

Table of Contents

Mastering the Tables of Time ~ Volume I

Foreword by Elliot Fine	pg. iii	Chapter 4 ~ Abstract Timetable Studies	pg. 51
Preface	pg. iv	Chapter 5 ~ Basic Polyrhythms & Hemiola	
Acknowledgement & Dedication	pg. vi	Part One: Primer & Phrasing Studies	pg. 55
Audio/Video Online Resource Information ..	pg. viii	Part Two: Combinations & Coordination Studies	pg. 61
Notation Guide	pg. ix	Part Three: Determining Tempo Through Metric Modulation	pg. 70
Introduction		Chapter 6 ~ Contemporary Backbeat Grooves	
The Standard Timetable Presented in Roundtable Form	pg. 1	Part One: Ostinato Studies	pg. 71
Chapter 1 ~ Musical Phrasing		Part Two: Modulation Studies	pg. 89
Part One: Accent Studies	pg. 3	Chapter 7 ~ Modern Jazz Grooves	
Part Two: Dynamic Control Studies	pg. 12	Part One: Ostinato Studies	pg. 99
Interpretation Notes for Song Form Applications	pg. 18	Part Two: Modulation Studies	pg. 108
Chapter 2 ~ 4-Way Coordination		Chapter 8 ~ Soloing Applications	
Part One: Harmonic & Melodic Coordination Studies	pg. 20	Part One: Interpreting Rudimental Studies	pg. 115
Part Two: Counterpoint Ostinato Options for Feet & Hands	pg. 25	Part Two: Melodic Linear Motive Studies	pg. 127
Chapter 3 ~ Selected Rudimental Variations		Introduction to Volume II	
Part One: Long Roll Studies	pg. 28	The World Timetable Presented in Roundtable Form	pg. 133
Part Two: Paradiddle & Six-Stroke Roll Studies	pg. 31	Glossary of Terms	pg. 135
Part Three: Flam Studies	pg. 35	Selected Media for Further Study	pg. 139
Part Four: Open Drag Studies	pg. 41	Bonus Supplement Page for Chapters 1-5	pg. 140
Interpretation Notes for Further Flam & Drag Studies	pg. 45	About the Author	back cover
Part Five: Four & Five-Stroke Ruff Studies ...	pg. 47		

Chapter 1 ~ Musical Phrasing

Part One: Accent Studies

In developing your instrumental skills, complete musicality is the highest goal. A rhythm player must also think melodically and harmonically. Once you can play the basic subdivisions of the *Standard Timetable* comfortably and consistently at a variety of tempos, musical phrasing is the logical next step. Musical styles are defined by how the subdivisions within their rhythms are phrased to give the proper feeling to the music. The accent studies on the following pages address musical phrasing with broad stylistic applications to ensemble figures, soloing and grooving. By striking percussion in the execution of these rhythms we can also apply muted and open tone interpretation to the accented phrasing, allowing for great variance of pitch and melodic color in application.

Application

Part IA illustrates common sequenced groupings of accented and unaccented notes expressed in time signatures relative to the length of the phrase. In this section the phrases compress rhythmically as you increase the subdivisions in the bar and expand as you decrease them. Part IB illustrates a sampling of rhythmic motives common to many musical styles. The length of each phrase in Part IB is consistent per bar (or bars) as the subdivisions increase or decrease within it. Compare Part IA, example 1 to Part IB, example 1, to see the difference.

The groupings in Part IA each begin with a foundational pattern accenting the downbeat of the measure (labeled as *Root Position*), followed by *inversions* of all possible rhythmic permutations, or displacements, for each grouping (see *Glossary of Terms*, pg. 135).

These *Accent Studies* also give us our first look at the use of polyrhythmic phrasing, so common in many musical styles. Observe how the *two* and *four-note* phrases in Part IA flow over the *triple* subdivisions (creating polyrhythms of 3:2 and 6:2, or 3:4 and 6:4) and how the *three-note* phrases flow over the *duple* subdivisions (creating polyrhythms of 2:3 and 4:3). Examples 6-9 in Part IB feature the use of *hemiola* (see *Glossary of Terms*, pg. 135), illustrating rhythmic motives that extend over bar lines.

Practice Tips

To more easily master the phrases, the sticking is written hand-to-hand. Playing the accented notes in one hand and the unaccented notes in the other is also recommended where practical. Use your imagination to interpret the exercises. Experiment with playing *only* the accented notes. Try muting or “*dead-sticking*” (using no rebound) the accented notes and playing the unaccented notes with open tones. Then do the reverse. The muted notes will be higher in pitch than the open tones, as openly accented notes are vs. unaccented ones, and provide a different melodic color with a slight pitch-bending effect. Various dynamic levels offer more variety of pitches. Play the examples at a variety of soft, moderate and loud dynamic levels. Doing this at a variety of tempos will greatly improve your control and sensitivity. You can apply the feet, playing them before, on, or after the accents, or using the *Counterpoint Ostinato Options* on pg. 25, etc.

Accent Studies ~ Part 1A: Selected Common Sequenced Groupings

1. Two-Note Grouping: One Accented / One Unaccented (Root Position)

Exercise 1A: Two-Note Grouping (Root Position) in 2/4 time. The exercise consists of two rows of musical notation. Row 1 (A and B) shows a sequence of eighth notes with accents (>) on the first note of each pair. Row 2 (C and D) shows a sequence of eighth notes with accents (>) on the second note of each pair. Both rows include triplets (3) and repeat signs.

2. Two-Note Grouping: One Accented / One Unaccented (1st Inversion)

Exercise 2A: Two-Note Grouping (1st Inversion) in 2/4 time. The exercise consists of two rows of musical notation. Row 1 (A and B) shows a sequence of eighth notes with accents (>) on the second note of each pair. Row 2 (C and D) shows a sequence of eighth notes with accents (>) on the first note of each pair. Both rows include triplets (3) and repeat signs.

3. Three-Note Grouping: One Accented / Two Unaccented (Root Position)

Exercise 3A: Three-Note Grouping (Root Position) in 3/4 time. The exercise consists of two rows of musical notation. Row 1 (A and B) shows a sequence of eighth notes with accents (>) on the first note of each triplet. Row 2 (C and D) shows a sequence of eighth notes with accents (>) on the second note of each triplet. Both rows include triplets (3) and repeat signs.

4. Three-Note Grouping: One Accented / Two Unaccented (1st Inversion)

Exercise 4A: Three-Note Grouping (1st Inversion) in 3/4 time. The exercise consists of two rows of musical notation. Row 1 (A and B) shows a sequence of eighth notes with accents (>) on the second note of each triplet. Row 2 (C and D) shows a sequence of eighth notes with accents (>) on the first note of each triplet. Both rows include triplets (3) and repeat signs.