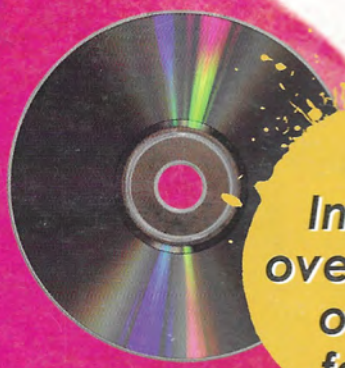
dancin' on the time

advanced rhythmic layers for drumset



DVD
Includes over 3 hours of video footage

tapspace

PROLOGUE

My mother, Hazel Clark Gay Hartigan, and my uncle, Ray Hart, were master tap dancers with unique art. My father, James Edward Hartigan, drummed in his work and with his hands on a snare drum he gave to me. They walked through life and gave the world unconditional love.

They taught me to ride through life no matter what, to dance with spirits deep, to sing and move the whole way through, and to laugh at life's old ills. To drum each thing, every moment and place, because everything matters without bound.

We live through art, dance, and music. As we experience the events of life — happiness of new friends and activities, sadness at the loss of cherished connections, yearning for an eternity to match our infinite capacity for thought, feeling, love, and creativity — we sometimes become lost, alone, apart. Ray, Hazel, and Jim gave me the insight to know that, whatever our condition, we can find ourselves by feeling and creating, dancing on the time of existence.

Living and studying in Africa and Asia, playing music, singing, and dancing within ancient village cultures whose peoples are close to the earth, each other, ancestors, the spirit world, and the creator, I experience a similar way of life, the expression of life's meaning through music and dance.

In the Philippine *kulintang* drum and gong ensemble, the Javanese *gamelan* orchestra, the Korean *pungmulnori* village ensemble, the Chinese opera percussion ensemble, and the West African drum and dance orchestra, sound and feeling are intense, physical, complex, layered, multiple, and always dancing — expressions of people's hearts.

In the West African drum ensembles of the Ewe, Akan, Ga, Dagbamba, Dagarti, Fon, and Yoruba peoples, many drum, bell, and rattle voices (each with its own timbre, tone, and rhythm) come together to speak as one, transcending daily life and creating a space for spirits to descend and people to connect with life.

As master drummers Freeman Kwadzo Donkor, Abraham Kobena Adzenyah, and Godwin Kwasi Agbeli have told me, these musical traditions bring the pain and joy of multiple and conflicting life events into the multiple voices of the dance and drum ensemble as a discipline and strategy to resolve these tensions and achieve personal strength and a higher consciousness in navigating life's paths.

The drumset can also reflect these multiple, yet unified, voices. As an instrument, it has been brought to its highest levels by master artists in the African-American jazz tradition, from Buddy Gilmore, Warren 'Baby' Dodds, and Jonathan 'Papa Joe' Jones, through Max Roach, Buhaina Art Blakey, and 'Philly Joe' Jones, to Anthony Williams, Elvin Jones, and Edward Blackwell. Each artist speaks from an inner sense through the composite voice generated by the four limbs. Some of these voices are highly layered, paralleling the ensembles of Africa and Asia. In Elvin Jones' voice, his hands and feet create multiple layers of sound which move as one. All of these drummers dance through the time.

Playing in Philippine, Javanese, Chinese, Korean, and West African drum and dance ensembles, I have experienced these powerful life forces. While we cannot literally bring indigenous traditional sounds and elements in their original form to the drumset, I have adapted their processes of interlocking layers of time, tone, timbre, and rhythm in a way that allows the drumset to speak in a unique way.

In my early study I learned drum patterns known as rudiments, which derive from European-American military band traditions. The names of rudiments match their actual sound and rhythm, a practice found in many world cultures, such as the *vugbe* ('drum speech') of the Eve people of West Africa, the *ciblon* drum sounds of the Indonesian Javanese *gamelan*, the *solkattu* rhythmic vocables of South Indian *karnatak* music, the verbalized drum and gong sounds of the Chinese opera and Korean *pungmulnori* music, and the *usul* of Turkish art and spiritual music.

Listening to Max, Edward, Tony, and Elvin, I heard many phrases played through two, three, or all four limbs. I applied this concept to the traditional rudiments and many other patterns and developed a coordinated style of independence and unity which allows a drumset player to express multiple layers of time at once. As with the African drum and dance ensemble, this style can be a means to physically connect with your body, your being, life's conflicting tensions, nature, others, ancestors, and the creator. It is on the surface a technique, a style, a method. It can bring you to a deeper expression of time, rhythm, tones, and sound. It can also give you a life sense beyond, a feeling of dancing with spirits...

...of dancing on the time of our lives.

SECTION 1

RUFFS & D'RUFFS

sound check at the Atlanta Jazz Festival, Fall 1996

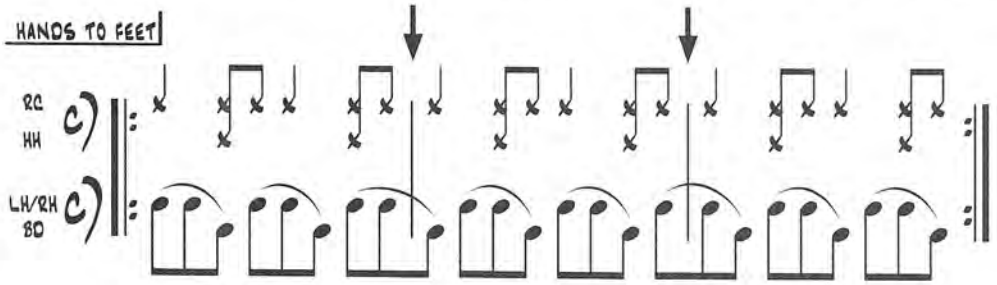
3-STROKE / RUFF

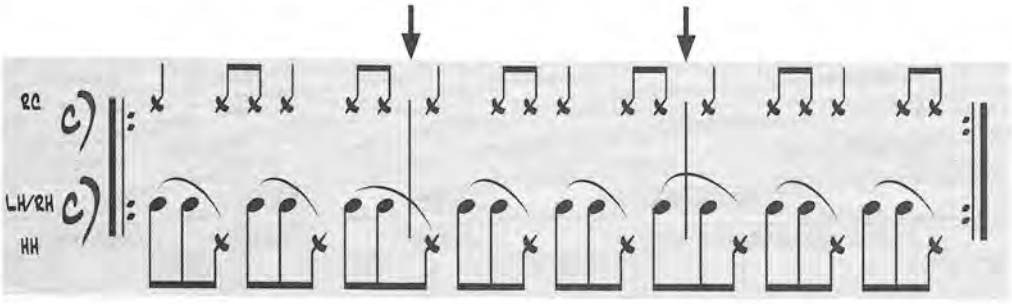
This pattern of 2 strokes on one limb answered by a single-stroke on another limb derives from the rudiment known as a ruff. Its name (with a rolled 'r') is the sound of crushing 2 rapid taps into an accented stroke. It is played here as 3 evenly-spaced strokes without the grace notes of the original rudiment and can be started on any of its strokes. You can play 2 hand strokes followed by 1 foot sound or 2 foot sounds with 1 hand stroke. Try each combination beginning on each of the 3 strokes. In the following examples, the 3-stroke ruff shifts over a duple beat division. This produces a heavier sound with bass drum or toms, lighter with high hat or snare, and dynamically changing timbres with both bass drum and high hat joining snare, toms, and cymbal strokes.

