MUNICÍPIO DE ITAJAÍ

Fundação Cultural de Itajaí

Conservatório de Música Popular de Itajaí Carlinhos Niehues

MATERIAL DIDÁTICO BATERIA IV

Caderno de exercícios e atividades

Conservatório de Música Popular de Itajaí "Carlinhos Niehues"

PROF. MARIO C. NASCIMENTO JÚNIOR

Conservatório de Música Popular de Itajaí "Carlinhos Niehues"
Curso: Bateria
Quarto Semestre
Prof.: Mario C. Nascimento Jr

Material Didático
Caderno de Atividades
Bateria IV

2022-II

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PLANO DE ENSINO

1. Dados de Identificação
Disciplina: Bateria IV
Carga horária: 18h
Nº de encontros: 18
Fase: 2º semestre
Professor(a): Mario C. Nascimento Júnior

2. Ementa
Aspectos técnicos para as baquetas e para os pés. Grafias e notação musical para Bateria. Independência aplicada à leitura e escrita musical. Noções de improvisação. Ritmos diversos: Jazz.

3. Objetivo Geral
Desenvolver as habilidades instrumentais para a execução da Bateria em uma diversidade de ritmos e repertório de diferentes gêneros, períodos e culturas musicais.

4. Objetivos Específicos
- Desenvolver noções de performance da Bateria a partir do repertório e da vivência musical em grupo.
- Conhecer, através de gravações, a utilização da Bateria em diversos gêneros, estilos e períodos.
- Conhecer e buscar novas alternativas de grafar ritmos e peças musicais para Bateria.
- Potencializar uma vivência musical criativa através da prática de repertório e da improvisação.

5. Conteúdo

UNIDADE I – ROTINAS APLICADAS À TÉCNICA
- Baqueteamentos (Rudimentos Drags)
- Padrões rítmicos para os pés (Ostinatos)
- Solos de Caixa (Wilcoxon)
- Movimentação e distribuição no instrumento.

UNIDADE II – ROTINAS APLICADAS À INDEPENDÊNCIA
- Sistemas e padrões para independência aplicados à leitura, uma voz (Syncopation)
- Sistemas e padrões para independência aplicados à leitura, duas vozes (Syncopation)
- Exercícios de acompanhamento (Comping) e Fraseado Jazzístico.

UNIDADE III – IMPROVISAÇÃO

- Aplicações das rotinas de técnica e independência nos improvisos.
- Viradas e prática de Ritmo + Solo em diferentes formas.
- Elementos para o desenvolvimento do solo, vamps e trilhas com sequencer.

UNIDADE IV – PRÁTICA DE REPERTÓRIO E RITMOS DIVERSOS – JAZZ
- Histórico do estilo, referências.
- Performance, apreciação, composição, arranjo e adaptação de diferentes ritmos e de repertório para Bateria.

6. Metodologia

O curso de Bateria aborda diversos estilos e gêneros musicais através do estudo de repertório e de seus respectivos ritmos. A técnica se aplica diretamente à linguagem do ritmo, passando a ser assimilada e possibilitando inclusive a improvisação dentro do estilo. Durante a aula além dos aspectos técnicos do instrumento, o aluno aprende sobre a cultura característica do ritmo estudado através de textos e gravações. Haverá aulas expositivas, discussões em grupo e atividades práticas envolvendo: performance, improvisação, composição e apreciação musical.

7. Avaliação

A avaliação considera todo o processo do aluno no decorrer do semestre, de forma contínua, considerando o desenvolvimento de suas habilidades e de sua familiaridade com a Bateria, com os ritmos trabalhados e de sua autonomia, bem como na escrita. O foco da avaliação está na prática do repertório e na performance musical. Serão dadas 3 notas da seguinte forma:
NOTA 1: Aproveitamento (assiduidade, pontualidade, rendimento, comprometimento e evolução);
NOTA 2: Média aritmética das provas práticas 1 e 2.
NOTA 3: Banca.
A nota final equivale à média aritmética das 3 notas.

FREQÜÊNCIA: mínimo de 75% de presença. O aluno que ultrapassar 25% de faltas é reprovado.
ATRASO: Receberá falta o aluno que ultrapassar 15 minutos de atraso.

8. Bibliografia

Obrigatória

RILEY, John. **The art of Bop Drumming**. Manhattan Music Publications, 1994.

RAMSAY, John. **The Drummer's Complete Vocabulary.** Alfred Music Publishing. 1997.

REED, Ted, **Progressive steps to Syncopation for the Modern Drummer**, Alfred Publishing, MCMXCVI.

Complementar

STONE, George L. **Stick control for the snare drummer**. Boston: George B. Stone & Son, 1935.

IGOE, Tommy, **Groove Essentials – the play-along**. Hudson Music, 2005.

WILCOXON, Charley. **THE ALL AMERICAN DRUMMER - 150 RUDIMENTAL SOLOS.** Jamey Aebersold. 1945

Introdução

O Conservatório surgiu para atender uma demanda importante na cidade de Itajaí, uma escola de música de formação continuada com foco profissionalizante e ensino de alta qualidade. Isso ocorreu impulsionado pelo Festival de Musica de Itajaí, que iniciou em 1998 e por meio de suas oficinas, com grandes nomes da música brasileira, passou a oferecer uma excelente formação para os músicos participantes, porém, as oficinas duravam apenas uma semana e no restante do ano os músicos locais não tinham onde desenvolver suas habilidades com uma orientação adequada e continuada. Para atender essa demanda, é criado em 2007 o Conservatório de música Popular Cidade de Itajaí, hoje intitulado Conservatório de Música Popular de Itajaí Carlinhos Niehues.

Objetivos

Capacitar e formar profissionais na área da música desenvolvendo habilidades específicas em instrumentos musicais, de modo a estarem habilitados para ingressar no mercado de trabalho.

Objetivos Específicos

- Desenvolver diferentes habilidades musicais com o estudo formal e prático da música, aplicados em um repertório ligado aos gêneros da música popular, principalmente da música popular brasileira e do jazz, além de outras manifestações culturais relevantes.

- Trabalhar a formação musical em 3 pilares: a escuta/percepção, a compreensão dos formalismos teóricos e a execução prática no instrumento.

- Estimular o aluno a ter uma visão crítica e contextualizada dos diferentes ambientes socioculturais que a música pode estar inserida.

Como Músicos e estudantes de música, temos um papel muito importante para formação estética da sociedade, difusão da amplitude cultural e multifacetada desses saberes.

A bateria como instrumento inserido num contexto globalizado e presente nas mais diversas culturas e experiências musicais, tem um papel fundamental na composição musical, no acompanhamento e na criação de padrões rítmicos.

Criada no século XIX, como junção de vários tambores, percussões, para se tocar por uma pessoa só, evolui massivamente durante o século XX, onde a linguagem estrutural, técnica e musical é consolidada, além de todo o refinamento para construção do equipamento em si, definindo um modelo, ou seja, o que chamamos de "Kit". Desde o "Ragtime" das batidas de New Orleans, com bateristas como Sid Catlet, Chick Web, Babby Dods, Zuttie Singleton, ao Jazz onde o instrumento tem papel fundamental, graças a Gene Grupa, Buddy Rich, Max Roach, Art Blakey, Bateria se difunde, chega aos diversos continentes, fazendo com que músicos das formações mais diversas possam adaptar e estabelecer os ritmos de suas diversas culturas a este instrumento.

Multiculturais, os gêneros vão se fundindo, se moldando e fazem com que o Jazz se mescle com o Afro-cubano, com os ritmos da África Mãe, faz com que surjam da mistura do Blues com o Jazz, o Rhythm and Blues, o Rock, Funk, e façam com que o instrumento e o Ritmo se estabeleçam de vez na música popular. No Brasil desde a chegada da bateria com o grupo de Pixinguinha, esta vem tendo um desenvolvimento amplo, riquíssimo, com as adaptações dos ritmos tradicionais da percussão para o instrumento, desde a era do Rádio das grandes orquestras até a Bossa Nova, com músicos como Luciano Perrone, Wilson das Neves, Sut, a linguagem do instrumento já se consolidava.

A partir da mistura que a Bossa Nova proporcionou, das harmonias de influência jazzística para com o ritmo cadenciado do samba, surge o Samba Jazz, que modifica de vez a maneira de se tocar, aberta, fluida e com muita energia mais com toda a cadência e riqueza dos nossos ritmos tradicionais. Ainda nesse movimento a percussão se funde com a bateria e grande músicos revolucionam essa fusão como Airto Moreira, Dom Hum Romão, Robertinho Silva, Nenê. A Bateria chega ao século XXI presente numa diversidade enorme de aplicações à serviço da música. Hoje até mesmo ritmos e padrões já estabelecidos são recriados através de "beats" utilizados em diversas

gravações e produções musicais, de forma eletrônica sendo ora tocadas por músicos com sensores “triggers” através de baterias eletrônicas emulando esses sons orgânicos, ou através de “pads” onde os músicos e produtores musicais criam os padrões rítmicos.

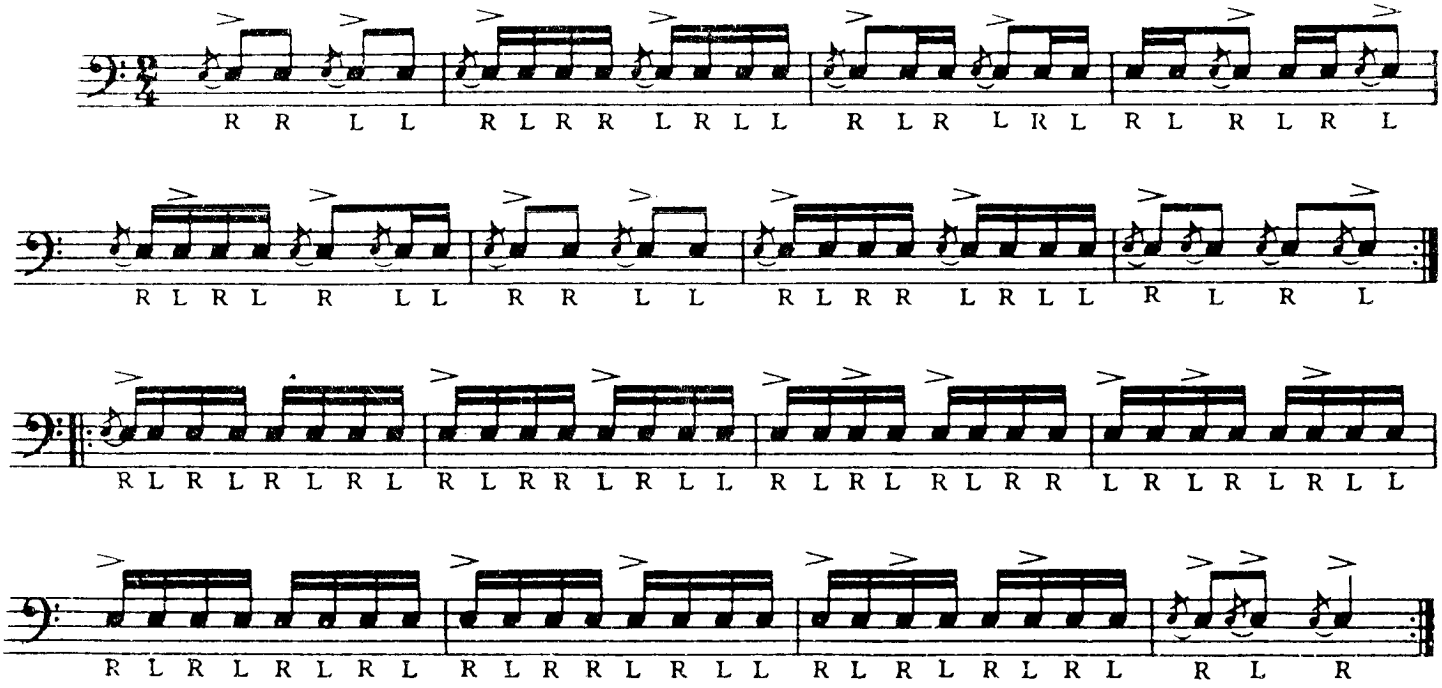
O grande papel do músico hoje é estar atento as raízes culturais, linguagem formativa do instrumento, suas fusões, adaptações, estilos e gêneros que possam contribuir, além de ter um olhar atento e presente nas mudanças que a história e o caminhar da música contemporânea possam nos apontar.

Bons estudos!!!

Mario C. Nascimento Júnior

Agosto 2022

SOLO No.1



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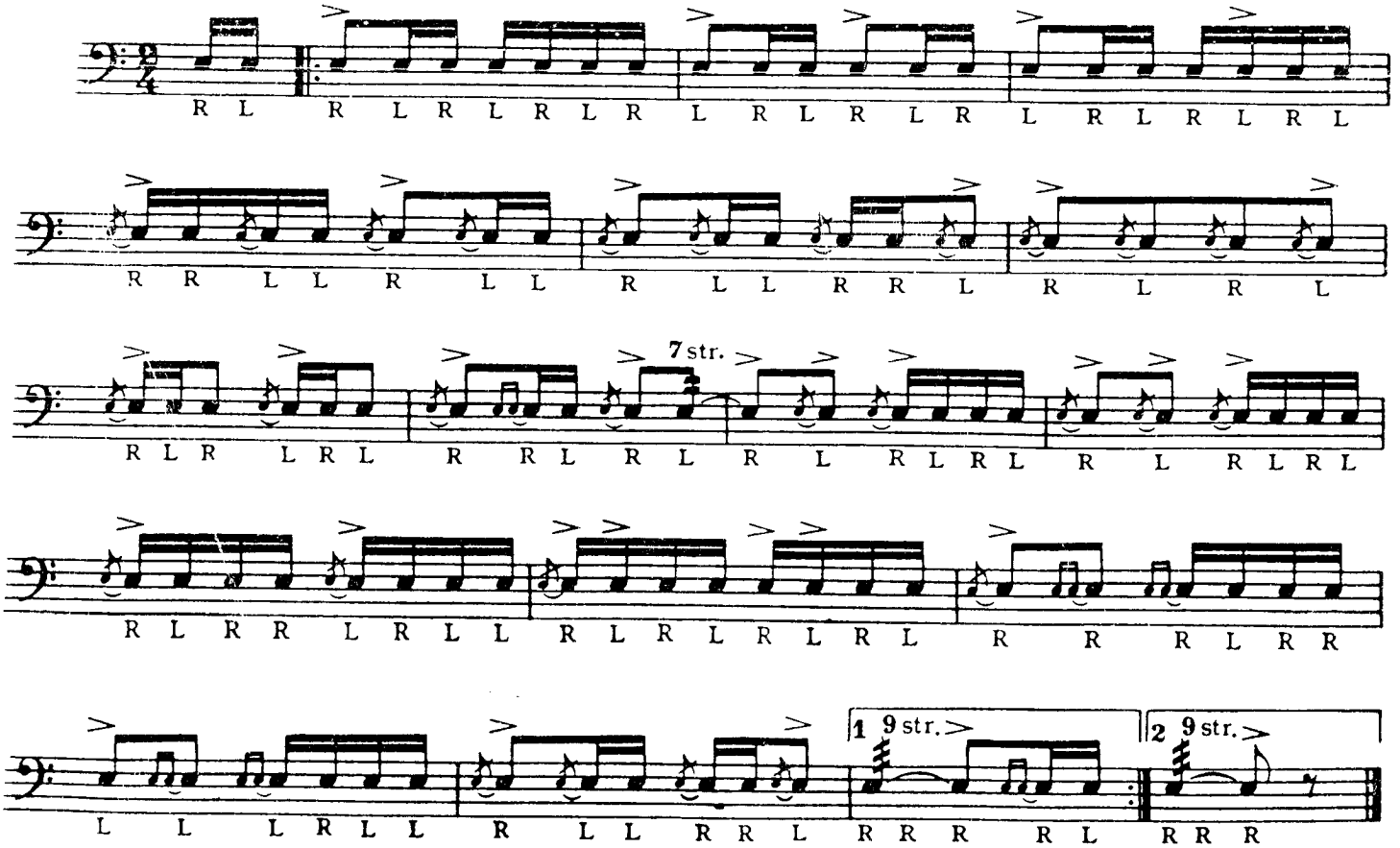

