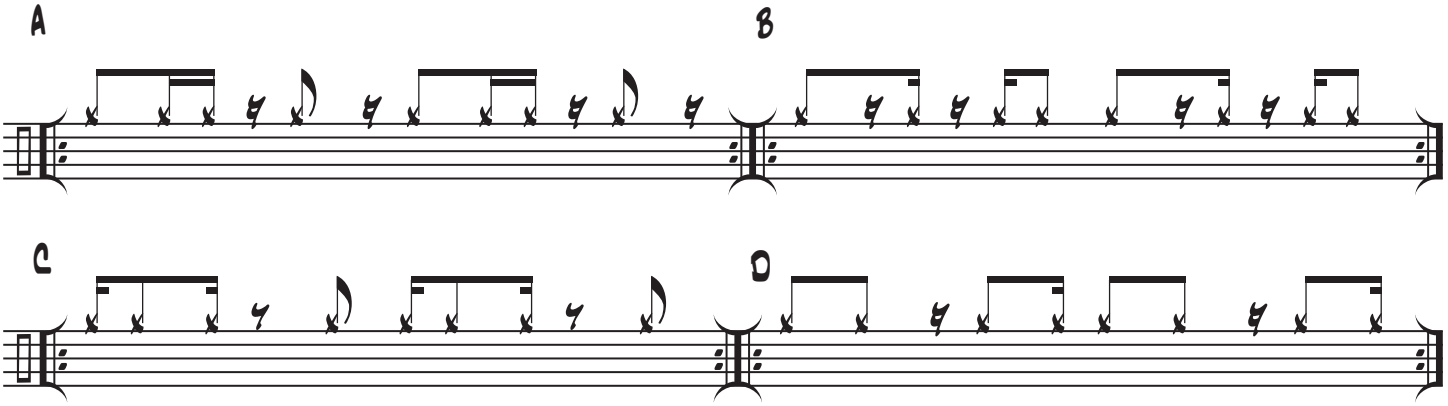
C



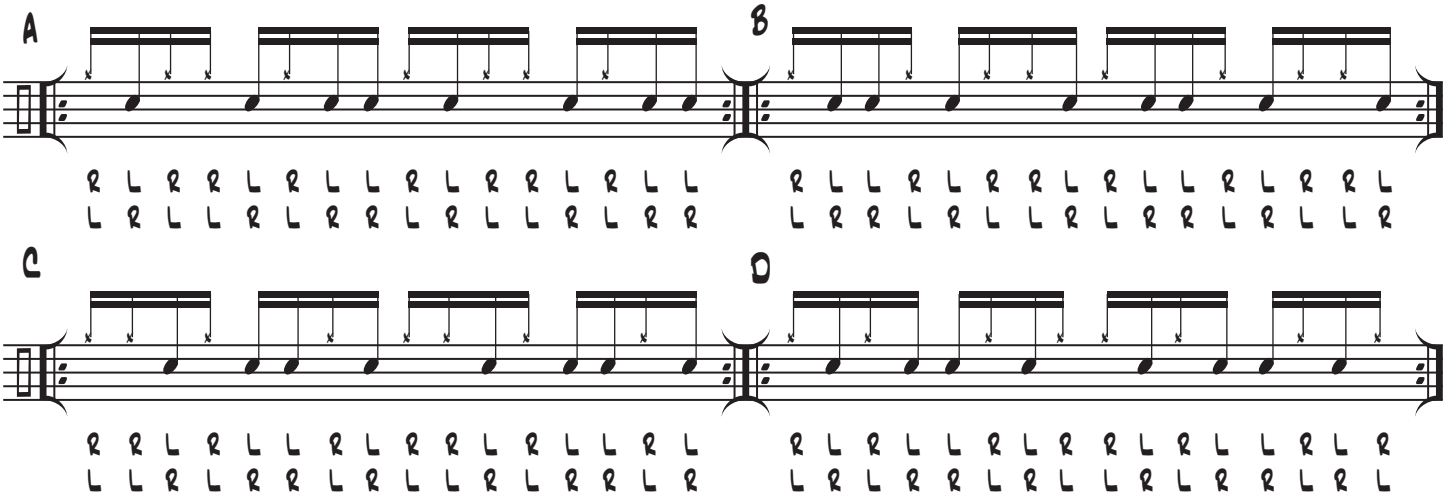
D



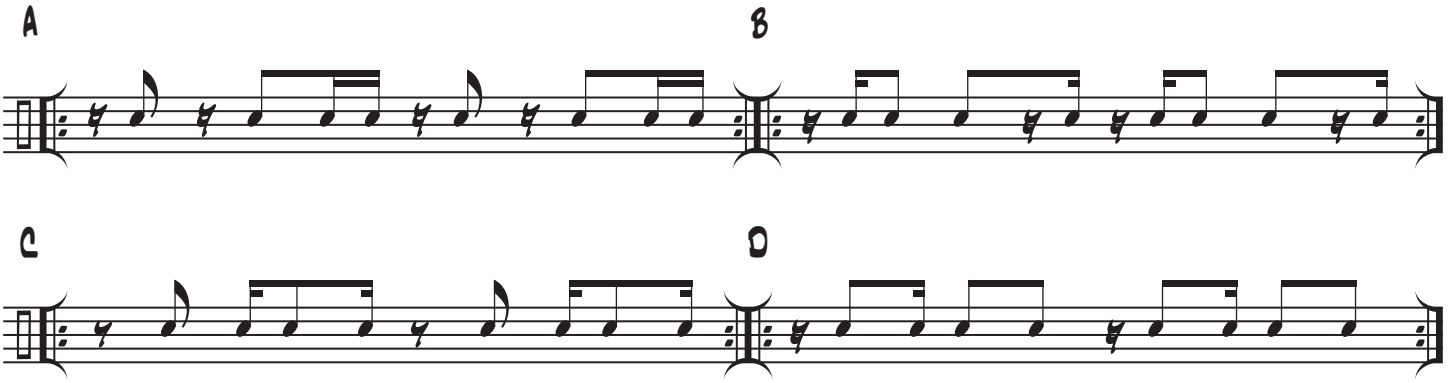
Resulting strong-hand accent scheme



Altered with accents on weak hand - all other notes ghosted



Resulting weak-hand accent scheme



Rock/Funk Independence Exercise 19 - Ostinatos 13-20

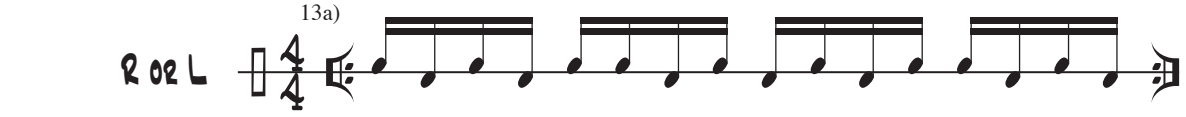
Combination Stickings - emerging patterns (R and L)

Split hands per line - R or L on top, etc.

Ostinato 13

13a)

R or L



Resulting accent schemes from each hand

R or L

13b)

R or L

13c)

Ostinato 14

Continue stickings simile...

14a)

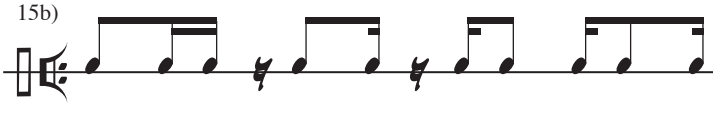
14b)

14c)

Ostinato 15

15a)

15b)

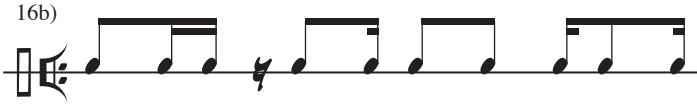


15c)

Ostinato 16

16a)

16b)



16c)

Ostinato 17

17a)

17b)

17c)

Ostinato 18

18a)

18b)

18c)

Ostinato 19

19a)

19b)

19c)

Ostinato 20

20a)

20b)

20c)