2-WAY STYLE

- swing it or play it straight
- orchestrate your hand(s) around the drums and cymbals
- practice each of the pattern's 3 forms – start from measures 1, 2, & 3
- play each example with hands switching roles (LH-cymbal, RH-drums)

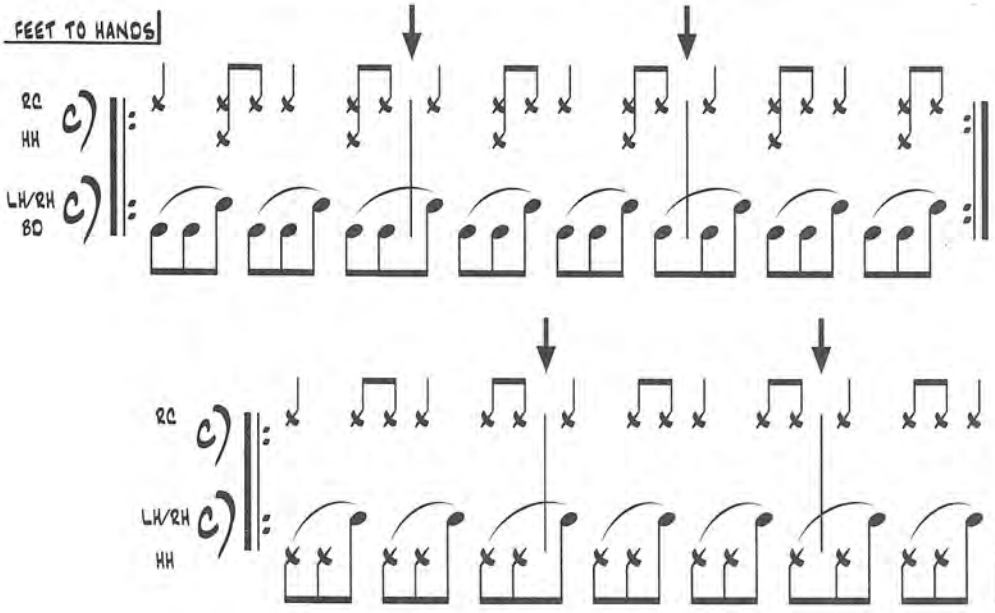
HANDS TO FEET



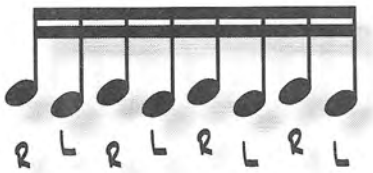
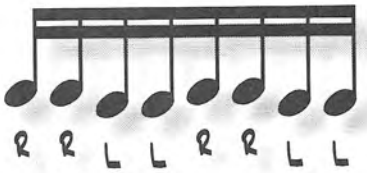


DVD EXAMPLE

FEET TO HANDS



SECTION 2

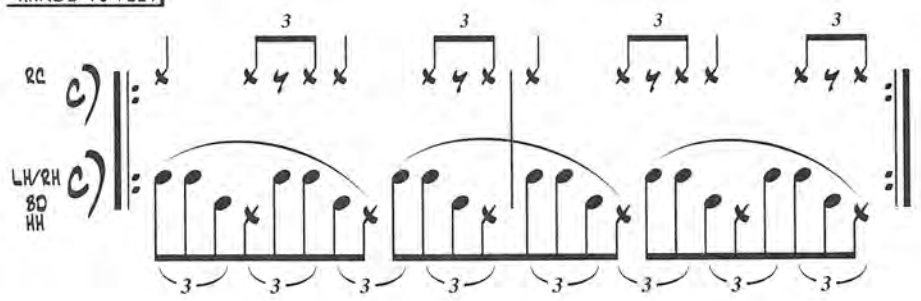
ROLLS



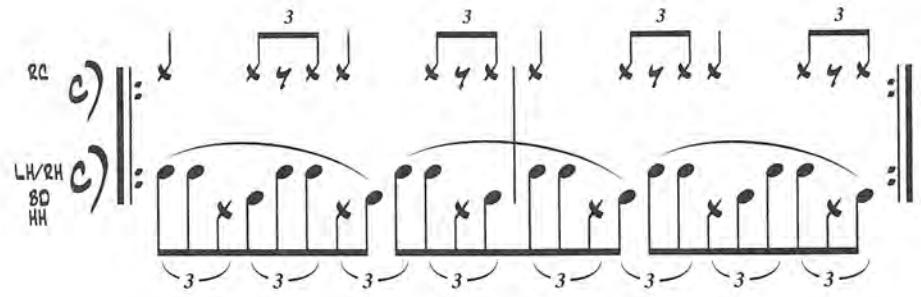
playing the Ga-Adangbe social music Tokoe
Kopeyia village, Ghana, June 1996

3-WAY STYLE

- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH-cymbal, RH-drums)

HANDS TO FEET





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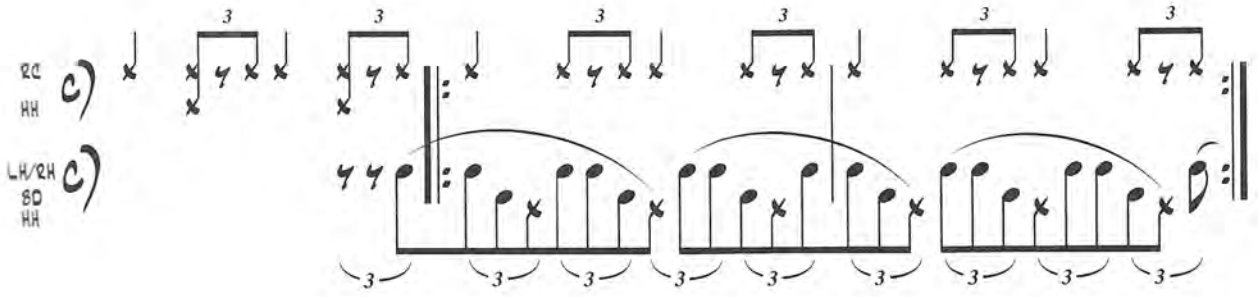
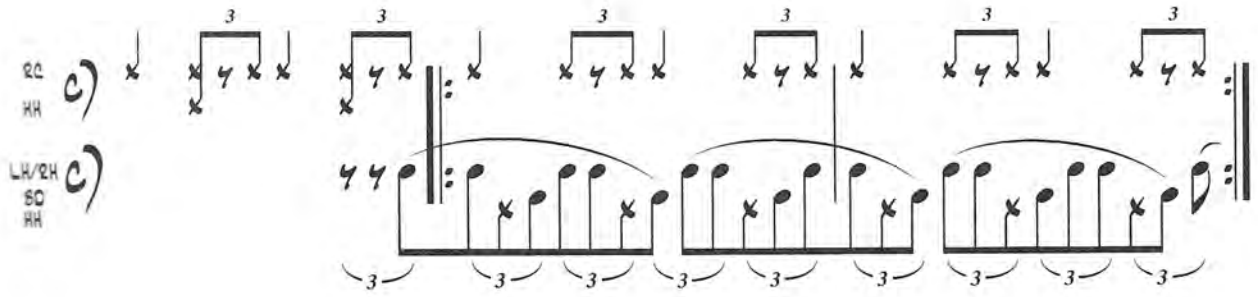
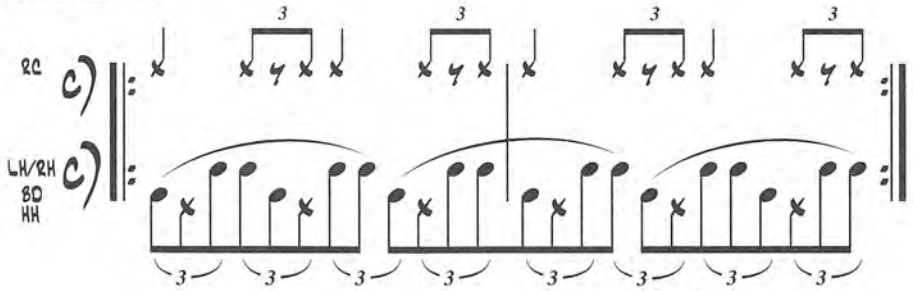