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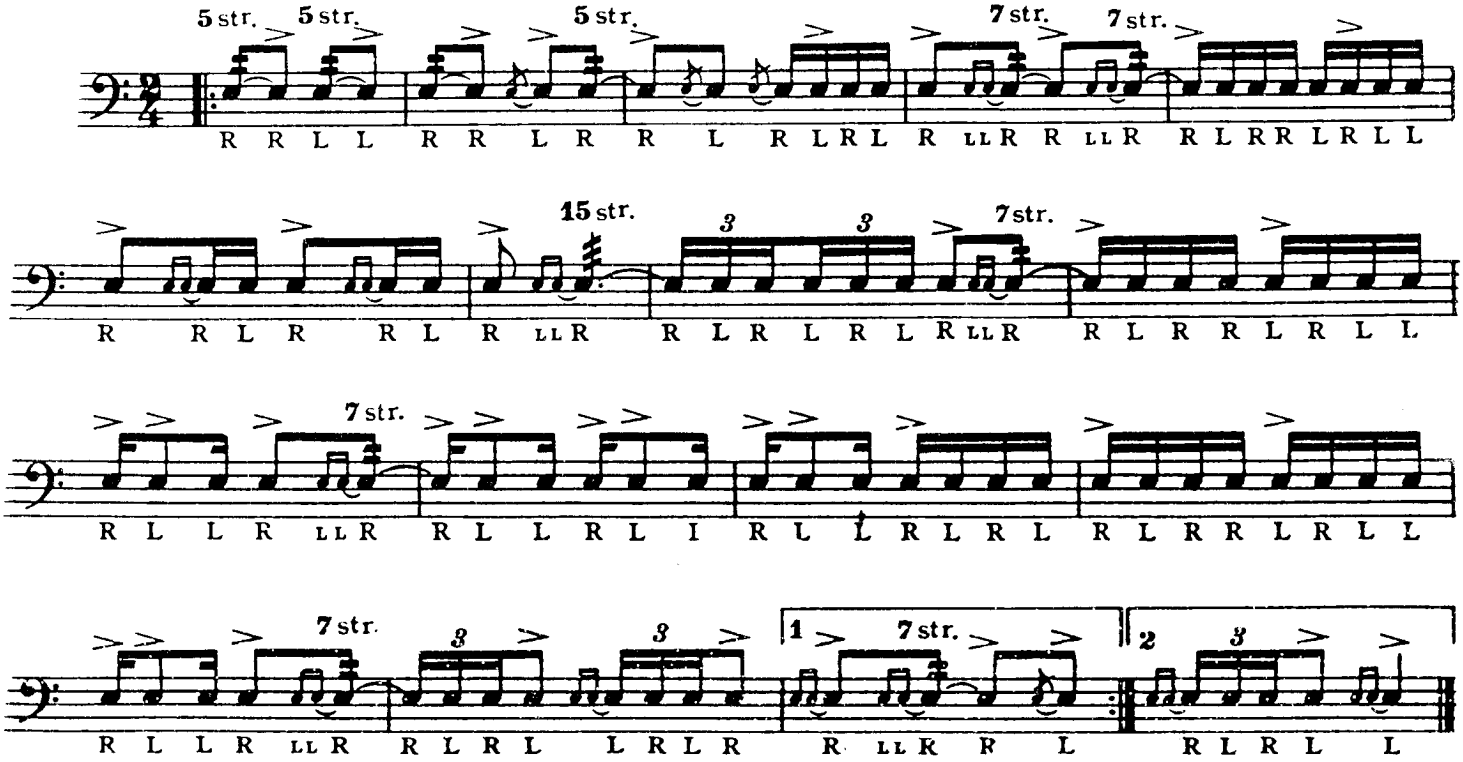

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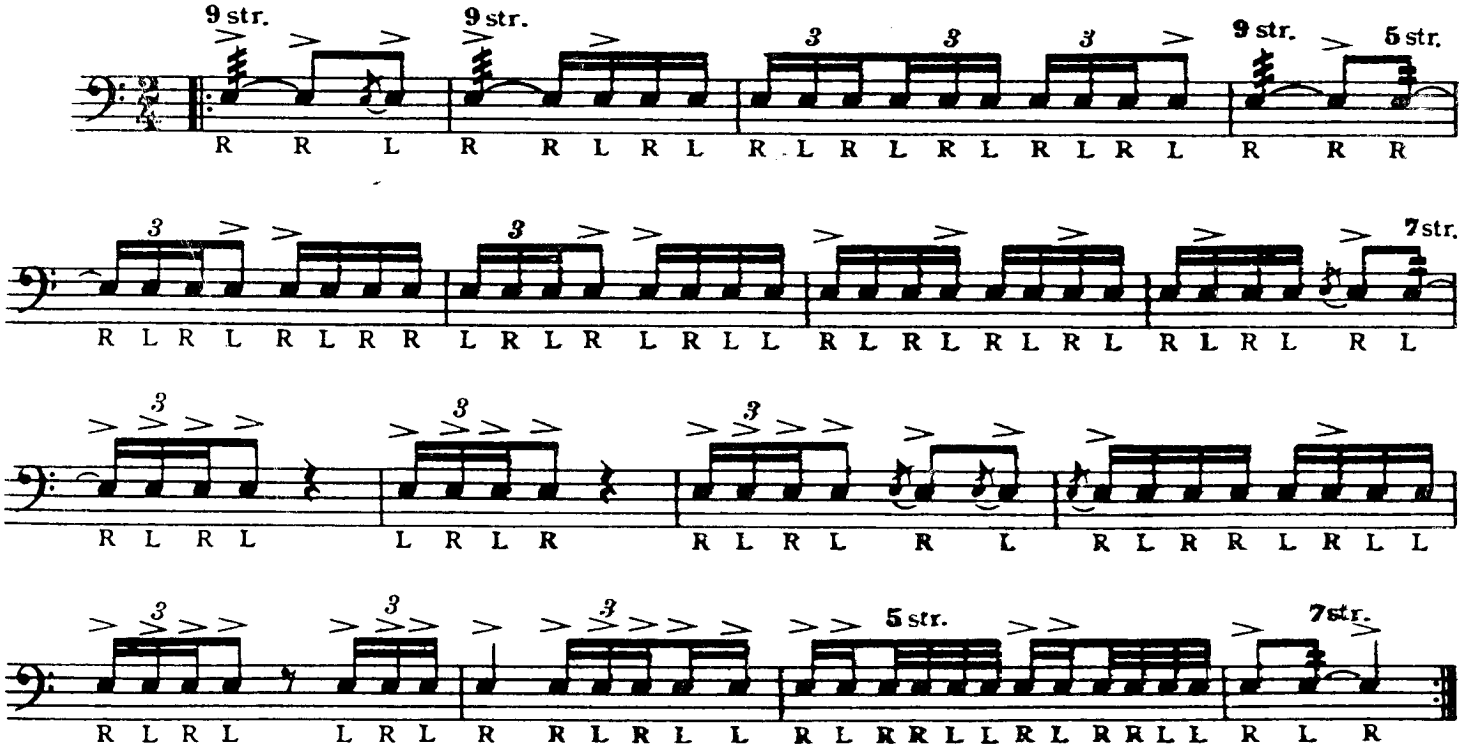
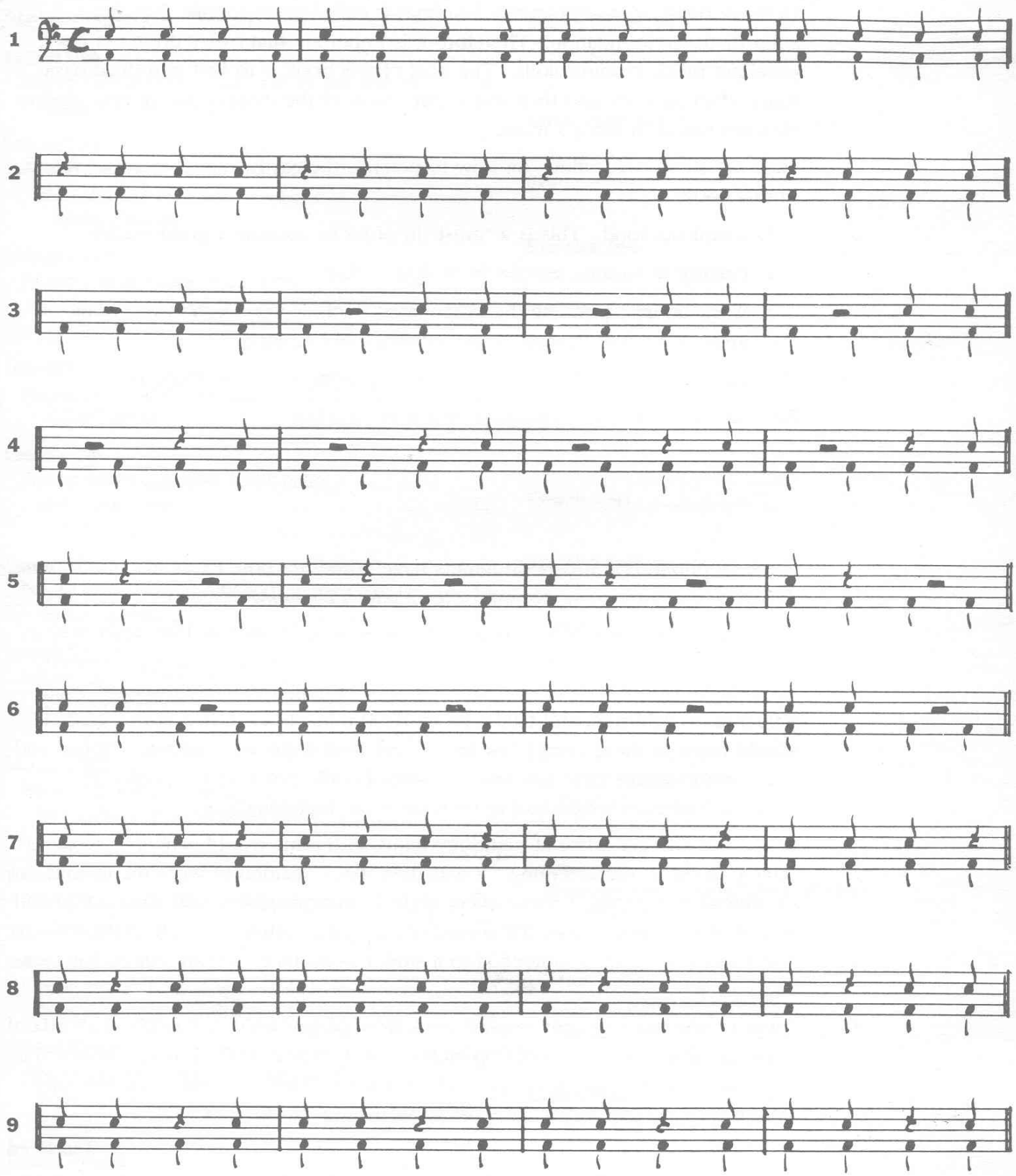
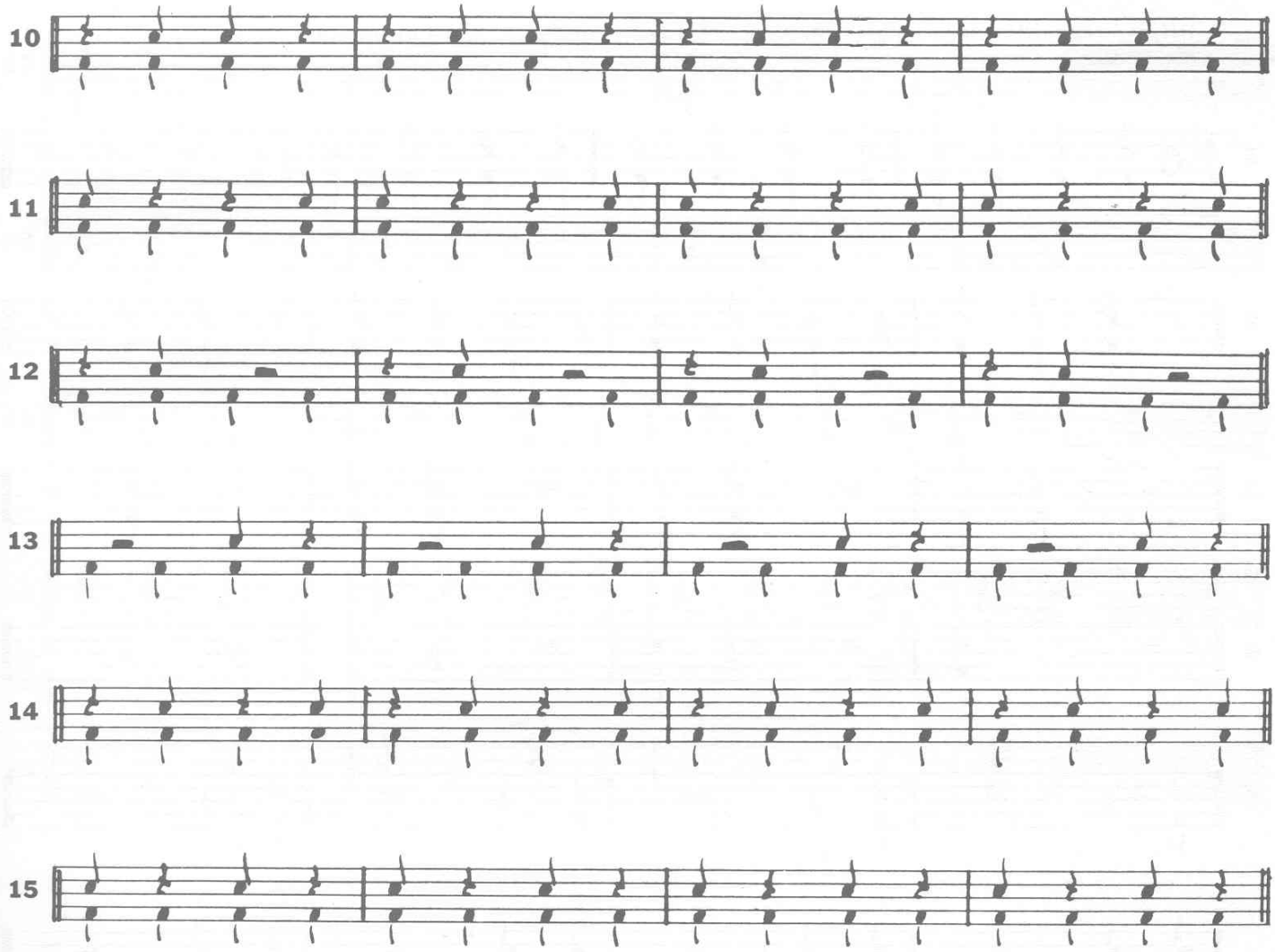


Note-Reading Rhythms/Exercises

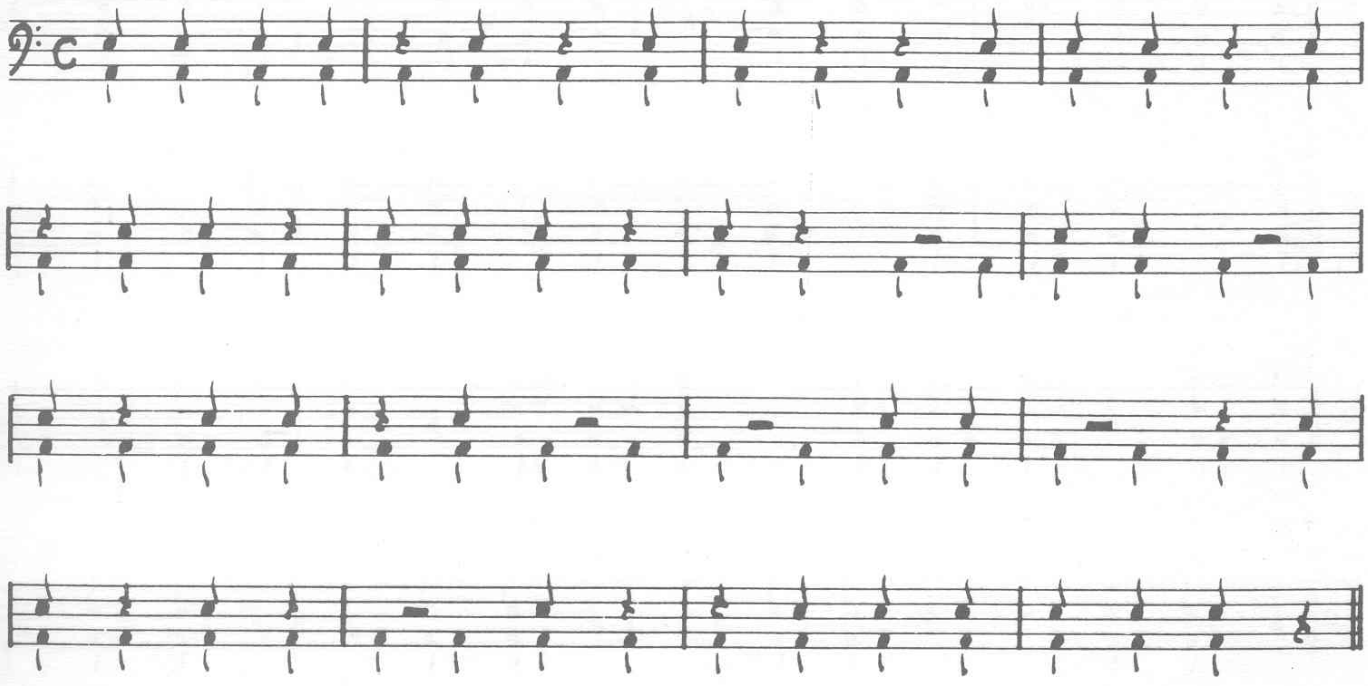
Lesson One

Playing quarter notes, quarter rests and half rests.



