

# RHYTHMIC DESIGNS

**A STUDY OF PRACTICAL CREATIVITY**

**BY GAVIN HARRISON & TERRY BRANAM**



TRA  
MU  
CO  
CO  
DV  
TEX

**DRUMNET  RU**

DISTRIBUTED BY  
**HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

**HUDSON  
LIMITED™**  
A DIVISION OF HUDSON MUSIC, LLC

© GAVIN HARRISON 2009

CATALOG #: HL6620146  
ISBN #: 1423490096

[FOR DRUMMERS - www.drumnet.ru](http://www.drumnet.ru)

# INTRODUCTION

## I guess all musicians

are looking for the perfect vehicle to express themselves in—to push their own boundaries and get to the very core of what excites them and motivates them to play their instrument. I can't think of anything I've done more in my life (other than sleeping and breathing) than playing the drums. In many ways it is my true inner voice—the innocent child to adult that has been trying to find a way through since I was 6 years old.

I had a chance meeting with 05Ric a couple of years ago, and it quickly became apparent that we were both after the same thing: artistic freedom of expression without any thought of compromise, external interference or commercial consideration (how I feel music should really be made). We wanted to make something that we felt was modern in concept and at the same time “cutting-edge” rhythmically and harmonically. It was an ideal collaboration and I felt I'd found the perfect vehicle to let my drum personality come through. I've been lucky in the past with other collaborations I've made, but I knew this one was going to be something really special.

The two records that we created have brought me great musical satisfaction and happiness. I could really let my imagination go wild and play things I thought would never have a chance in another musical situation. It was my chance to “rhythmically design” drum parts that were unique for each tune, sometimes in a leading role (which would influence the composition) and other times in a supportive role (when I felt the drums didn't need to be at the forefront).

My second lucky meeting was with Terry Branam, a brilliant transcriber who has carefully and thoroughly put virtual pen to paper to detail all of those elusive notes from the recordings. It amazed me to see the transcriptions—I'd never even imagined what many of these things might look like written down. It's like he recorded my inner rhythmical thoughts onto paper.

It has been a great joy to make these connections with Ric and Terry, and I'm very grateful for their enthusiasm and hard work. I hope you get some enjoyment and inspiration from this project and that it might spark the same creative energy in you that it has in me.

I can't wait for it to happen all over again!

# ABOUT THIS BOOK

## The purpose of this book

is to have a very fine detailed look at the drum parts to the albums *Drop* and *Circles*. Obviously, if you haven't already got both of these albums, you are going to need to get them for this package to make the most sense. The albums are available in full-quality FLAC and MP3 downloads as well as physical CD from [www.burningshed.com](http://www.burningshed.com). By purchasing the albums from this store, you will be directly supporting Gavin Harrison & 05Ric.

The included DVD disc is a double-sided disc, which means there is content on both sides. One side features demonstrations from the album *Drop*, and the opposite side has demonstrations from the album *Circles*. Both sides have lots of extra discussions and other material. The side that has *Circles* on it also has an "extras" folder that you can access by opening the disc inside your computer (via the desktop). From there, look for the "extras" folder. Inside that folder you will find a selection of play-along tracks (in MP3 format) of some of the songs from both albums, with and without a click track.

Have fun.

# RECOMMENDATIONS

## Here's how I'd recommend

that you approach this book/DVD to get the most out of it.

First, listen to a song on the album a few times. Then watch the demonstration/explanation on the DVD of that song. Then listen to that song on the album again, and follow along with Terry's transcription of that song. Spend some time with it and break it down into small sections. It isn't a race to get through the whole thing in one day!

Go to your drums and play some of those rhythms and ideas. Some of the songs have play-along tracks, so load them into your player or computer and play along. Record yourself and listen back, repeating it many times. See if you can come up with other rhythms and fills of your own, and experiment with them. If inspirational ideas come out of your experiments, record them and write them down for later development. At this point, move on to the next song.

Trying to get through all 20 transcriptions and the entire DVD in one sitting is way too much to digest. You'll probably get swamped with information overload, and then never really come back to the book. Treat it as 20 different studies, and try to get the most out of each piece.