3-WAY STYLE (CONTINUED)

FEET TO HANDS



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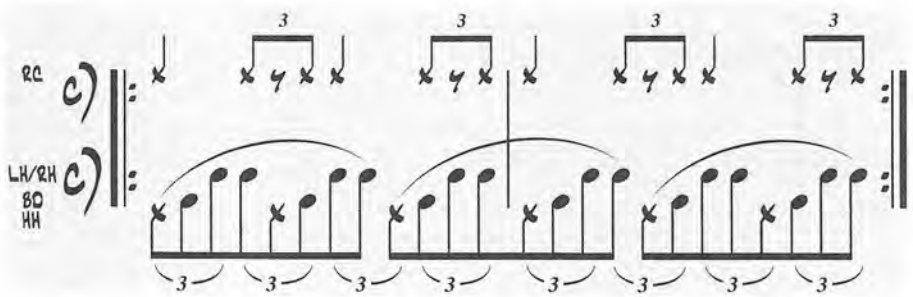

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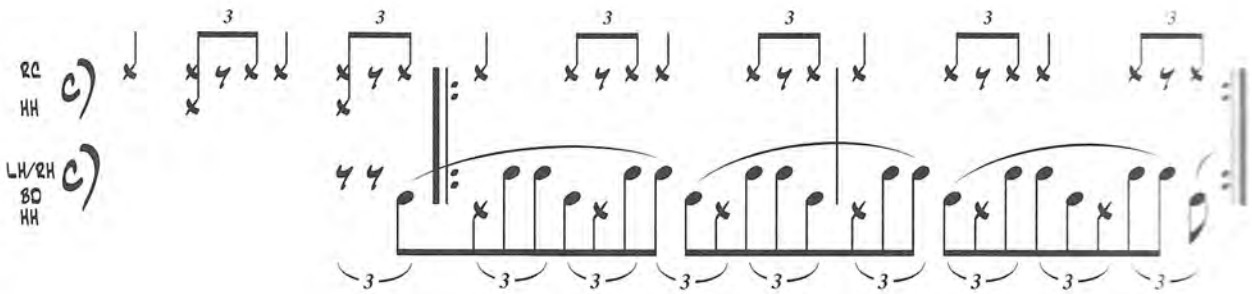
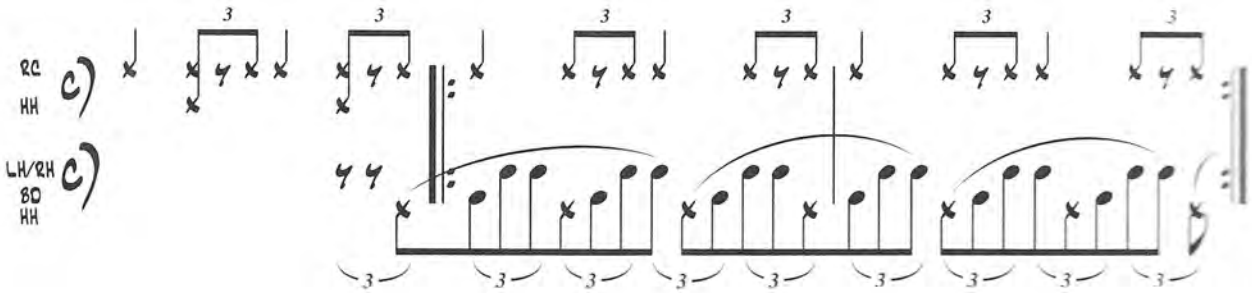
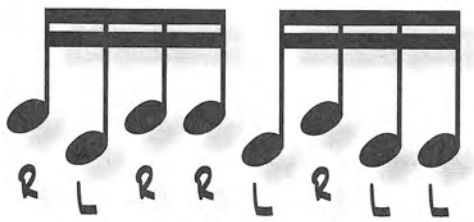




SECTION 3

PARADIDDLES
4 FORMS



with pianist Art Hirahara at Yoshi's
Oakland, CA, January 2003

SINGLE PARADIDDLE

A paradiddle rudiment includes 2 alternating single strokes (one on each hand) followed by a double-stroke on one limb. The 4 paradiddle forms derive from the position of the double-stroke: at the end, beginning, middle, or between successive statements. The basic pattern, called the first form here, is the most common pattern, with the double-stroke at the end. Its name reflects its sound and rhythm, 'pa-ra-did-dle.' By accenting or emphasizing certain strokes in these patterns, you can imply a jazz, blues, funk, reggae, African, or Afro-Latin style. Single paradiddles reinforce a duple beat division and can create a strong groove feel, especially with a bass drum or high hat lead.

1st Form

In the first form the double-stroke follows the alternating pair so that the opening single foot or hand stroke can be heard as a rooted downbeat sound or a backbeat, laying out a funk groove.

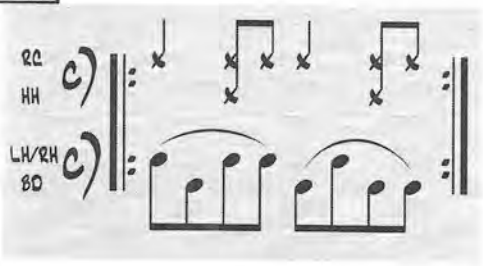
2-WAY STYLE

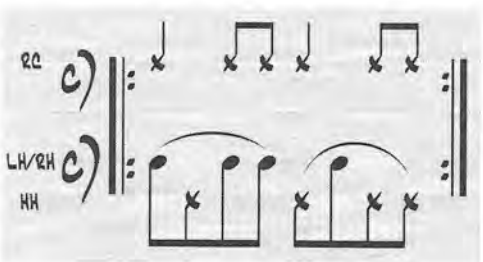
- swing it or play it straight
- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH-cymbal, RH-drums)

DVD EXAMPLE

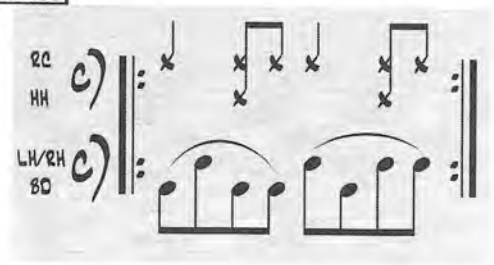
The following shaded examples are played as one continuous sequence on the DVD.