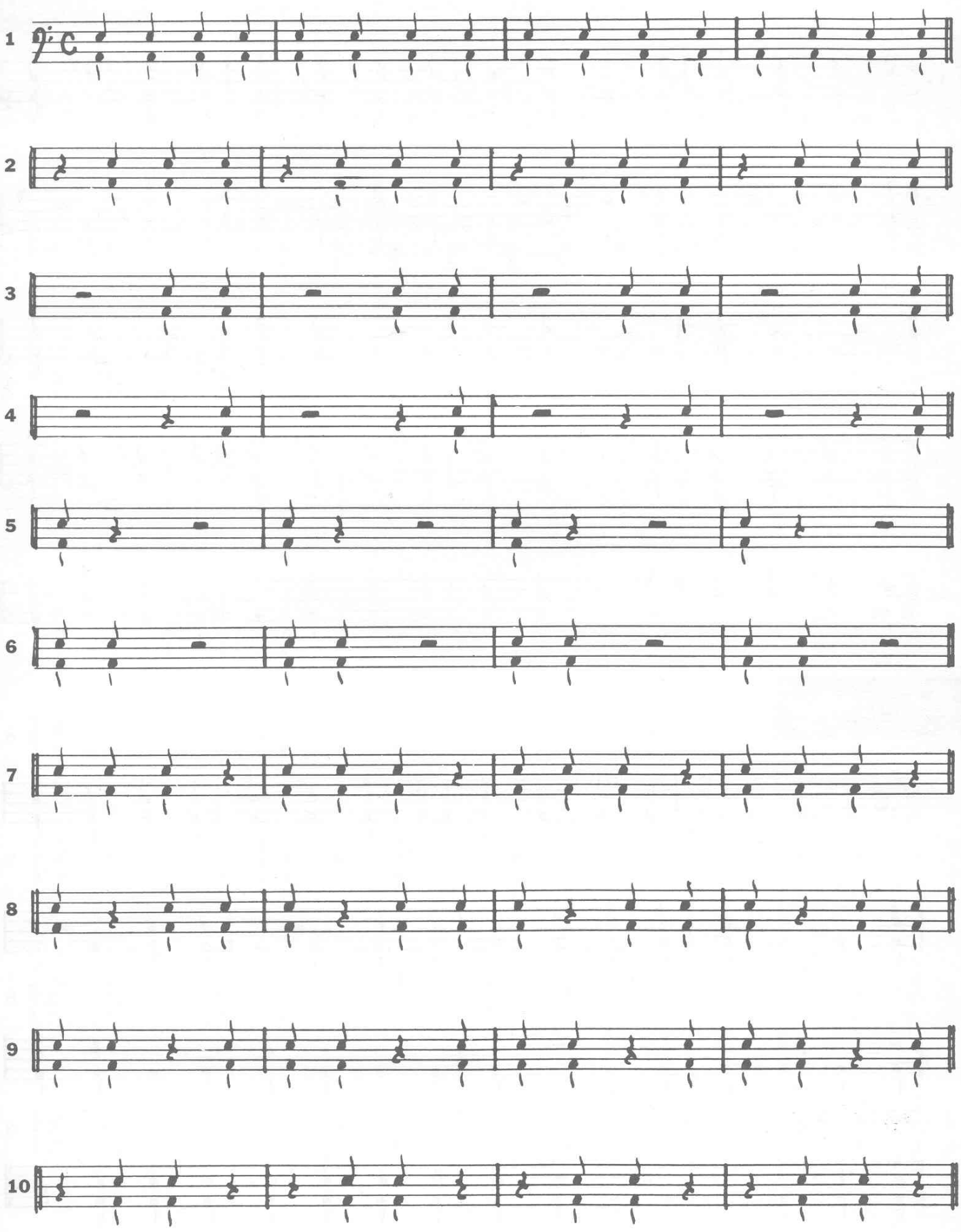


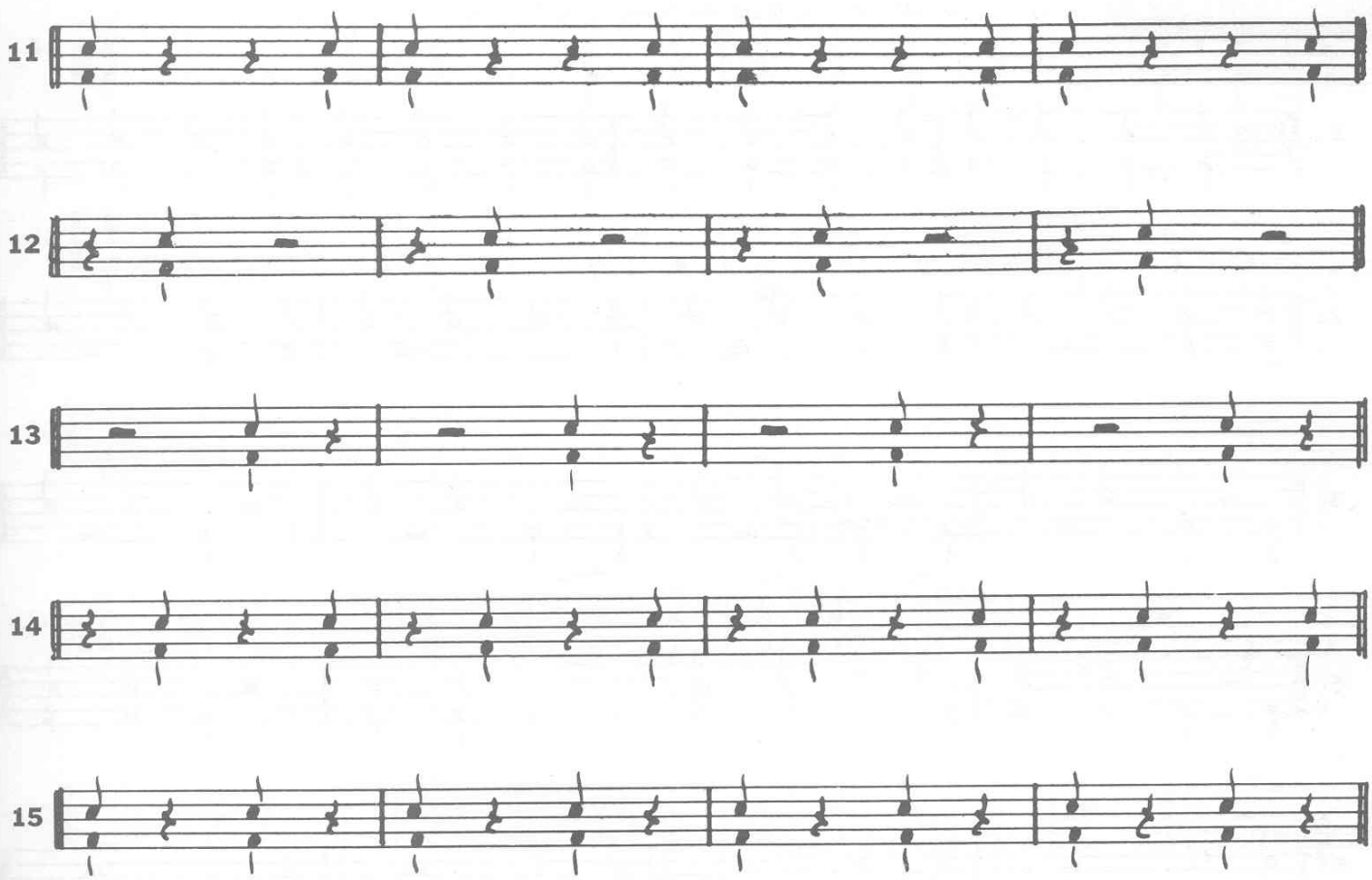
16-Bar Exercise



Lesson Two

Playing quarter notes, quarter rests and half rests in unison.





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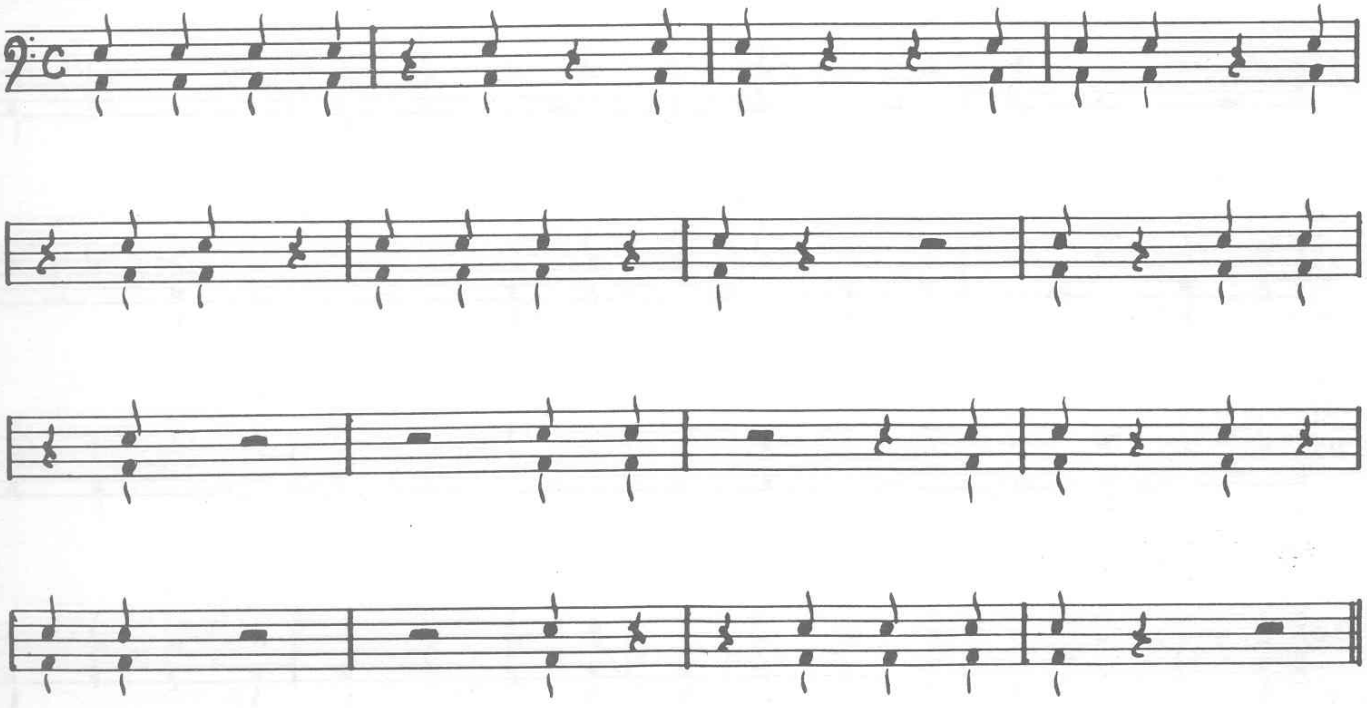
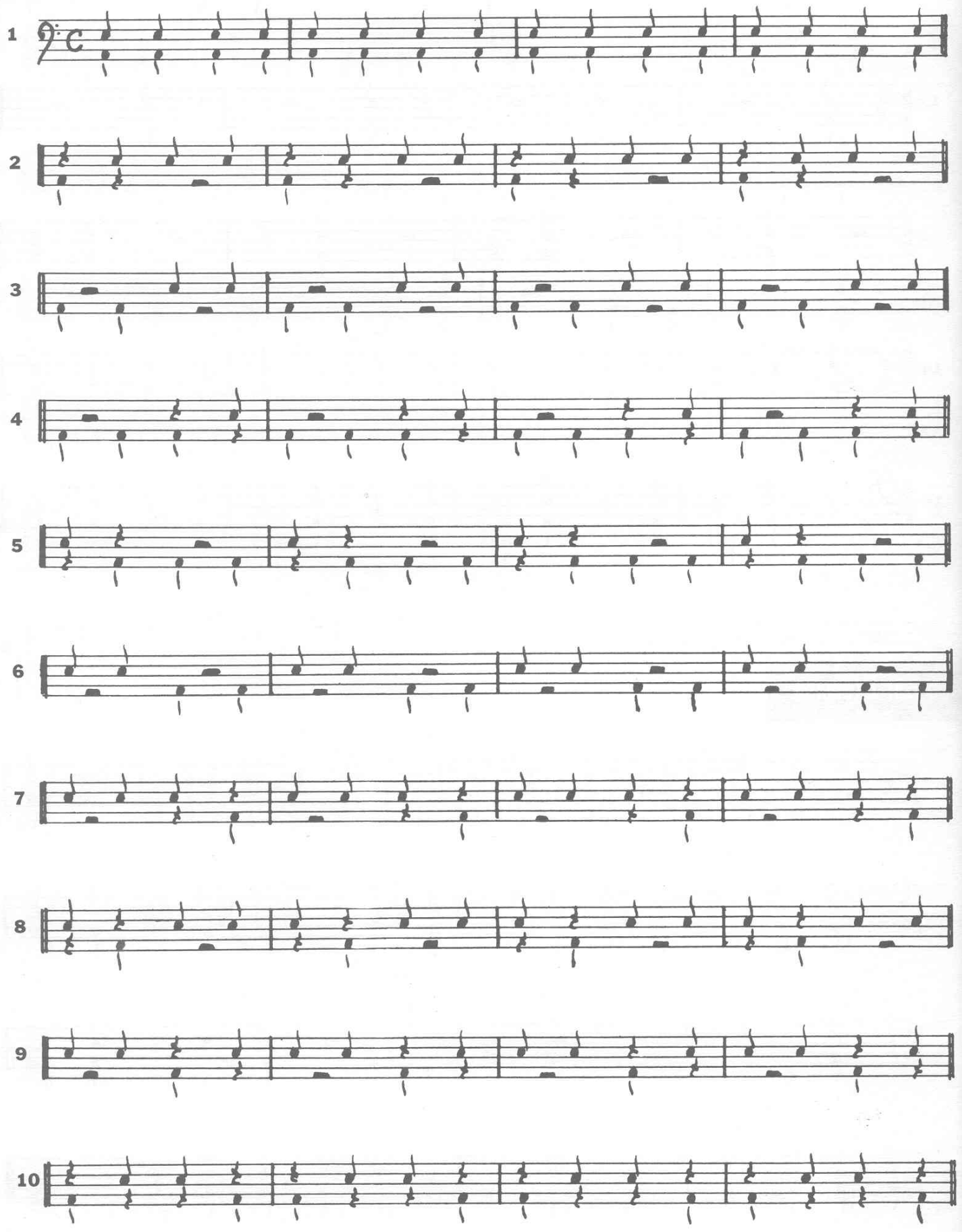
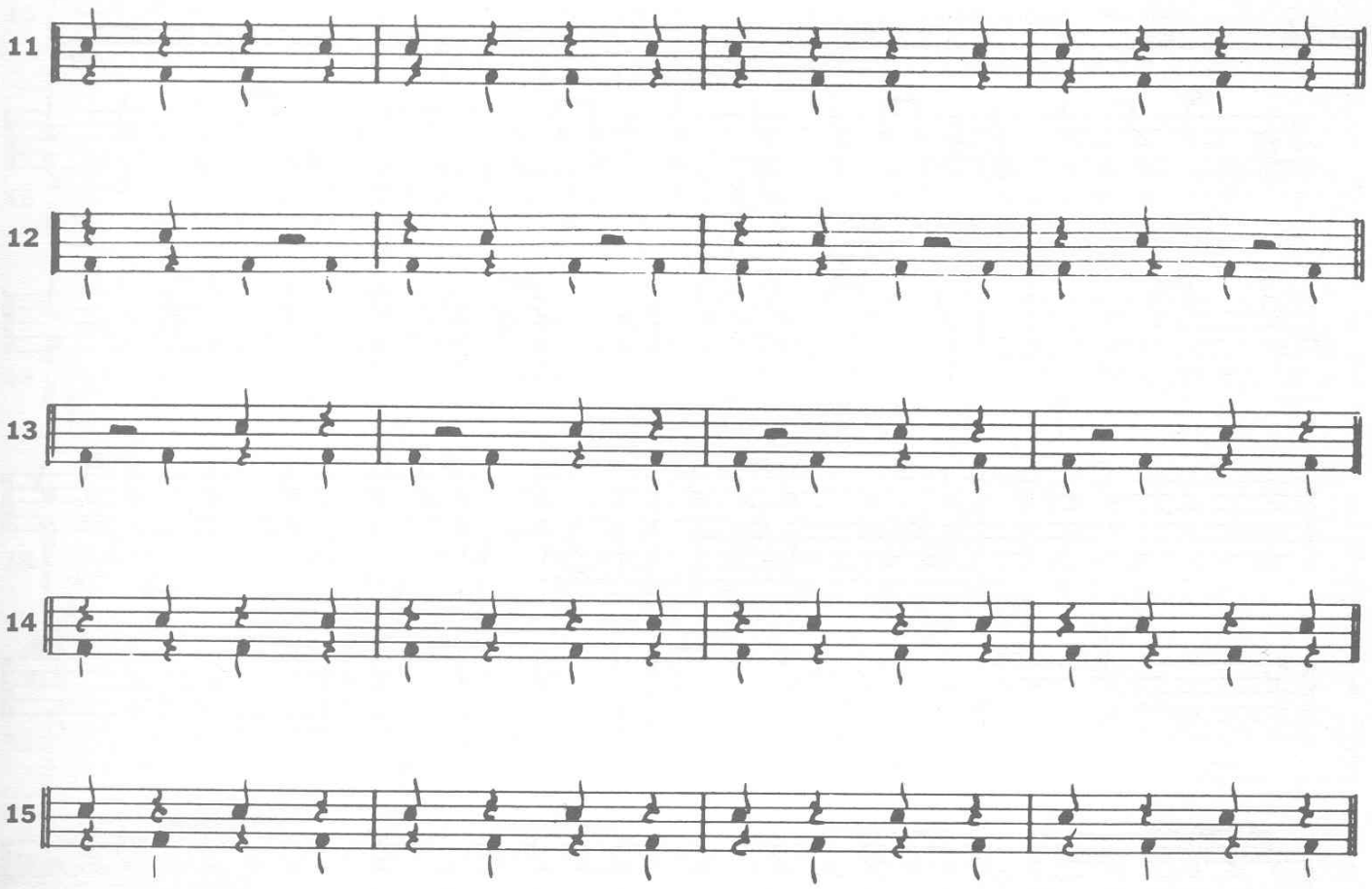