# NOTATION KEY

The notation key consists of two musical staves. The first staff shows symbols for SNARE DRUM (solid dot), TOM 1, TOM 2, TOM 3, TOM 4, TOM 5 (solid dots on a line), BASS DRUM (solid dot below a line), and HI HAT W/FOOT (X on a line). The second staff shows symbols for HI HAT (X on a line), RIDE CYMBAL (X on a line), CRASH CYMBAL (X with a circle), CHINA (X with a circle and a dot), BELL CHIME (triangle), CROSS STICK (X on a line), SNARE W/FINGERS (solid dot on a line), and RIM OF DRUM (diamond on a line).

**ARTICULATION GUIDE:**

The articulation guide shows symbols for BUZZ NOTE (solid dot on a line), OPEN HI HAT (X with a circle), HALF OPEN HI HAT (X with a circle and a dot), FOOT SPLASH (X with a circle and a dot below a line), and RIDE BELL (X with a circle and a dot on a line).

The diagram shows a drum kit with the following components labeled:

- PROTOTYPE CRASH BELLS
- 18" ORIENTAL CRASH OF DOOM
- 15" A CUSTOM CRASH
- 20" K RIDE
- 18" K CUSTOM DARK CRASH
- 12" ORIENTAL CHINA
- 18" Z CUSTOM CHINA
- HAND-CUT CRASH BELL
- 16" CHINA
- 12" CHINA
- 15"
- 14"
- 10"
- 8"
- 22" BASS DRUM
- 13" K HI HATS
- 16" ORIENTAL CHINA
- VARIOUS HAND-CUT BELLS