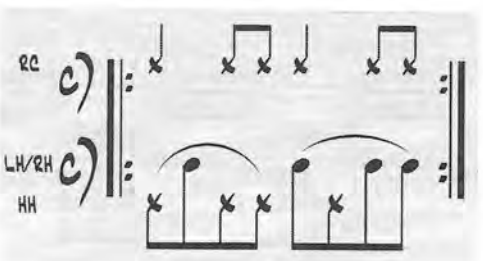
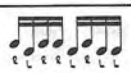
HANDS TO FEET





FEET TO HANDS





3-WAY STYLE

- swing it or play it straight
- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH–cymbal, RH–drums)

DVD EXAMPLE

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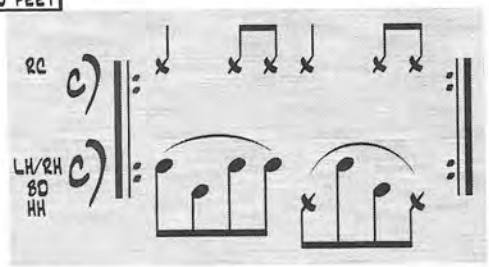
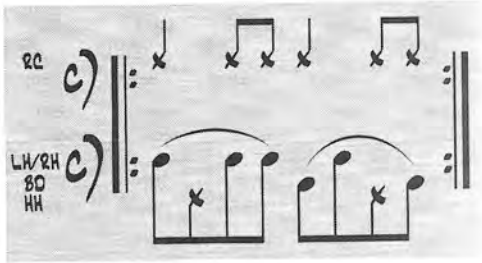
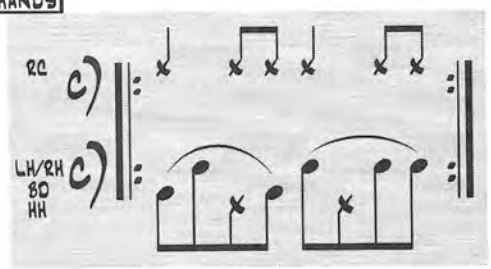
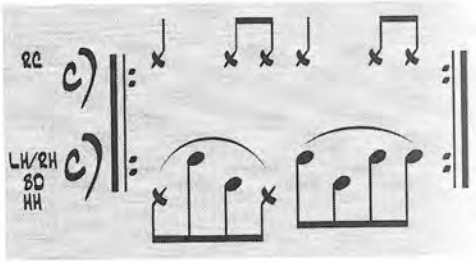
HANDS TO FEET





FEET TO HANDS





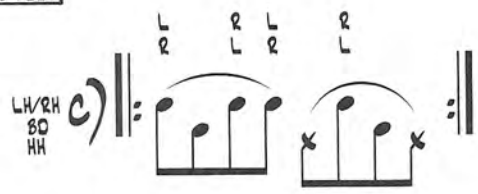
4-WAY STYLE

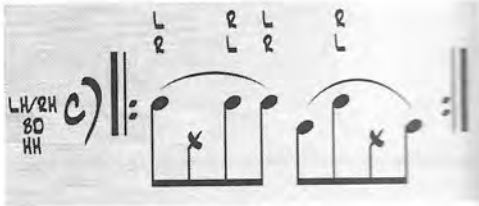
- swing it or play it straight
- play each example with both LH and RH lead
- orchestrate your hand(s) around the drums and cymbals

DVD EXAMPLE

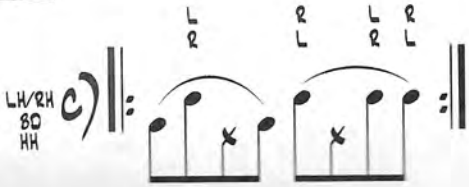
The following shaded examples are played as one continuous sequence on the DVD.

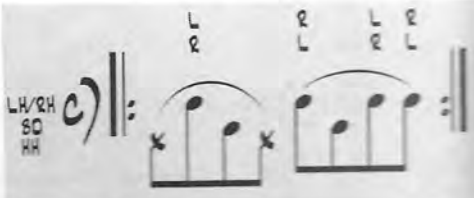
HANDS TO FEET





FEET TO HANDS



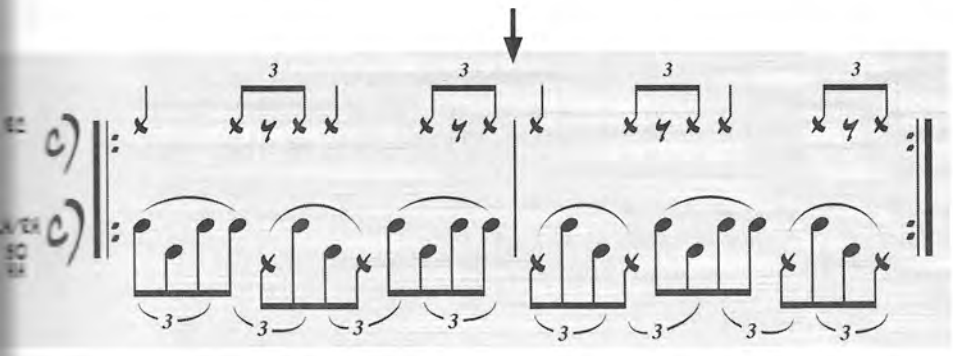


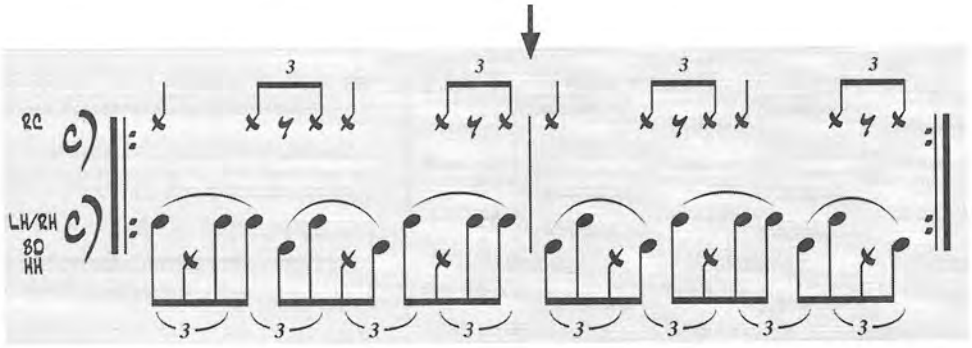
3-WAY STYLE

- orchestrate your hand(s) around the drums and cymbals
- play it feet first by starting at the 2nd bar
- play each example with hands switching roles (LH–cymbal, RH–drums)