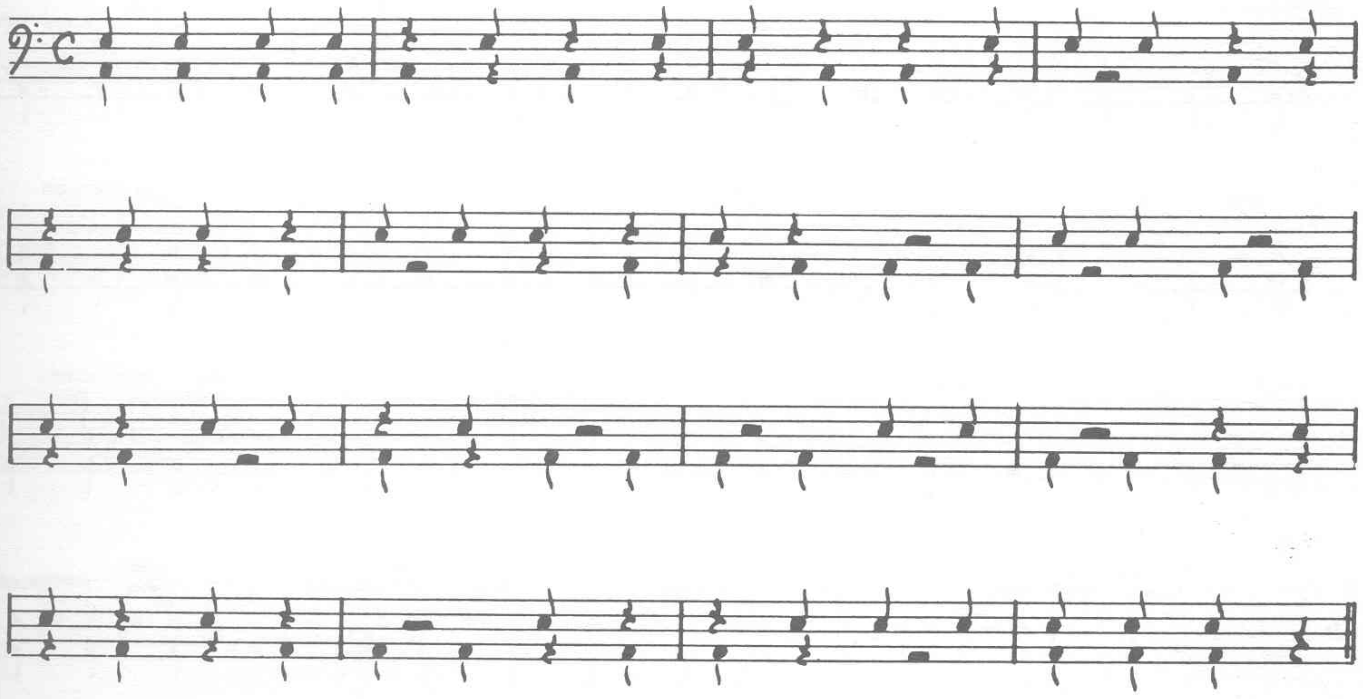
Lesson Three

Playing quarter notes, quarter rests and half rests independently.



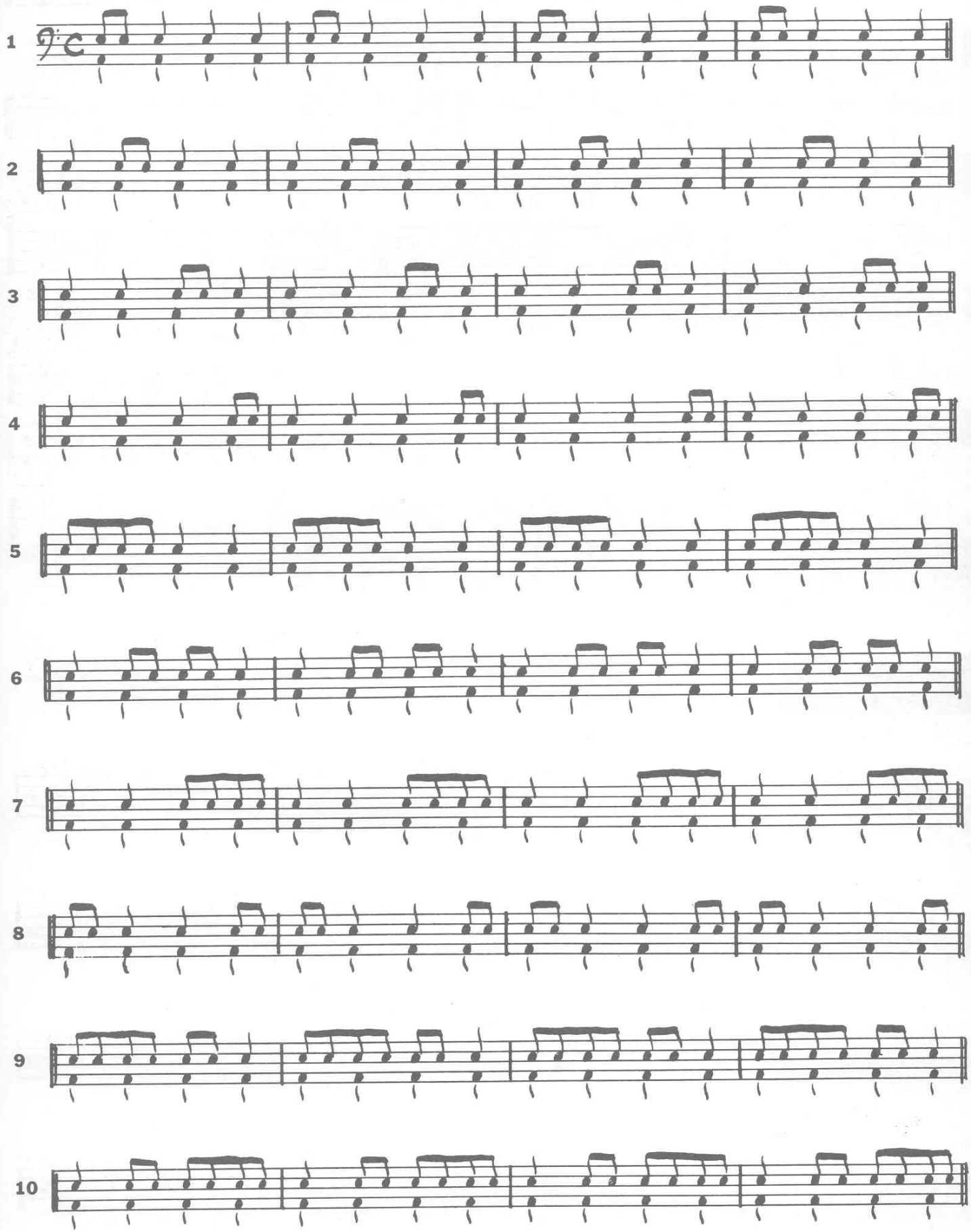


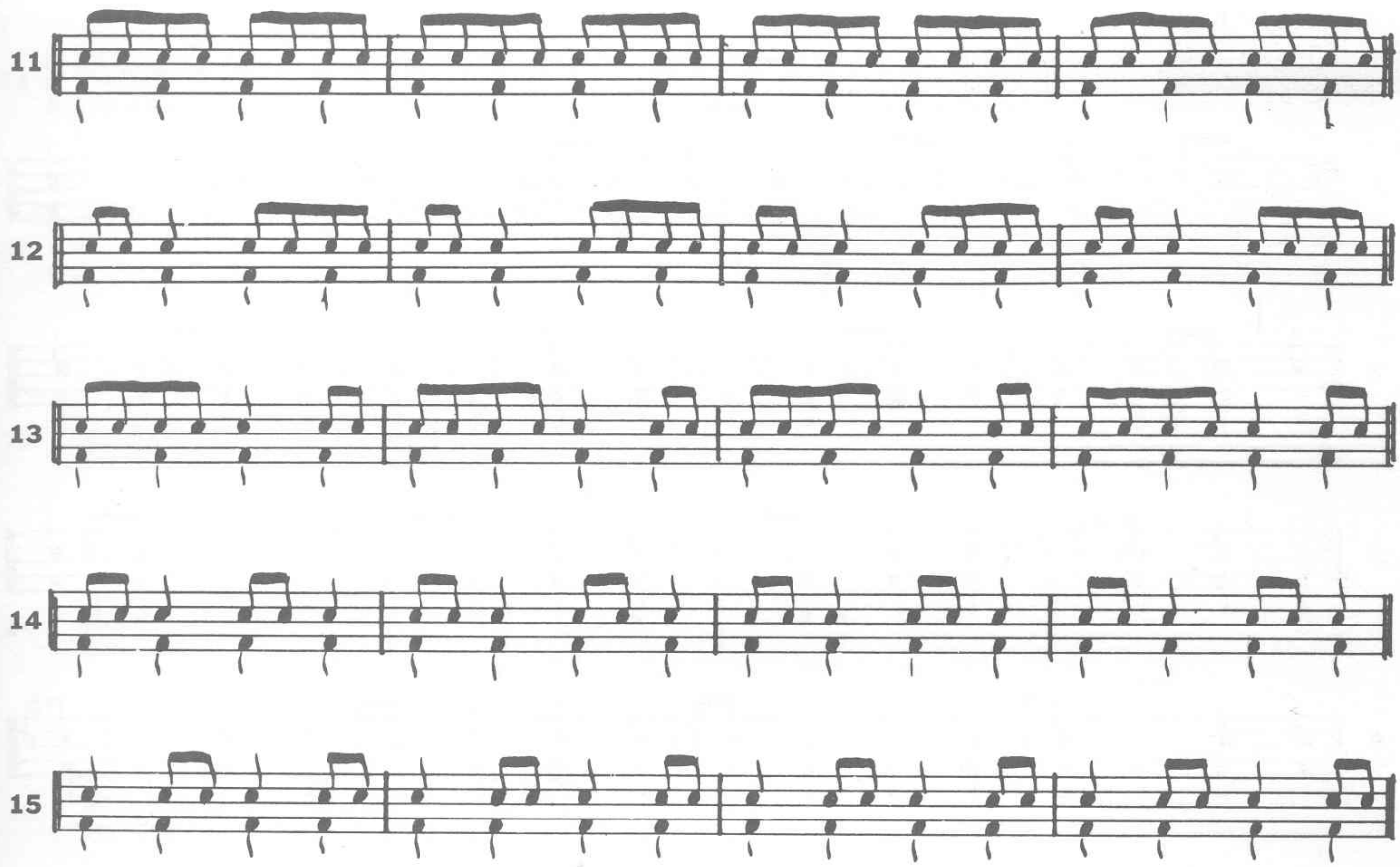
16-Bar Exercise



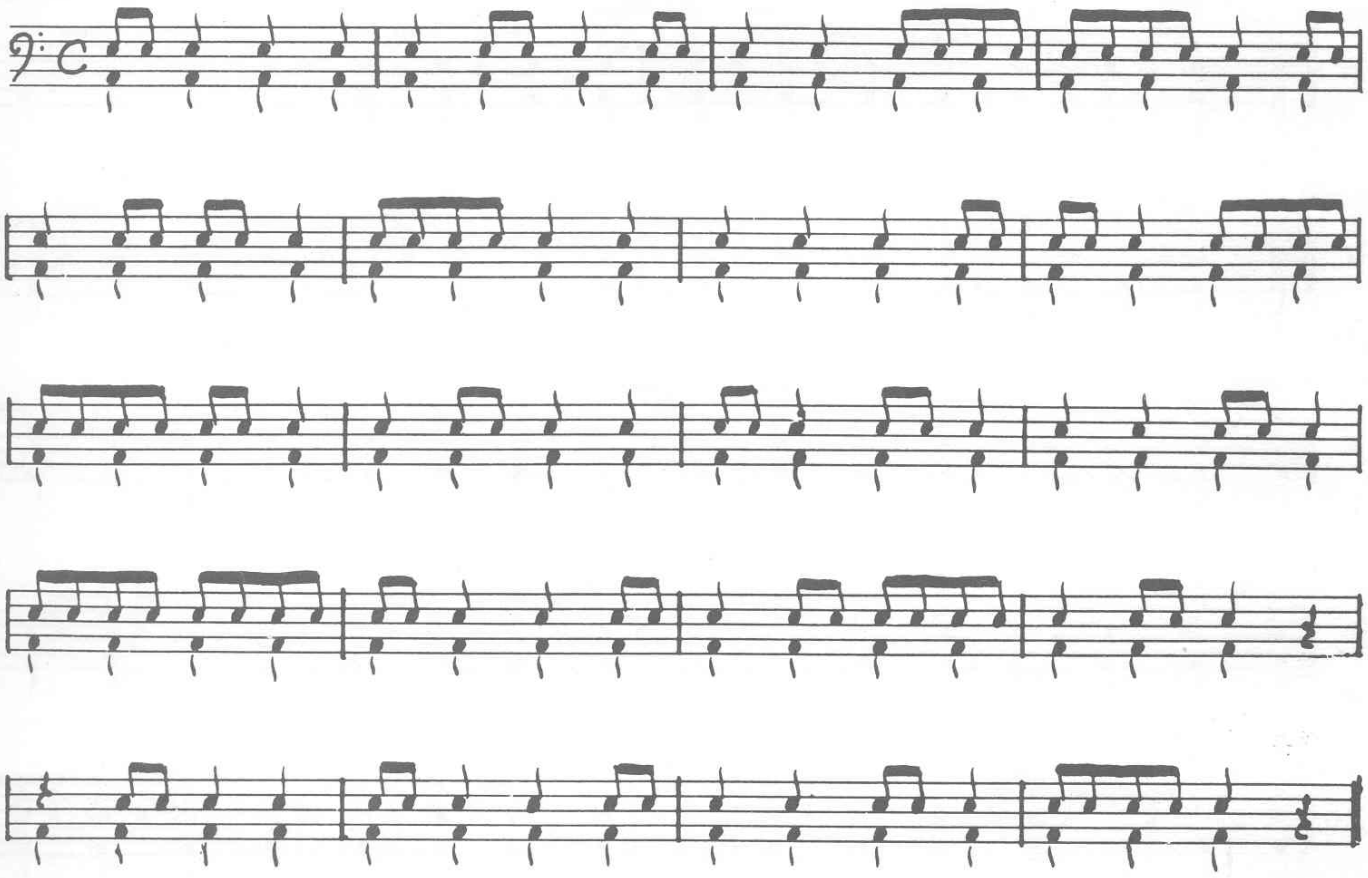
Lesson Four

Playing eighth notes and quarter notes.