**GAVIN ENDORSES:**

SONOR DRUMS, ZILDJIAN CYMBALS, VIC FIRTH STICKS, REMO HEADS  
 AXIS PEDALS, PURESOUND SNARE WIRES, HARDCASE, S-HOOPS



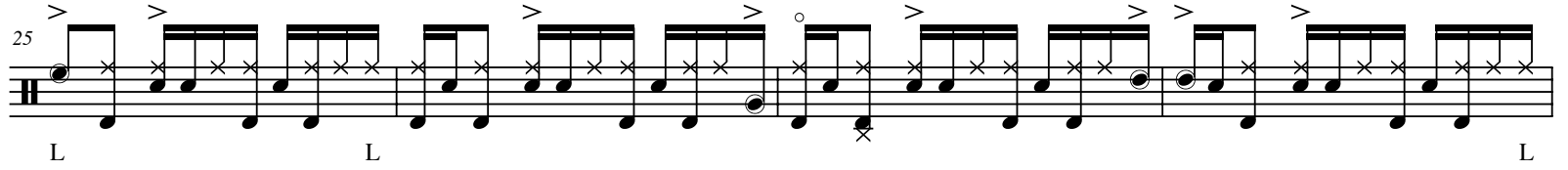


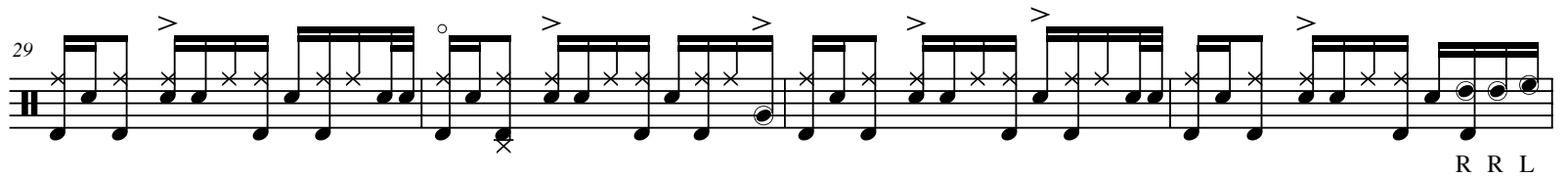
# UNSETTLED

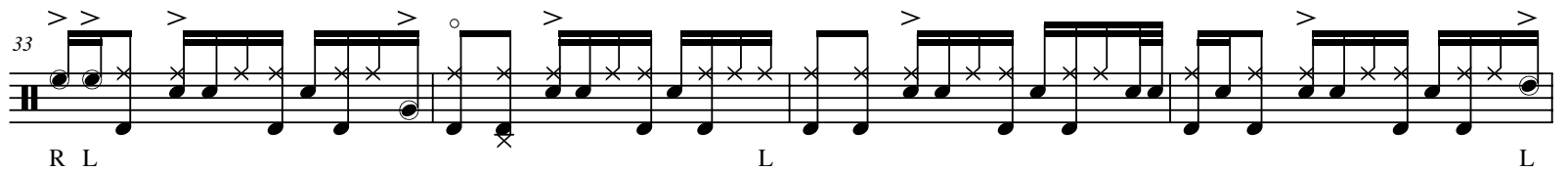


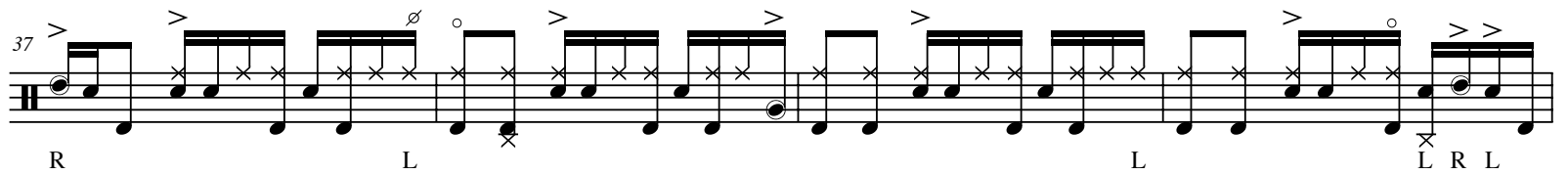
# UNSETTLED

## VERSE

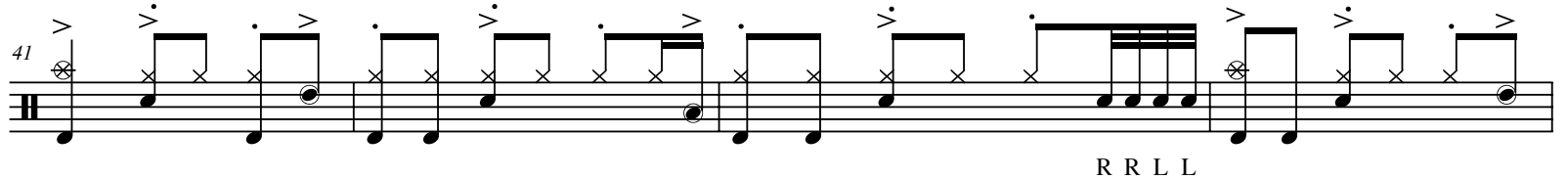
25   
L L L

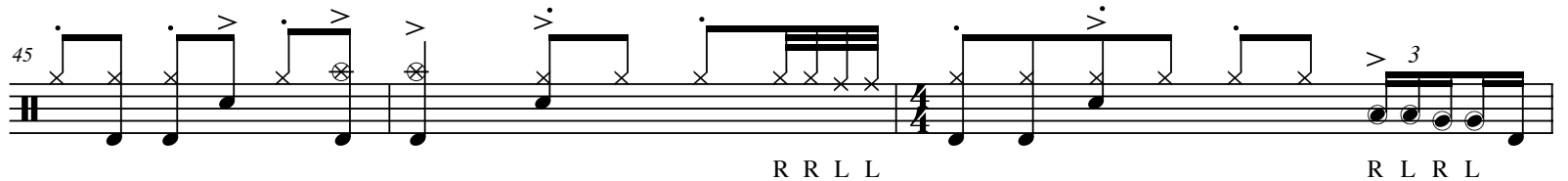
29   
R R L

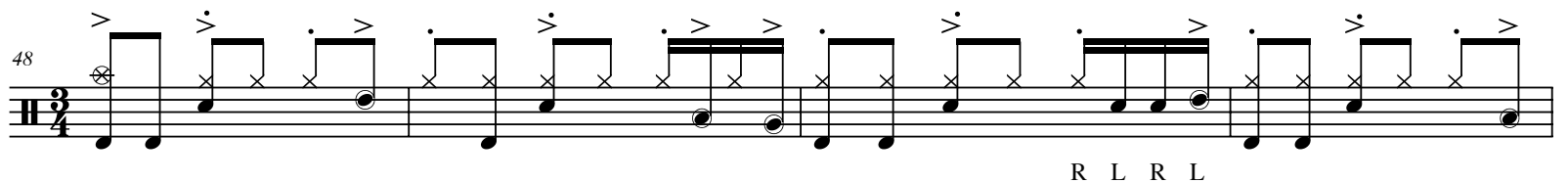
33   
R L L

37   
R L L R L

## CHORUS

41   
R R L L

45   
R R L L R L R L

48   
R L R L



# UNSETTLED

52

L R R L L R L R L R L

## VERSE

55

L L R L L

59

L R L L

63

L L R L L

67

L L R L R L L

## CHORUS

71

R R L L L L L

75

L L L L R L R L

# UNSETTLED

78

Musical notation for measures 78-81 in 3/4 time. The notation includes eighth and sixteenth notes with accents and various drum symbols (circles with 'x' and circles with a dot).