DVD EXAMPLE

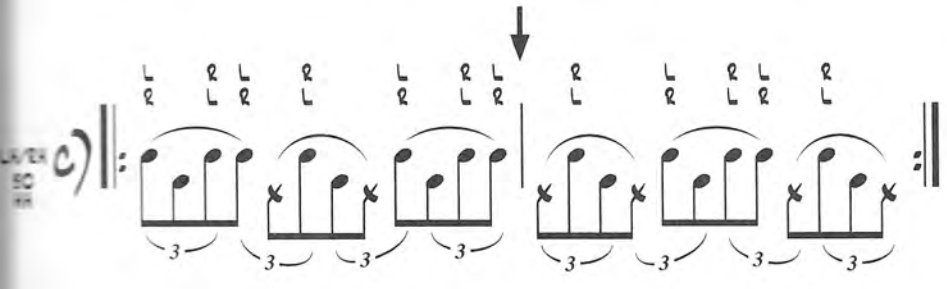
The following shaded examples are played as one continuous example on the DVD.





4-WAY STYLE

- orchestrate your hand(s) around the drums and cymbals
- play it feet first by starting at the 2nd bar
- play each example with both LH and RH lead



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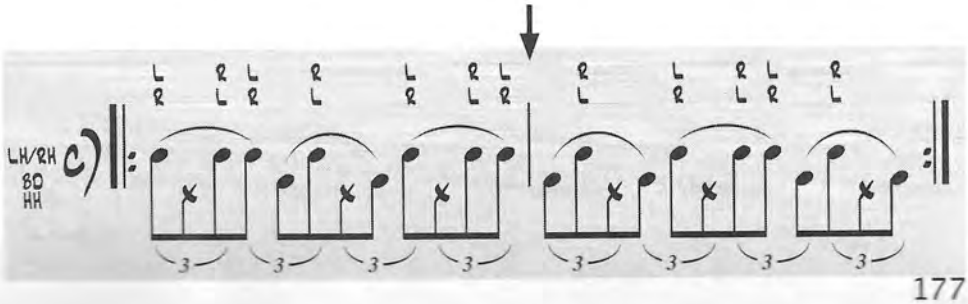
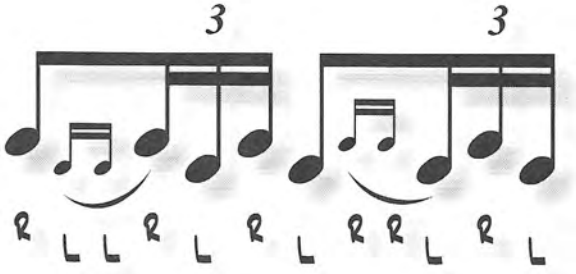


SECTION 4

RATAMACUES



percussion duet with Jimmy Biala, San Francisco State University, March 2004

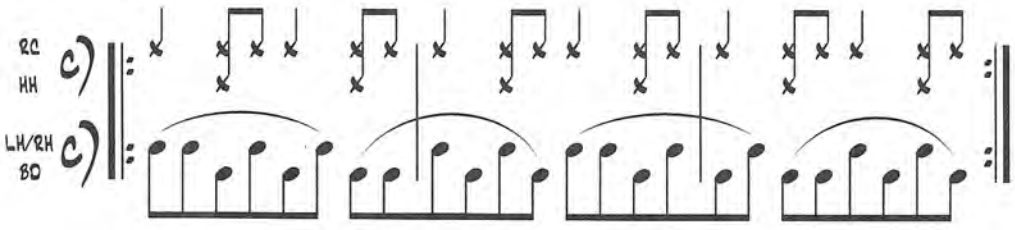
SINGLE RATAMACUE

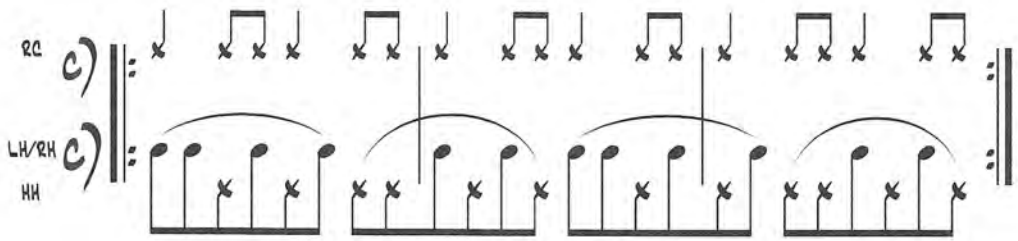
The ratamacue can be heard as a ruff rudiment (see 3-stroke ruff) with 3 added single alternating strokes. Its name reflects its sound and rhythm, 'ra-ta-ma-cue.' Double and triple ratamacues add 1 and 2 extra 3-stroke ruff patterns at the beginning, respectively. We begin the pattern with the first double-stroke. In a duple beat division the 6-stroke ratamacue pattern can imply a 3-beat feel over the 4/4 time.

2-WAY STYLE

- swing it or play it straight
- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH-cymbal, RH-drums)