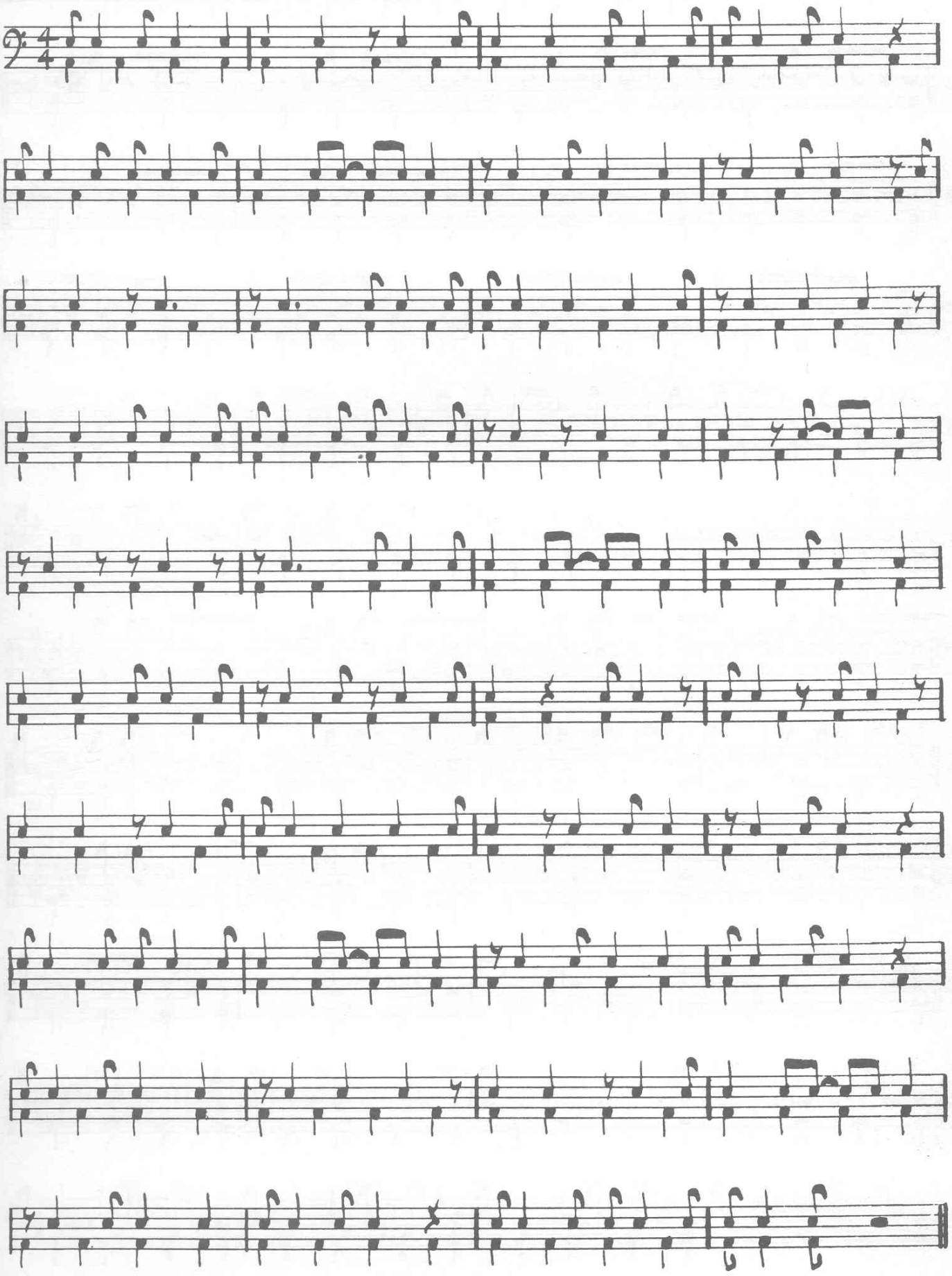




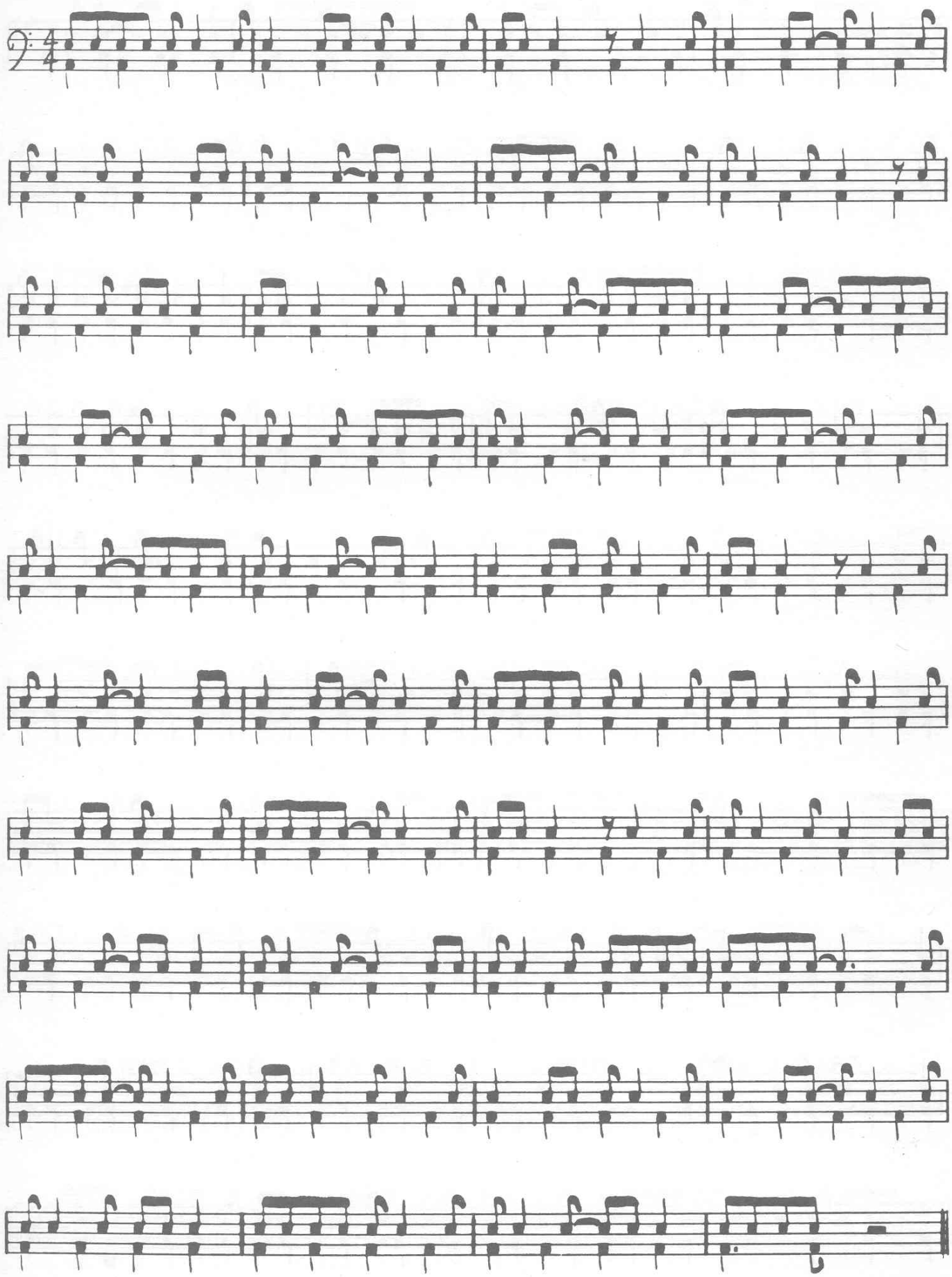
20-Bar Exercise



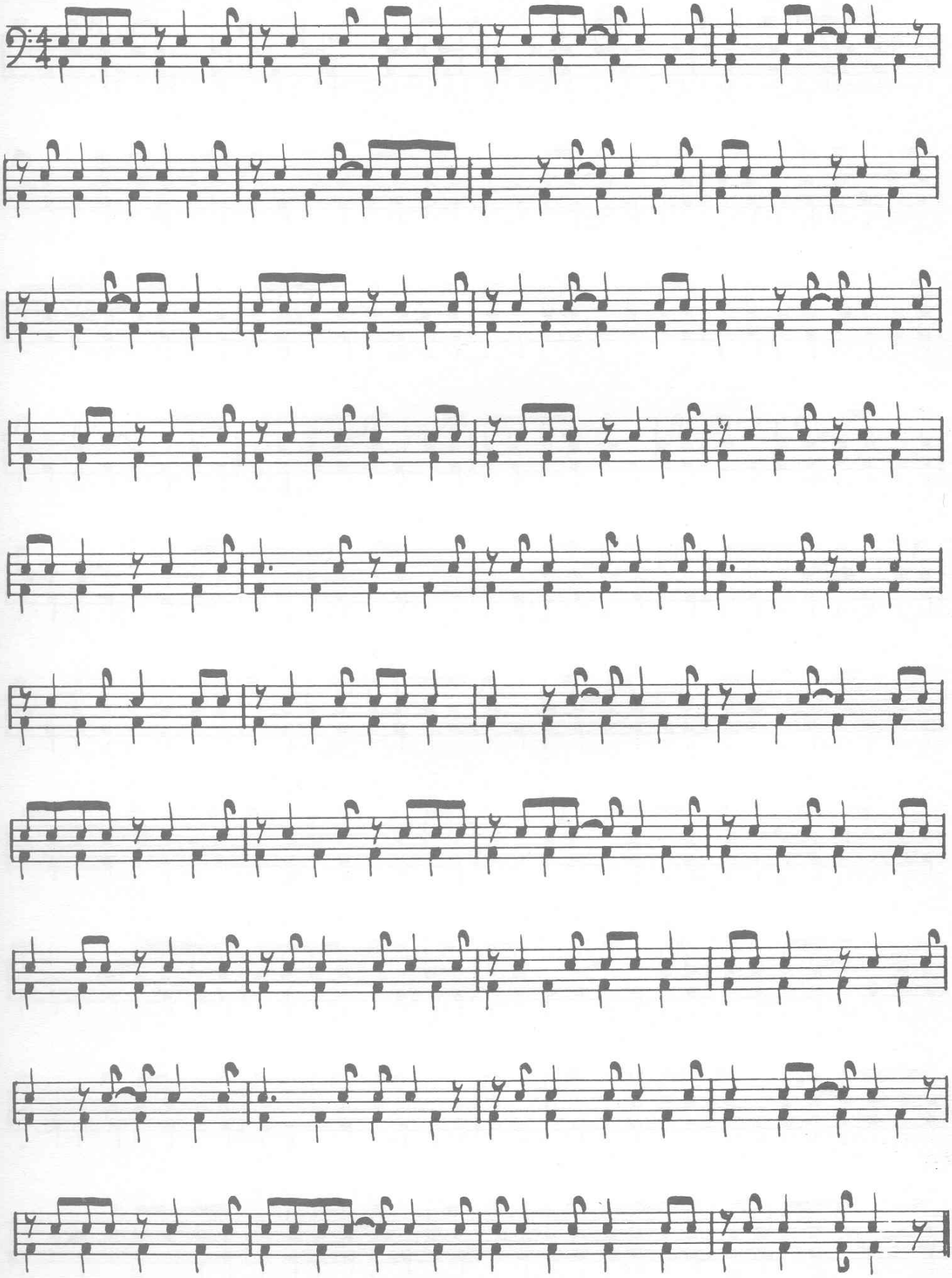
Exercise One



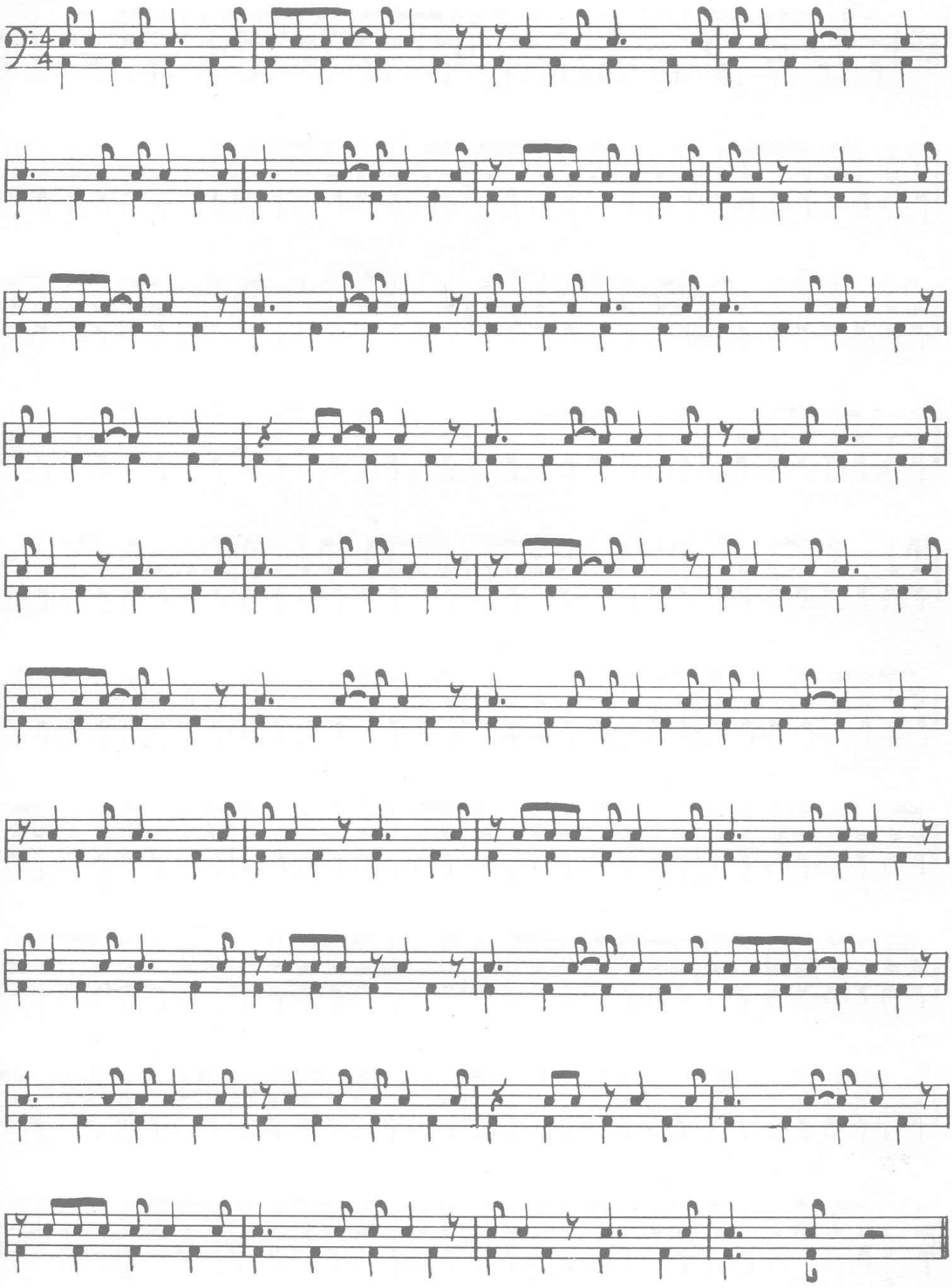
Exercise Two



Exercise Three



Exercise Four



Brushes

Legend has it that the brushes of today originated in New Orleans. In the early 1900s, New Orleans drummers were looking for a way to create a different, softer sound than they could get from sticks. Today's brushes are the grandchildren of the fly swatters used by New Orleans drummers to achieve this effect.

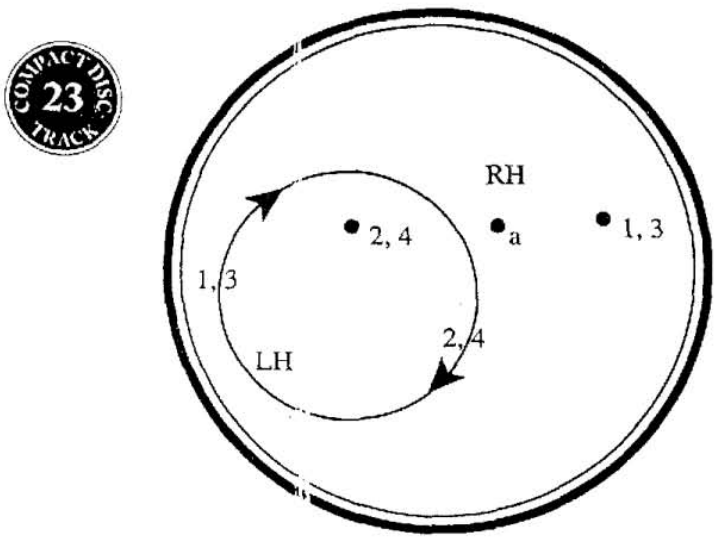
Brushes produce a warm, smooth-flowing sound at lower volumes and at all tempos. Good brush playing requires many of the same skills as playing with sticks, such as maintaining a good feel and sound, listening to and accompanying the soloist, and knowing how to solo.

The biggest difference between playing with brushes and playing with sticks is the way you achieve a good sound. Playing with brushes requires a type of sustained motion (particularly with the left hand) that is completely different from playing with sticks.

I have found that most students make dramatic improvements in their brush playing once they realize that the left hand must make its circling patterns in time. This is done by gently leading the brushes over the head. Don't push the brush into the head — sweep it over the head.

Brush Pattern 1 — Basic Pattern

The most common brush pattern is as follows: The right hand plays the ride cymbal pattern while the left hand circles clockwise in half-notes. The hands cross on beats 2 and 4. Don't push the left brush into the head. Strive for a left hand where you can't hear the brush change directions. The sound should be as smooth and consistent as possible. This versatile brush pattern sounds good at most tempos.