82

Musical notation for measures 82-85 in 4/4 time. The notation includes eighth and sixteenth notes with accents and various drum symbols. Below the staff are the following patterns: R R L L, R L L R L R r L, R L R L R L

## BRIDGE

86

Musical notation for measures 86-89 in 6/8 time. The notation includes eighth notes with accents and various drum symbols. Below the staff are the following patterns: L L R R L L, R R L L R R L L

90

Musical notation for measures 90-93 in 6/8 time. The notation includes eighth notes with accents and various drum symbols. Below the staff are the following patterns: R R L L R R L L, R R L L R R L L, R L R L R L

94

Musical notation for measures 94-97 in 6/8 time. The notation includes eighth notes with accents and various drum symbols. Below the staff is the following pattern: R R L L R R L L

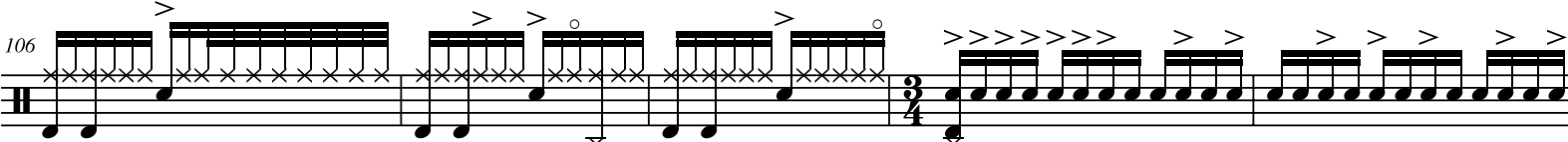
98


Musical notation for measures 98-101 in 6/8 time. The notation includes eighth notes with accents and various drum symbols. Below the staff are the following patterns: L L R R L L, R R L L R R L L

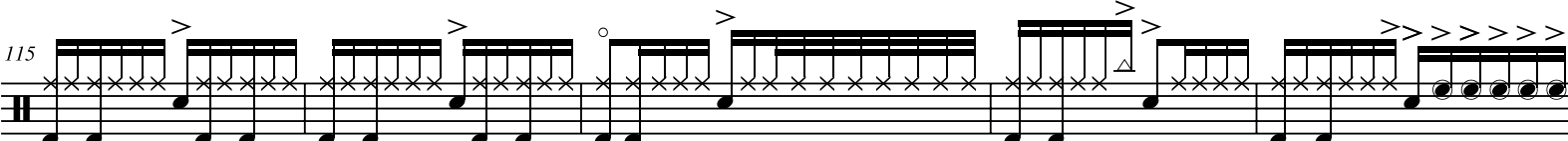
102

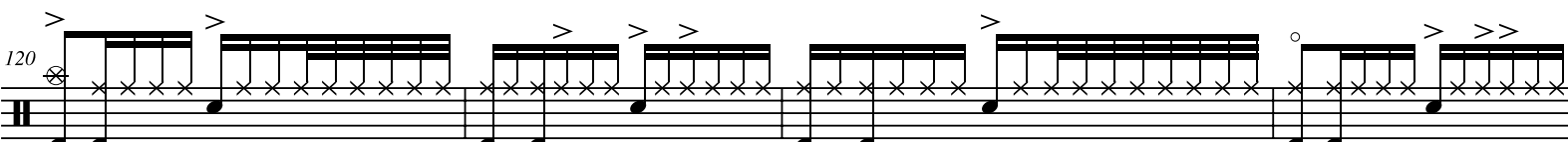
Musical notation for measures 102-105 in 6/8 time. The notation includes eighth notes with accents and various drum symbols. Below the staff is the following pattern: R R L L R R L L