HANDS TO FEET

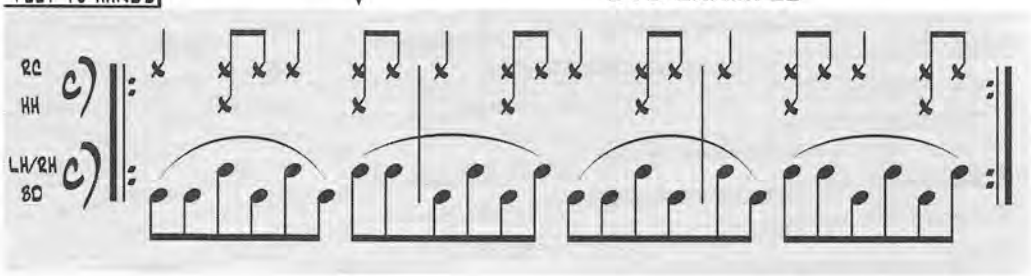


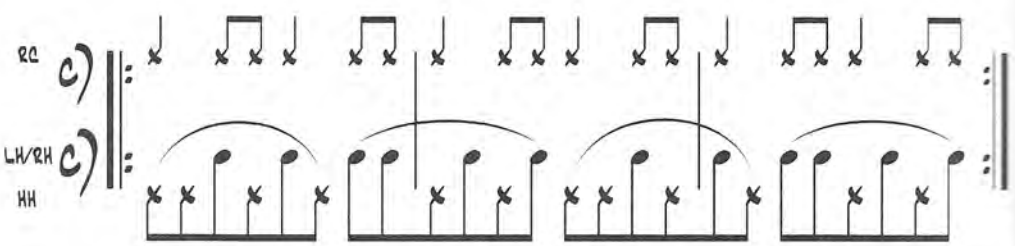


DVD Example Starts Here

DVD EXAMPLE

FEET TO HANDS

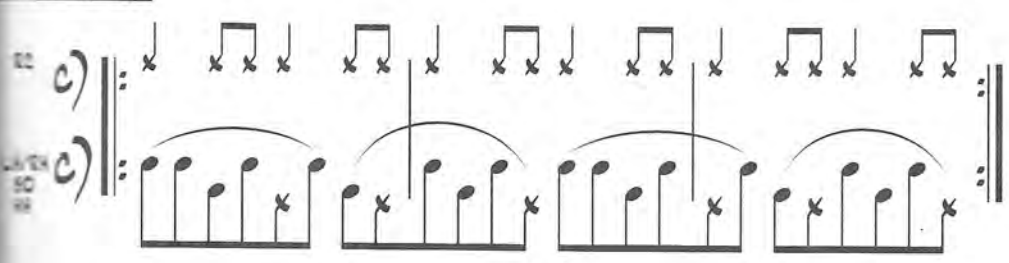


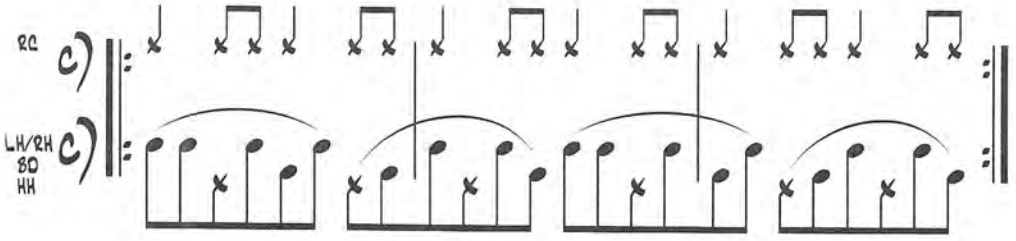


3-WAY STYLE

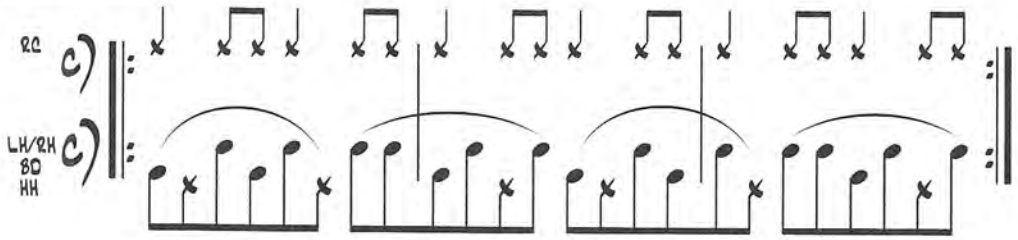
- swing it or play it straight
- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH–cymbal, RH–drums)

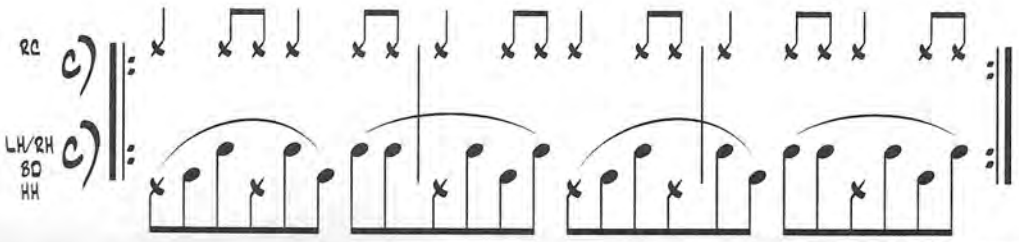
HANDS TO FEET

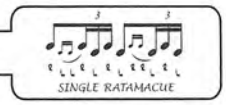




FEET TO HANDS



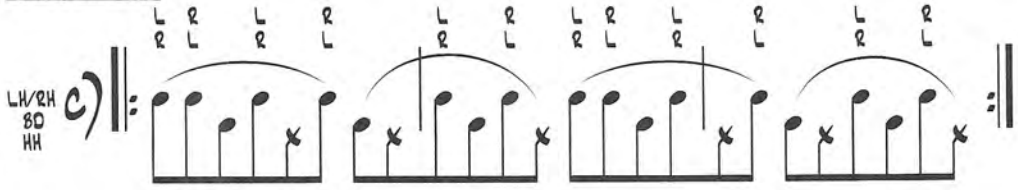


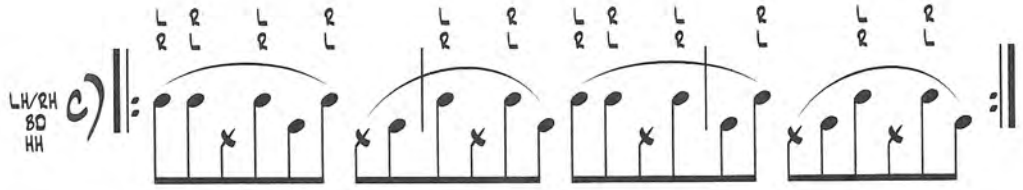


4-WAY STYLE

- swing it or play it straight
- orchestrate your hand(s) around the drums and cymbals
- play each example with both LH and RH lead

HANDS TO FEET





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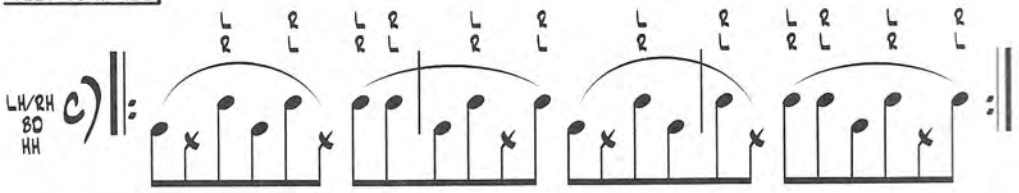
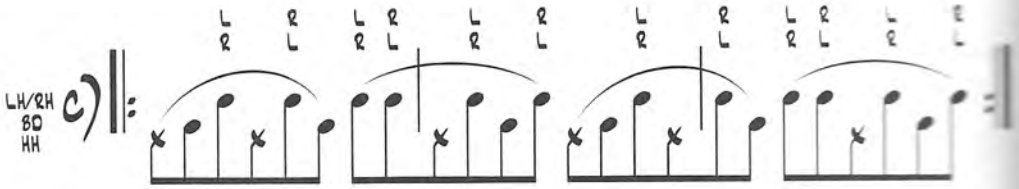