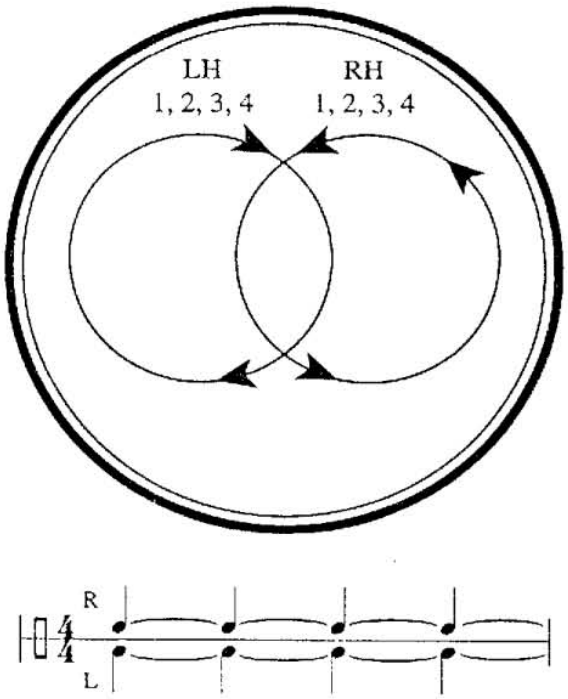


Ballad Patterns

This next pattern is great for ballads. Each hand circles in quarter-notes, coming towards the other on the beat. Put a little weight on each brush to help spell out the quarter-note pulse:

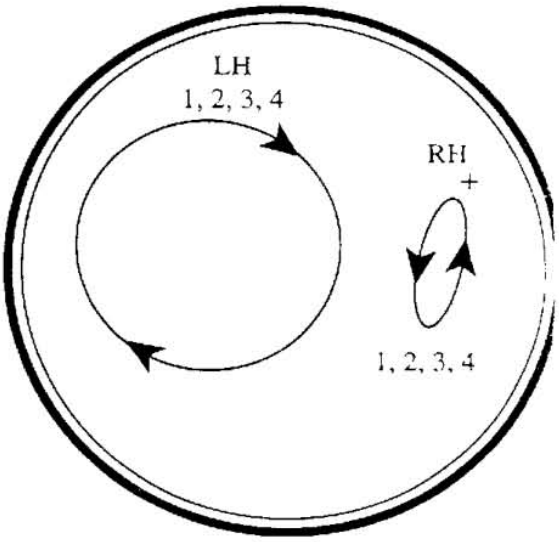
COMPACT DISC 24 TRACK

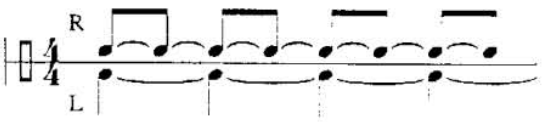
Recorded sequence — two bars each pattern.



Straight Eighth-note Ballad

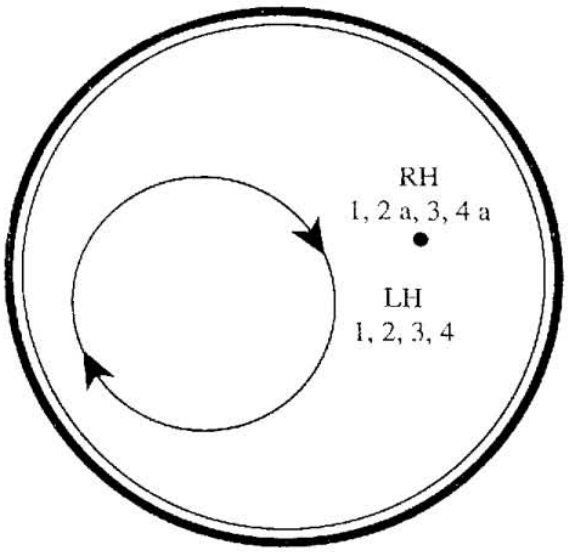
On some ballads, the melody is played with a straight 8th note feeling. The rhythm section must immediately recognize whether the melody is being played with a swing feel or an eighth-note feel and provide the appropriate support. Both brushes stay on the head at all times.





Swing Ballad Variation

In this variation the right hand plays the ride cymbal pattern, and the left hand circles in quarter-notes.



Score

Shuffle Grooves

Levadas de Blues

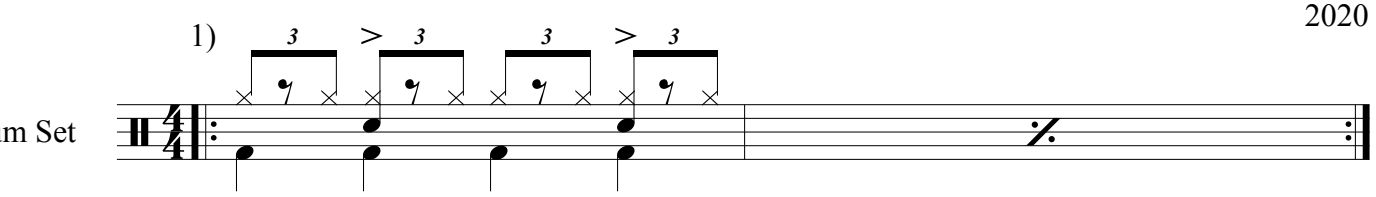
Mario Jr

Setembro
2020

Shuffle Grooves no Chimbal fechado

1)

Drum Set



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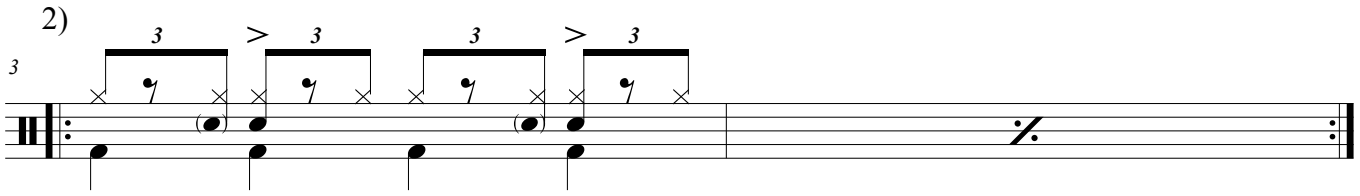

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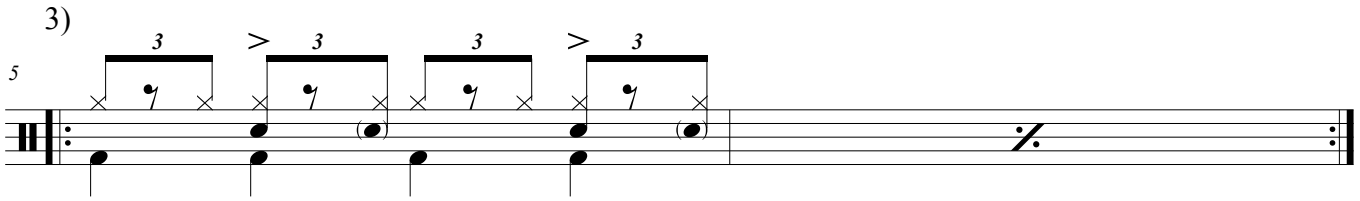

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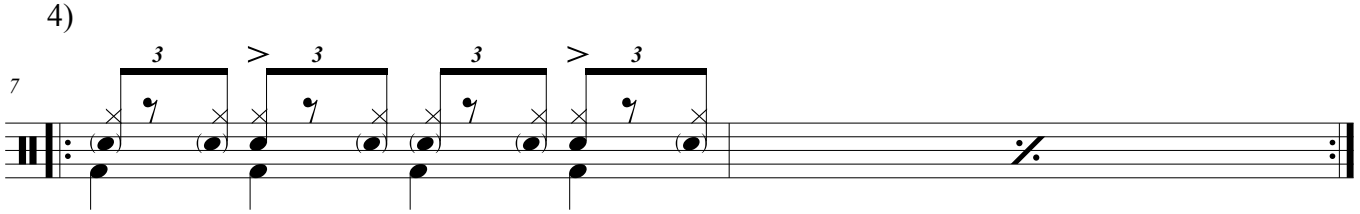
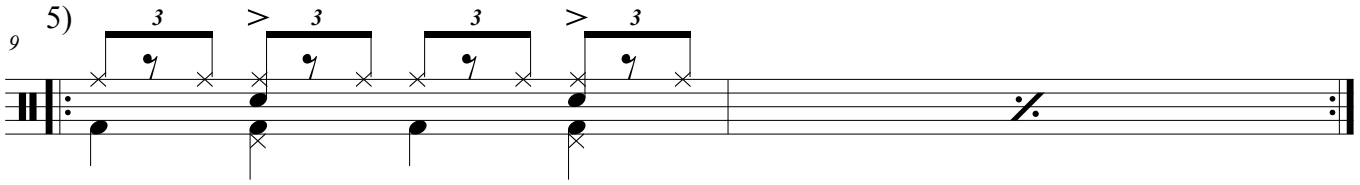


Shuffle Grooves no prato de condução

5)



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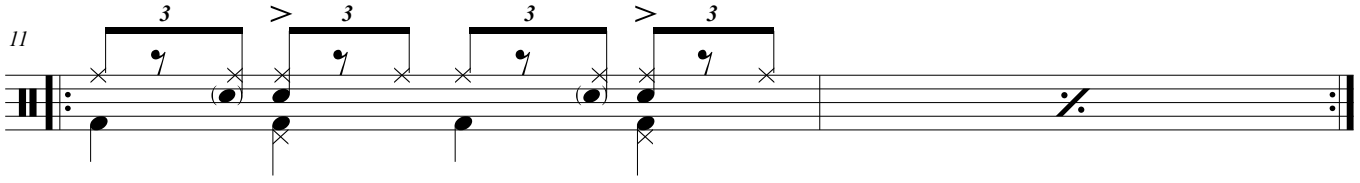

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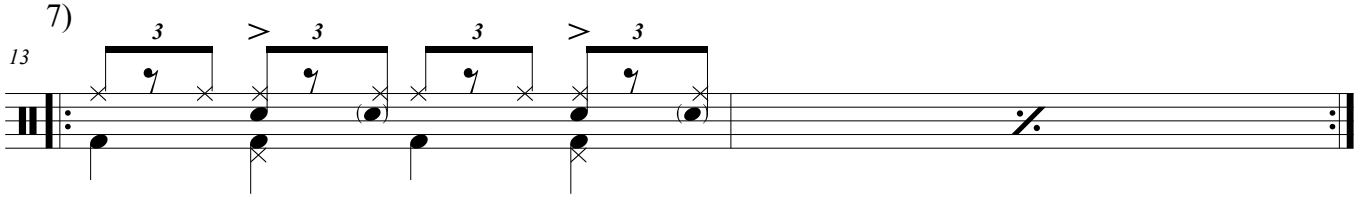

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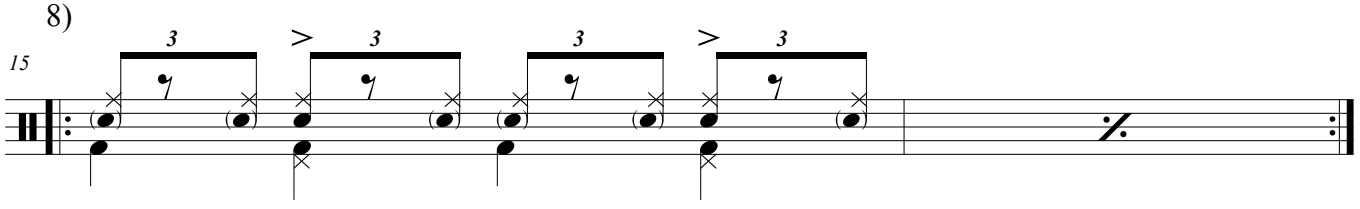
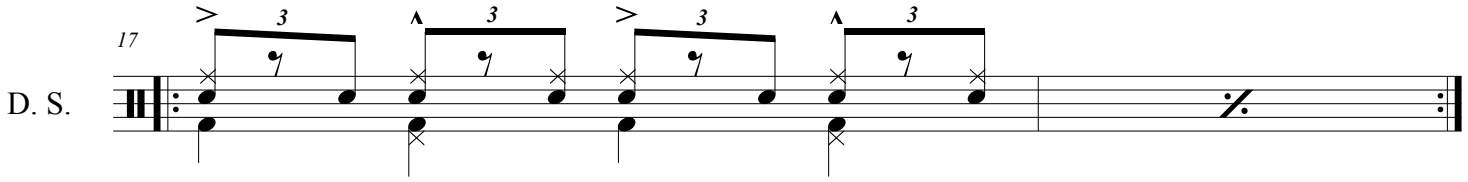


©

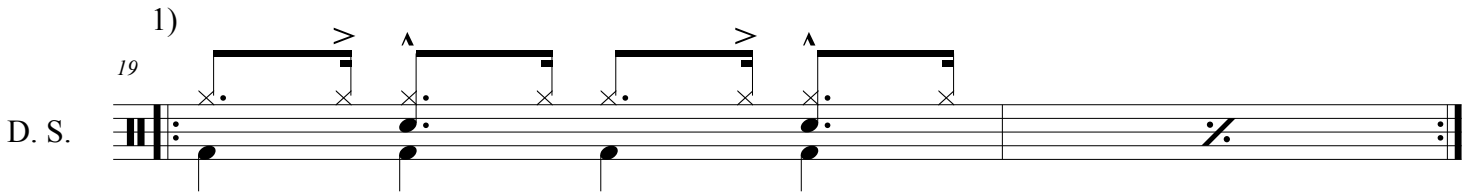
Shuffle Grooves

Jazz Shuffle



Texas Shuffle

1)



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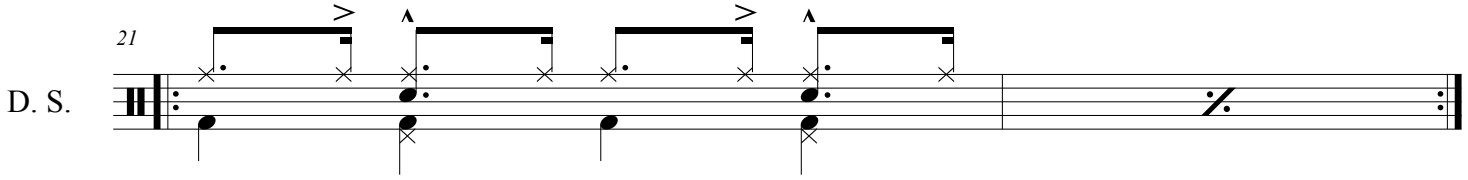

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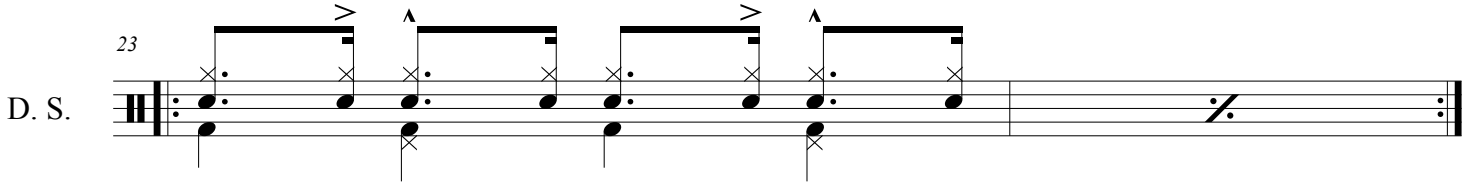

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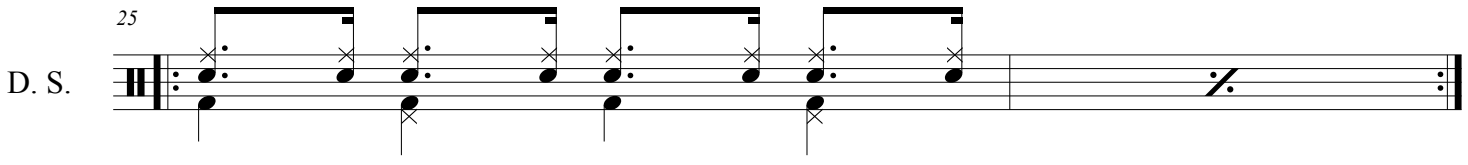


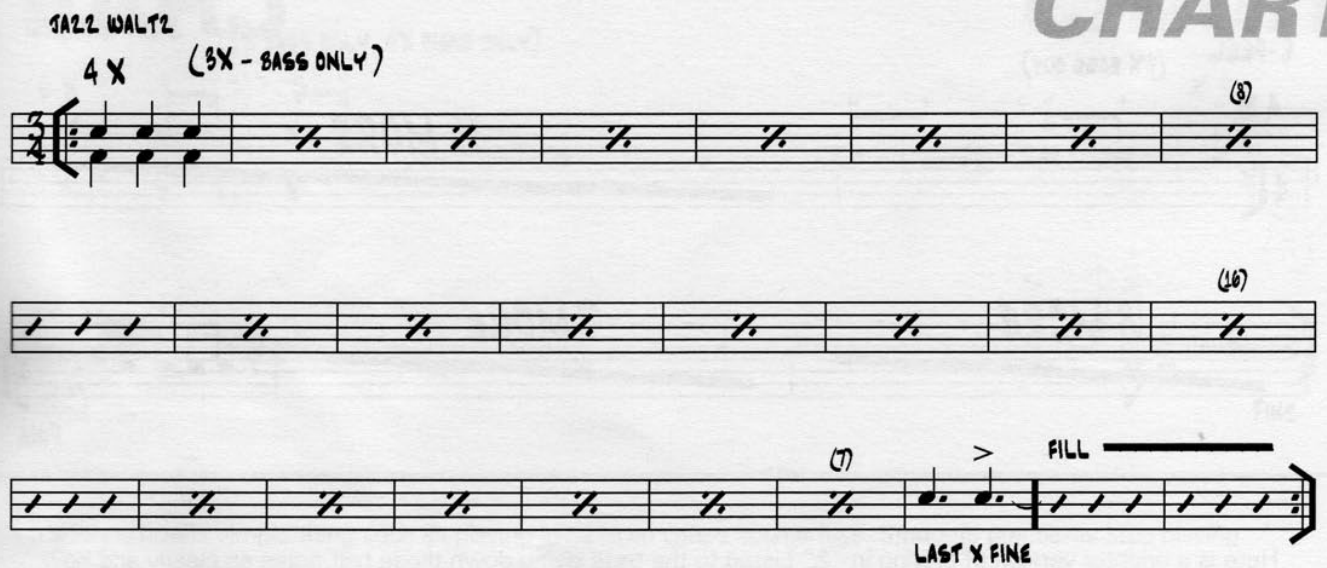
JAZZ

Groove 25 (Jazz Waltz in 3) SLOW Track 49

Variation A

Variation B

CHART



Our first jazz waltz is in "3," conveying the feeling of 3 beats per bar. Listen to the bass taking care of each beat, walking through the bars just as he does when playing the regular 4/4 swing. Our patterns and forward motion will bring that feeling of "3" to the forefront.