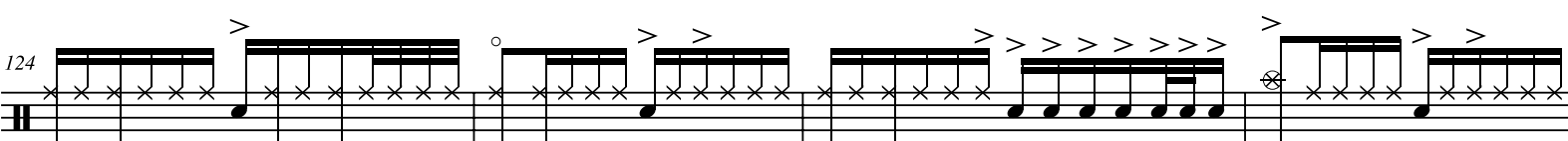
# UNSETTLED

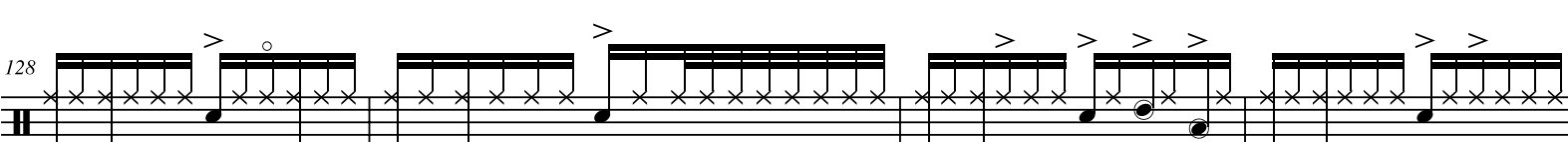
106    
 R R L L R R L L R L R L R L R L L R L R L L R L R L L R L R

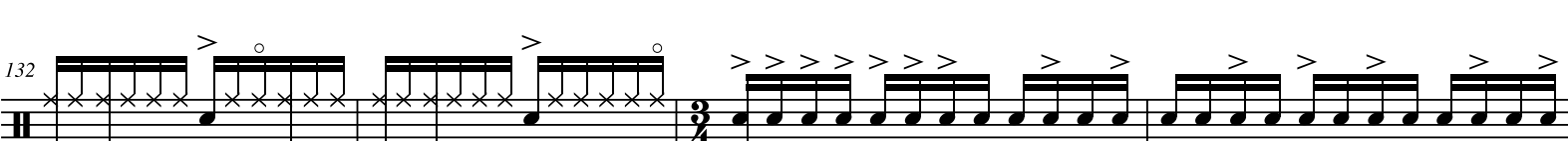
111    
 L L L R R L L R L R L R L R R L L R R L L

115    
 R R L L R R L L R L R L R L

120    
 L L R R L L R R L L R R L L

124    
 R R L L R L R L R L R L

128    
 R L R R L L R R L L

132    
 R L R L R L R L L R L R L L R L R L L R L R

# UNSETTLED

136

L

140

RLRLRLRLRLRLRLR

SOLO 1

144

L LLRLRL

148

152

RLRLRL

156

RLRLRLRLRLRLRLRLRLRL

160

LLRLRLRL

# UNSETTLED

## SOLO 2

164

Musical notation for measures 164-167, featuring a complex rhythmic pattern with many sixteenth notes and eighth notes, including accents and a triplet in measure 167.

168

Musical notation for measures 168-171, continuing the complex rhythmic pattern with accents and a triplet in measure 171.

LRLRLLRRLRLRL

172

Musical notation for measures 172-174, featuring a rhythmic pattern with accents.

RL RL RL RL RL RL RL RL RL RL RL R L RLR RL RL RL RL

175

Musical notation for measures 175-177, featuring a rhythmic pattern with accents.

RLR RLR L RL RL R RL RL RL RL RL RL RL RL RL RL R

178

Musical notation for measures 178-180, featuring a rhythmic pattern with accents and a 3/4 time signature change at the end.

L RLR RL RL RL RL RLR RLR L RLRRLRLR rL

181

## OUTRO/VERSE

184

Musical notation for measures 184-187, featuring a rhythmic pattern with accents.

R R R R R



# UNSETTLED

188

192

196

200

204

R L R L R L R L L R L R L L R L R L L R R