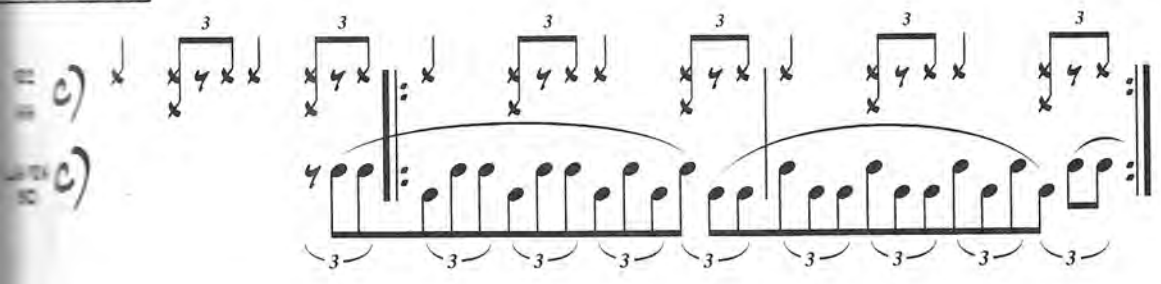
TRIPLE RATAMACUE

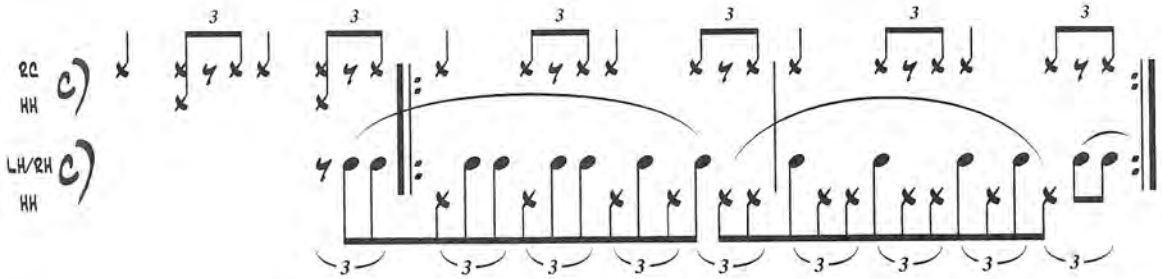
This phrase coincides with one 4/4 measure in a triple beat division, reinforcing the groove. As with the original triple ratamacue rudiment, starting two triplet 8th notes before the downbeat drives the time with three offbeat double stroke motives.

2-WAY STYLE

- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH-cymbal, RH-drums)

HANDS TO FEET





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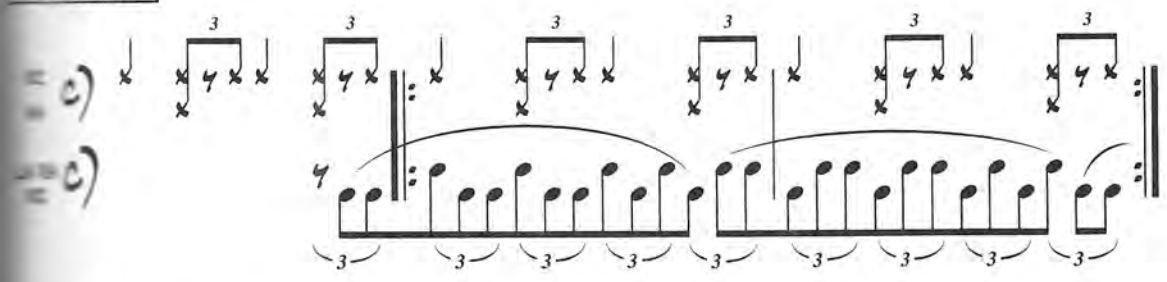
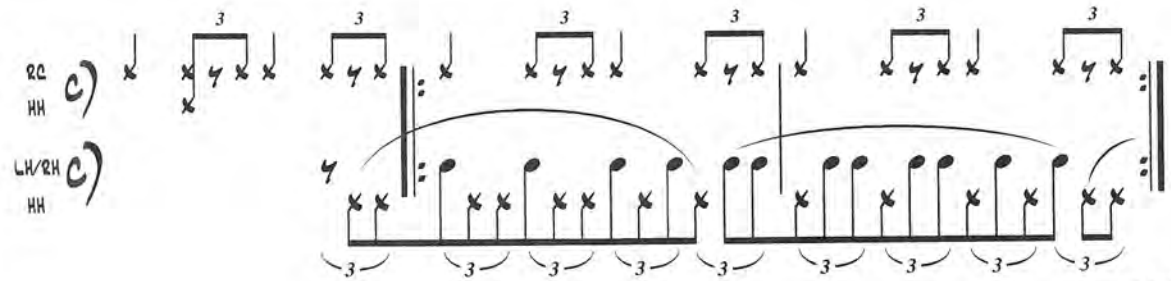
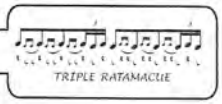
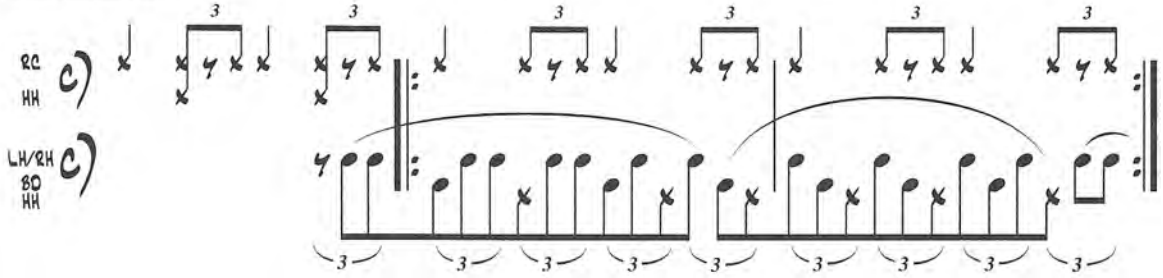


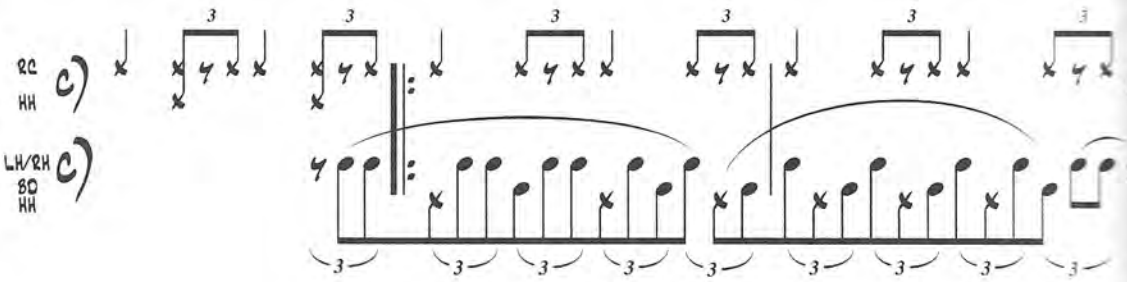


3-WAY STYLE

- orchestrate your hand(s) around the drums and cymbals
- play each example with hands switching roles (LH-cymbal, RH-drums)