Variations A and B both represent different interpretations of playing in "3." You'll see eighths, dotted eighths, sixteenths, and triplets all mixed together on these variations, but they are all just "swing" notes, regardless of how they are written.

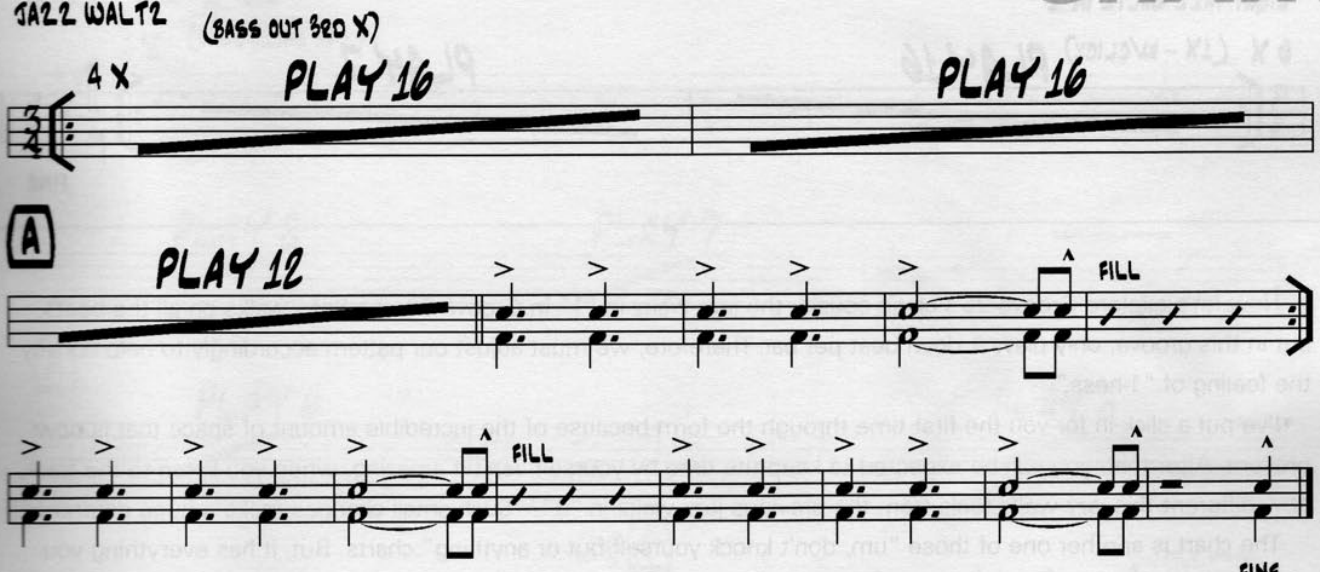
JAZZ

Groove 25 (Jazz Waltz in 3) FAST Track 50

Variation A

Variation B

CHART

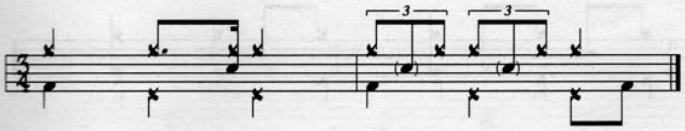


Explore this great jazz waltz in "3" and at a brighter tempo. Remember that the term "fast" is intentionally ambiguous. Fast here may be considered barely medium in some circles, or impossibly fast in others. Tempos, as with all things musical, are subject to interpretation. Variation A is a nice pattern that flows easily; Variation B has a little more interplay in the bass drum. Keep it smooth and flowing forward. Comping rhythms should always enhance, never hinder, the groove.

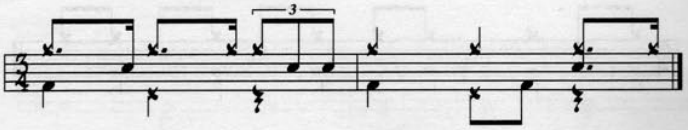
JAZZ

Groove 26 (Jazz Waltz in 1) SLOW Track 51

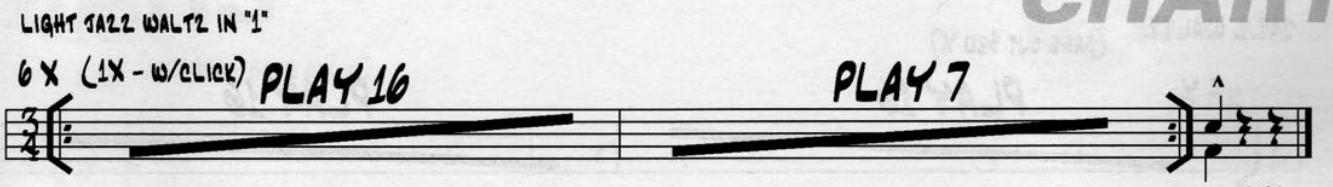
Variation A



Variation B



CHART



Now let's explore Groove 25's close cousin, the jazz waltz in "1." In Groove 25, the bass walks on all the beats, but in this groove, only plays 1 downbeat per bar. Therefore, we must adjust our pattern accordingly to help convey the feeling of "1-ness."

I've put a click in for you the first time through the form because of the incredible amount of space that is now present. After that, you will be expected to keep the time by yourself. Isn't it amazing, when you listen to the track, how different this jazz waltz feels from the previous jazz waltz in "3"? Such small changes make a huge difference!

The chart is another one of those "um, don't knock yourself out or anything" charts. But, it has everything you need, and it gives you a very important piece of information. The last phrase is clipped by 1 bar, so it is only a 7-bar phrase instead of the usual eight. It feels funny to play that 7-bar phrase after playing in such symmetrically perfect phrase lengths for so long; but it's something to be aware of and able to navigate. It's not a big deal; just count to seven. See? Problem solved.

Both variations work beautifully with this chart as well as the main groove. Again, we see different notation with eighths and dotted figures mixed with triplets, but you know to just swing it all, no matter what it looks like on the page.

JAZZ

Groove 26 (Jazz Waltz in 1) FAST Track 52

Variation A

Variation B

CHART

BRIGHT JAZZ WALTZ IN "1"

4 X (BASS ALONE 3RD X)

PLAY 8 PLAY 7 FILL

A

PLAY 6 PLAY 8

(4X) FILL

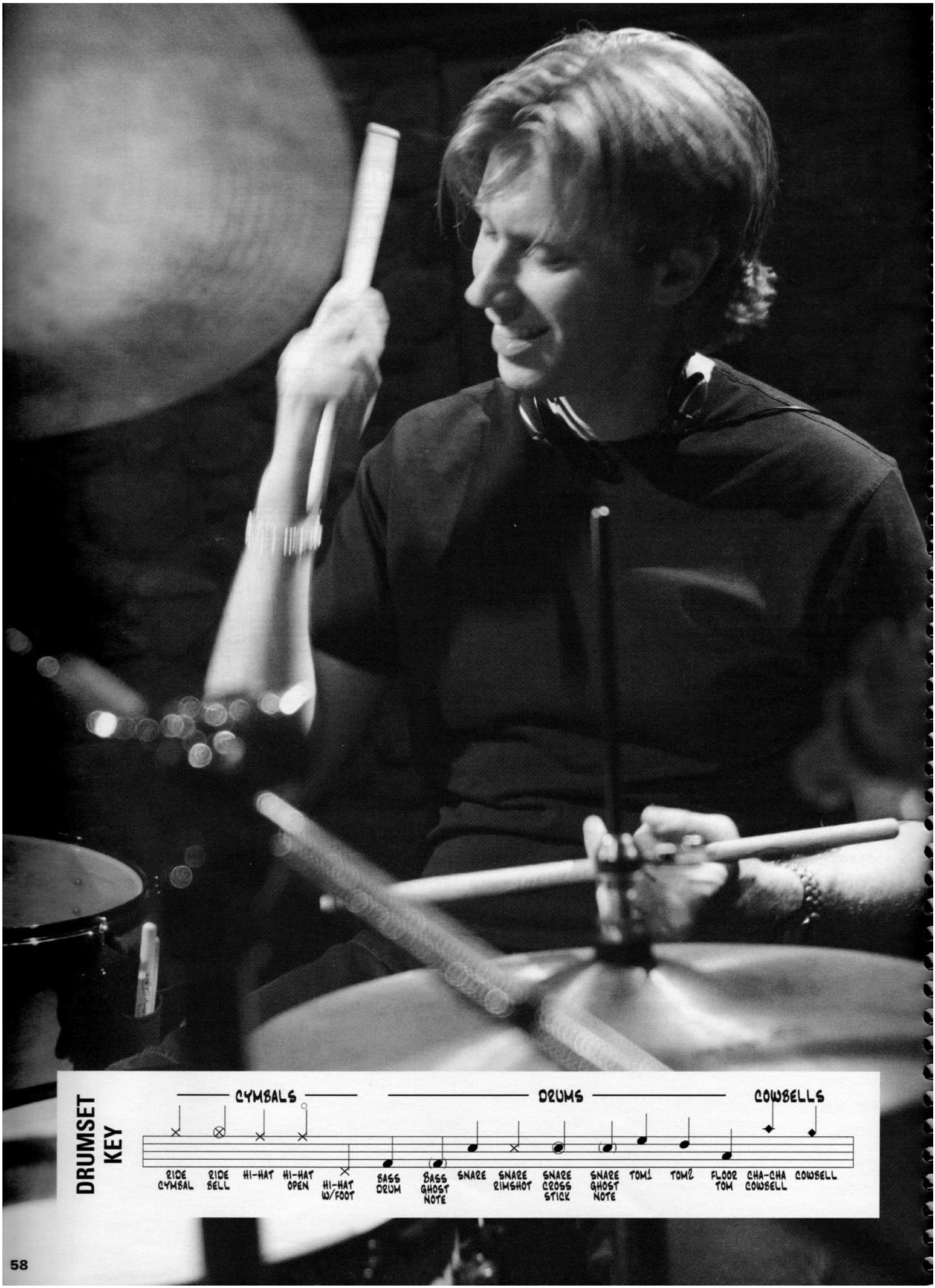
D.C. AL (LAST TIME)

FILL FILL 4

FILL

FINE

Here's our tribute to the classic playing of the great pianist McCoy Tyner. Mr. Tyner played with Coltrane and Elvin Jones on legendary recordings, and we would be remiss if we passed on the opportunity to give you a track that represents this classic sound.


DRUMSET KEY
CYMBALS
DRUMS
COWBELLS
RIDE CYMBAL
RIDE BELL
HI-HAT
HI-HAT OPEN
HI-HAT W/FOOT
BASS DRUM
BASS GHOST NOTE
SNARE
SNARE RIMSHOT
SNARE CROSS STICK
SNARE GHOST NOTE
TOM1
TOM2
FLOOR TOM
CHA-CHA COWBELL
COWBELL

Chapter 4
JAZZ Grooves

As the *New* World, America got a bit of a late start; therefore there aren't many artistic inventions that can be called truly American. Jazz, however, is unquestionably America's indigenous art-form that, like all popular musical styles, has become part of the global fabric of the musical world. A study of jazz is also a study of American history: a story of people, passion, and life. Though it does little to explain the vibrant *present* of jazz, the Ken Burns' documentary *Jazz* is a great history lesson for understanding the evolution of jazz. I am not one for over-studying music history down to its minutiae, but a broad overview of how any music evolved, especially jazz, can help contemporary musicians to play with a broader scope of musicality.

I'm sure there are many drummers who arrive at the jazz section of any book, including *Groove Essentials*, with a sense of insecurity and dread. It isn't that you don't want to learn how to swing and play jazz—you do, that's why you're here. But, if you were born after 1965, you have a big obstacle to overcome that is easier to understand after you conceptualize it. Ready? Here we go . . .

Really, regardless of your cultural background (except for a few African, Middle-Eastern and Asian cultures), you've had straight eighth-note music banged into your head from the time you were born. There is no escaping it. It is literally all around you, because straight-eighth backbeat music is globally pervasive; you couldn't avoid it even if you tried . . . and more than a few have. Now, here comes jazz/swing—a music based on a much rounder feeling of triplets. It's foreign! I've seen this phenomenon for years: students struggling, through no fault of their own, to get a handle on swing. It's simply not, as my dad would say, "in their ears." So, how do you get it in your ears? How do you get *any* music in your ears? *Listen*, of course. Ah, but to what? Well, I've seen lists of recordings in books, but I know if *I* listened to them straight away with no jazz experience, I'd be more than a little confused. Jazz has a vocabulary that can be very advanced and implied, unlike most rock music that is more obvious and clear. For a first-timer, listening to Elvin with Coltrane is like teaching calculus to a fourth-grader.

Let it be known that the umbrella of jazz is huge! Jazz/rock, jazz/Latin, jazz/Brazilian, classic fusion, light jazz, acid jazz, be-bop, hard-bop, electric jazz, jazz/funk, swing, Dixieland, ragtime—the list is literally endless, because there is no music that hasn't been fused with jazz, and the reverse is also true. Now there are "jazz" bands with DJs, so the trend continues. But the root of jazz—the actual basis of what jazz is at its core—is swing. Mastery of the swing feel, combined with grooves from all the other chapters in this book, gives you the skills to explore all the various fusions that exist.

Many younger drummers don't even know if they *like* jazz, because they've rarely heard it. I've always considered it my job to get these students *excited* about jazz first; then we can talk about swinging.

So, what do you do? Where do you start? Two words: big band. Music for big bands (ensembles of about 12–18 musicians playing jazz) and swing music were at one time the popular styles of music in America and much of the world, making triplet-based music more common than straight-eighth style. Interestingly, the condition flows both ways; many jazzers had, and still have, a hard time playing straight rhythms without swinging them. To live in both camps with authority and comfort takes practice and an understanding of both the swing world and the straight-eighth world.

Big band, because of its ensemble approach and more structured musical parameters, appeals to many drummers coming from the straight-eighth world, where songs are sectionalized into easy-to-digest parts. They love the sheer power of the big band and the active, yet easy to understand, role the drummer plays in them. The alternative to big bands, speaking in terms of swing, is known as the small group; typically a trio to a sextet. As with big bands, these small groups can be musically structured, but the sheer size of big bands and the fact that the players are all reading from charts, makes big band music easier for beginners to digest than music for small groups. Also, it's just plain exciting to hear that many musicians playing together!

However, the best thing about big bands is how they incorporate the best of the small group; virtually every big band chart features a solo or "blowing" section where just the soloist and the trio (piano, bass, and drums) get to play like a small group. Right away, a beginner playing big band music will experience:

- **Tightly-arranged music that is easy to hear, discuss, and practice**
- **Small-group playing in virtually every chart, usually with more than one soloist**
- **Easily hear how different instruments, and groupings of instruments, play and feel swing**

Once students get a handle on some great big band music, they become excited about swing. From this point, it becomes infinitely easier to introduce them to small-group swing, and from there, of course, Elvin with Coltrane. So, if you are looking for someone to tell you music to buy, I will. These three CDs will get any drummer with a pulse excited about playing this incredible music. I practiced everyday after school with each of these recordings.

- ***Buddy Rich Big Band/Big Swing Face:*** **Buddy at his glorious best in the 1960s, fearlessly recorded live. Forget about the incomparable facility for a minute; listen to the music—the driving swing and total command of the instrument.**
- ***Count Basie/Basie Big Band:*** **Butch Miles plays great on this one, but I'm recommending it for its tight Sammy Nestico charts and the famous Basie swing. There's nothing like it.**
- ***Terry Gibbs Dream Band Vol. 5/"The Big Cat":*** **Mel Lewis at his finest. Recorded live with an amazing band, amazing charts, and some of the most tasteful big band drumming you'll ever hear. Any of the Dream Band CDs are great, but Vol. 5 is my favorite.**

Now that you are sufficiently pumped-up about swing, let's get back to *Groove Essentials*. For the next 18 charts, you are going to be playing in a trio (piano, bass, and drums). The classic trio

rhythm section is at the heart of most swing bands, large or small. So, to help you get ready to play along with your new big band CDs, we're going to get used to playing some solid, swinging time in a trio. If you are not sure how to begin, the DVD will help; I give in-depth explanations and demonstrations on how to play the classic swing beat. It's a lot easier to explain on the DVD than to write about it here.

Let's be clear about what jazz is and why it's unique. Jazz is an *improvisational* art, meaning that you make it up as you go along, responding to the music and the other musicians. So honestly, these aren't grooves in the same sense that a funk beat is a groove. Rather, the songs and motifs used with the following groove pages are concepts that will hopefully inspire you to reach out to this vast world we call jazz.

The term "comping" is used constantly in jazz, and it confuses many people, so we'll clear it up right now. As we swing in a rhythm section, we constantly play complementary rhythms with various limbs with the goal of propelling the swing forward. Playing these "comp"-limentary rhythms is called "comping." For example, we might play them with our left hand on the snare drum underneath the ride cymbal beat. We can also play them with our foot on the bass drum. We can even comp on the hi-hat by changing its rhythm around; however, you'll hear most comping coming from the bass drum and snare. The drummer isn't the only one comping; the piano player comps too while playing the chordal structure of the tune. Have a nice musical conversation with him/her.