HANDS TO FEET





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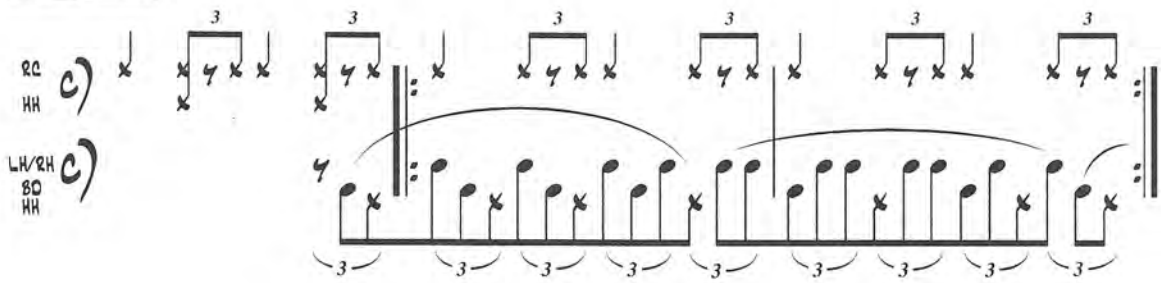
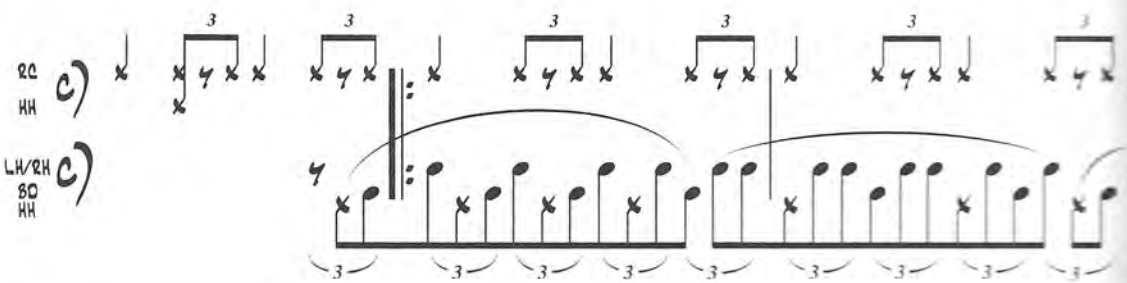
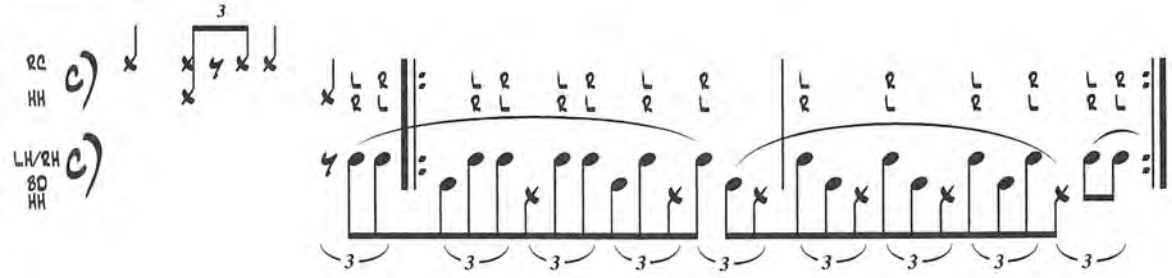


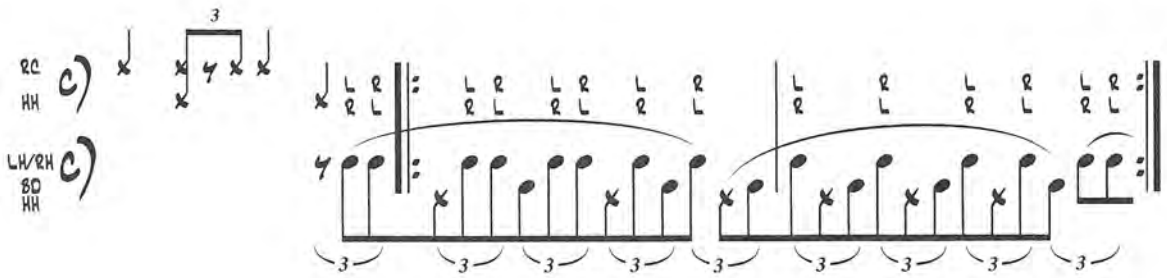


4-WAY STYLE

- orchestrate your hand(s) around the drums and cymbals
- play each example with both LH and RH lead

HANDS TO FEET





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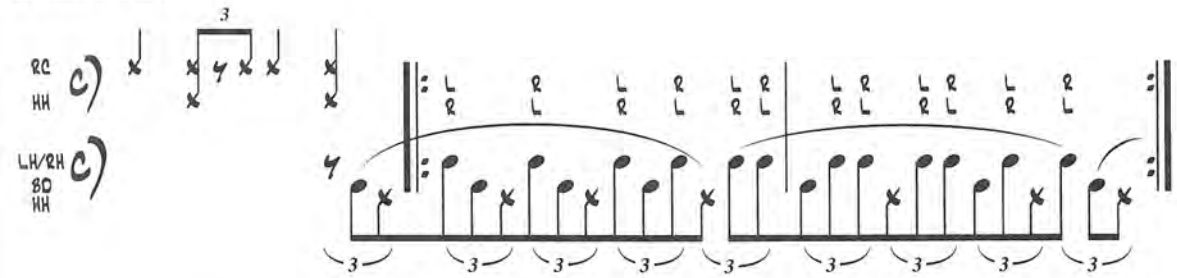

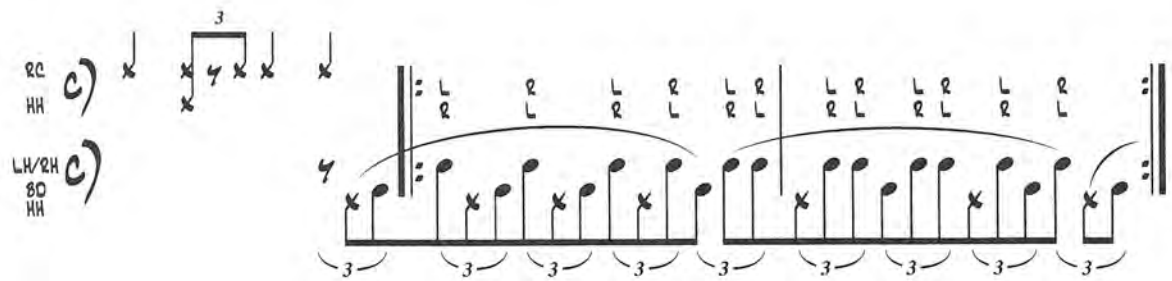

Tapspace Publications teams up with world-class musician and drumset artist royal hartigan to produce a highly comprehensive coordination development book for drumset players of all levels based on applying rudiments and patterns around the kit. The difficulty level of the material ranges from simple to very challenging as royal demonstrates 2-, 3-, and 4-way independence as a unified voice using basic stroke combinations such as ruffs, paradiddles, ratamacues, and single- and double-stroke rolls.

Benefits from studying this material include improved coordination, awareness of complex patterns on multiple levels, a more finely-tuned ear for the melodic, timbral, and rhythmic possibilities on the drumset, and even a glimpse for the uninitiated into the realm of free jazz transcending time.

The drumset styles are brought to life in multiple layers of time, tone, accent, and rhythm, with each limb reaching toward all the sounds of the drumset. This parallels the multiple layers of sound and time in African culture and its great drum orchestras, prominently featured on the DVD, along with tap dance, world music and jazz ensembles inspired by West African, African American, Philippine, Chinese, Southwest Asian, Native American, and experimental traditions.

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