On each page for every song for Grooves 18–22, you'll encounter five different comping ideas. The first two will be on the snare line while the next three ideas will feature some snare and bass interplay which could be a coordination red flag for some drummers; if so, slow it down. Remember, the idea is to *improvise off* the top of your head—no reading, no thinking—just use your ears and play music. This does not happen overnight and you must listen to great jazz drummers and analyze their comping to really have an idea of how to comp and improvise.

Below, I list some jazz drummer icons, young and old, who are worth listening to over and over again. Some are exclusively small-group musicians; some are big band, and some are both. All are masters of swing.

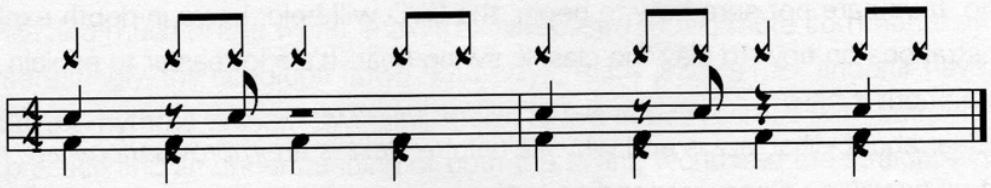
Jeff Ballard	Jack DeJohnette	Philly Joe Jones	Buddy Rich
Louis Bellson	Peter Erskine	Gene Krupa	Max Roach
Brian Blade	Billy Hart	Mel Lewis	Bill Stewart
Art Blakey	Roy Haynes	Lewis Nash	Ed Thigpen
Teri Lynn Carrington	Billy Higgins	Clarence Penn	Jeff "Tain" Watts
Jimmy Cobb	Elvin Jones	John Riley	Chick Webb

"The greatest contribution jazz has made in music has been to replace the role of the conductor with a member of the ensemble who, instead of waving his arms to keep time and convey mood, is an active member of the musical statement. That person is the drummer."

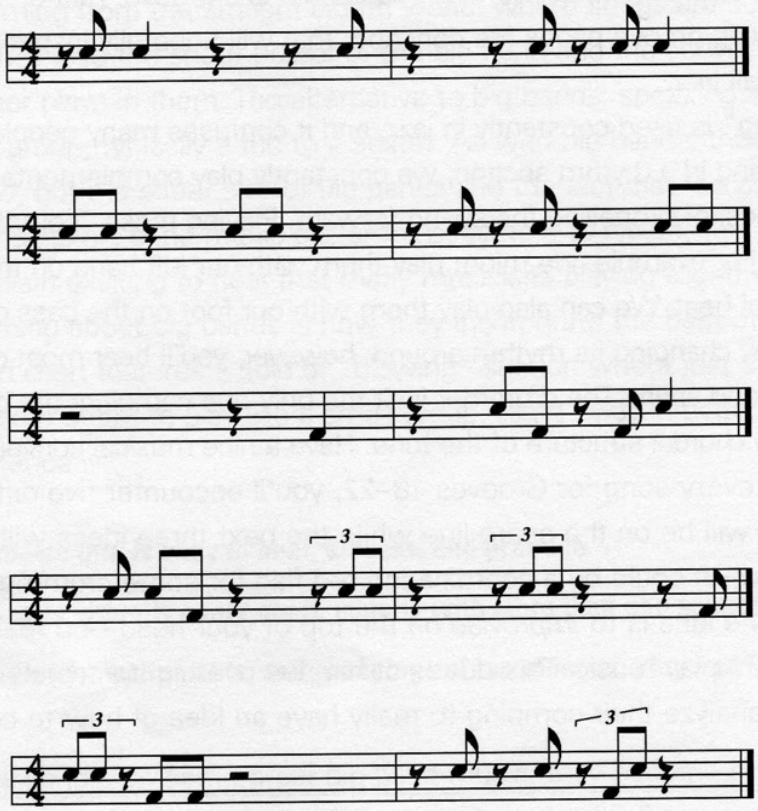
—Elvin Jones

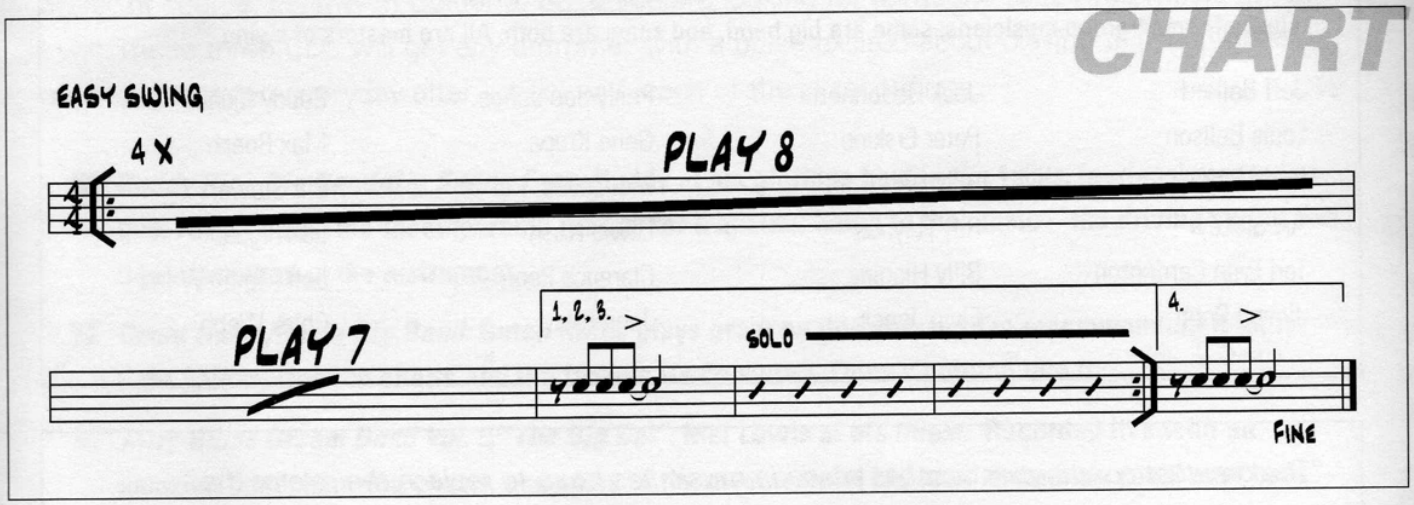
JAZZ

Groove 18 SLOW Track 35



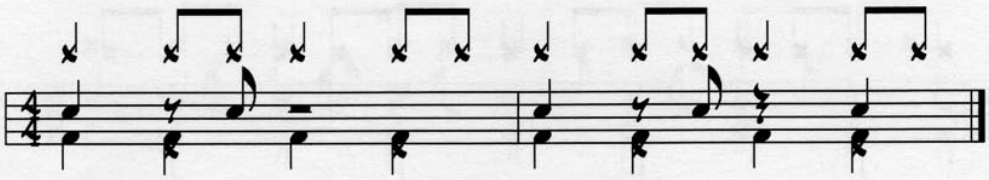
Comping Motifs



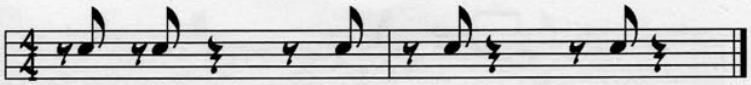


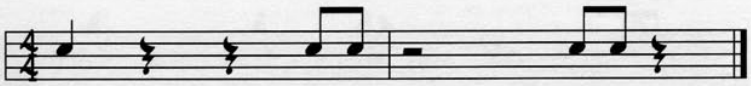
JAZZ

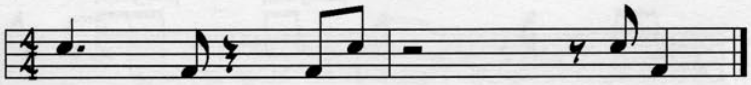
Groove 18 FAST Track 36

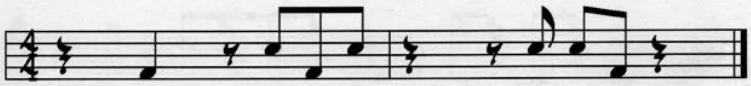


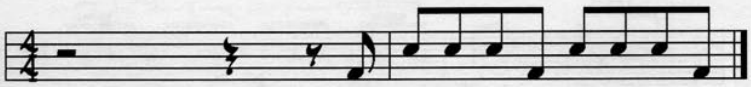
Comping Motifs



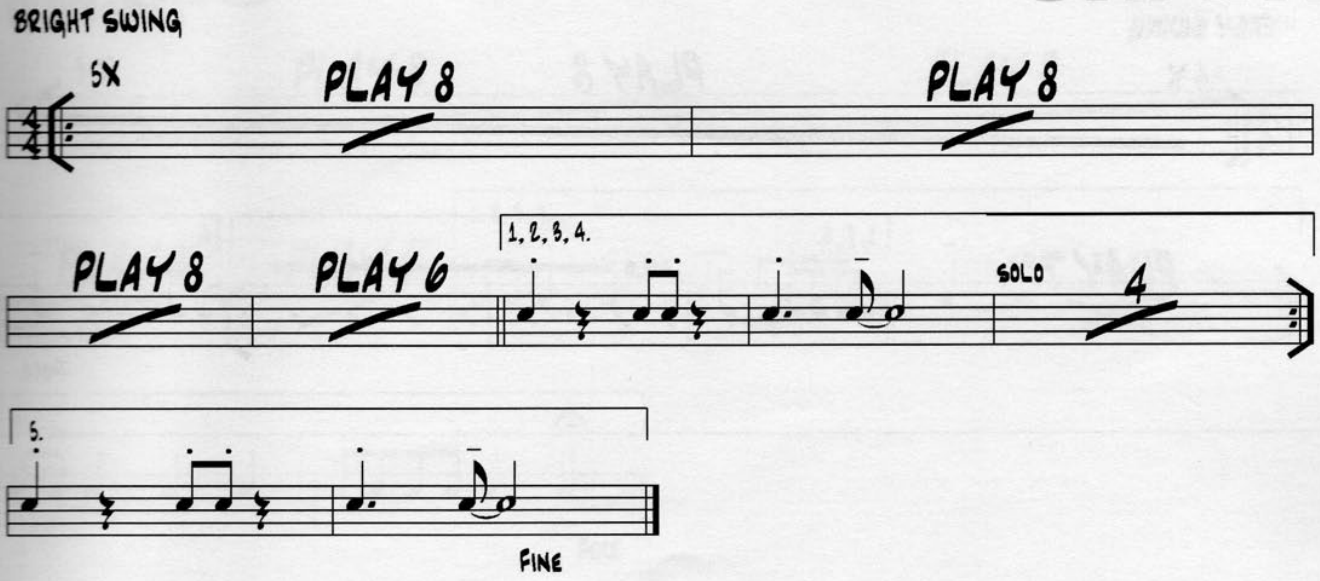






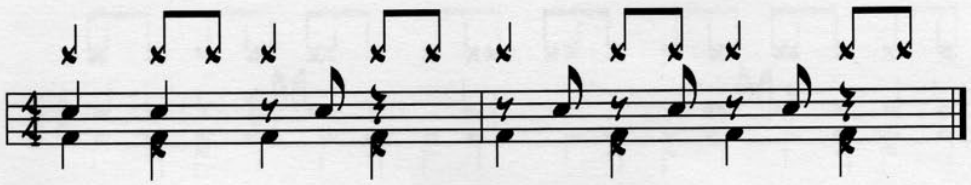


CHART

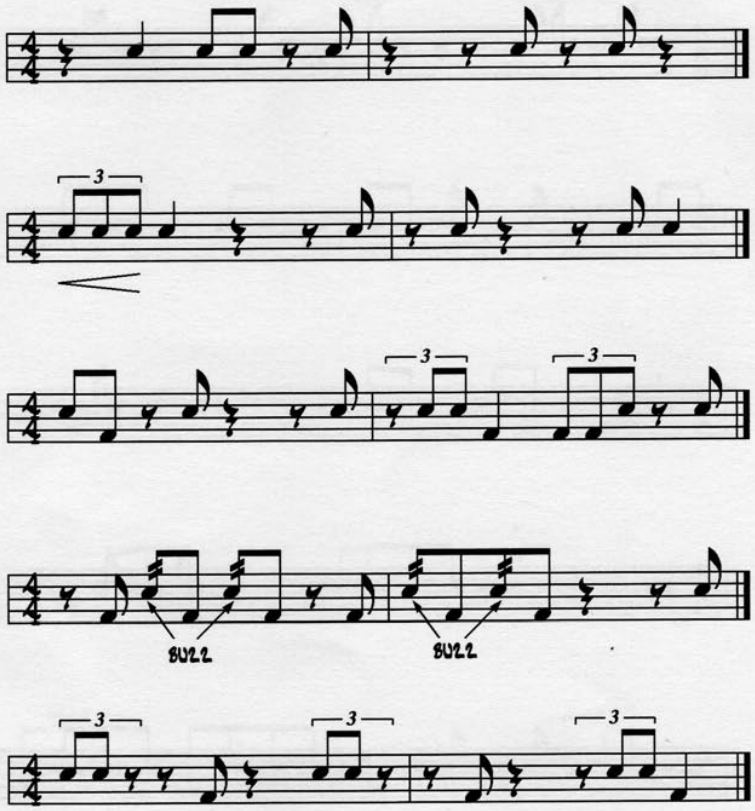


JAZZ

Groove 19 SLOW Track 37



Comping Motifs



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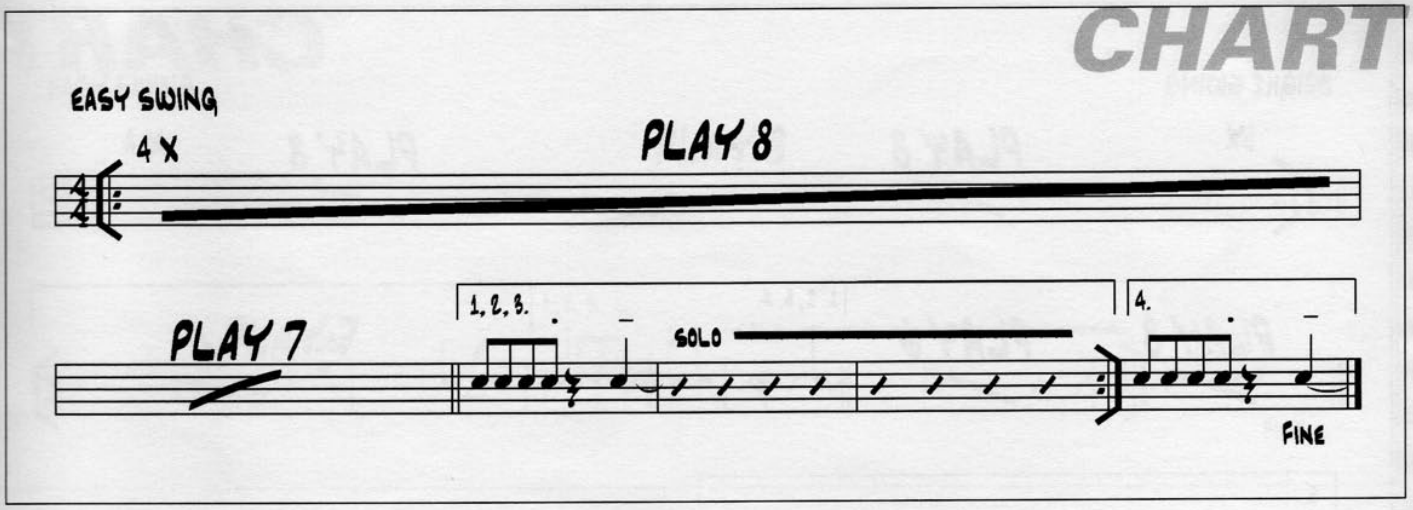
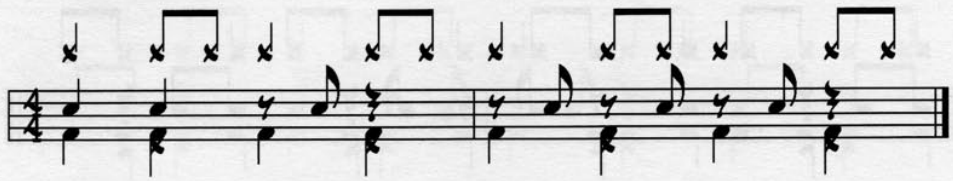
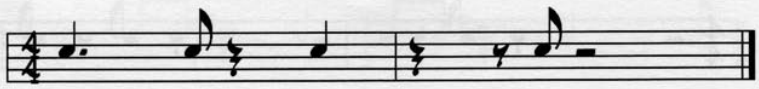


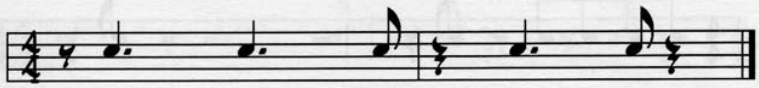
JAZZ

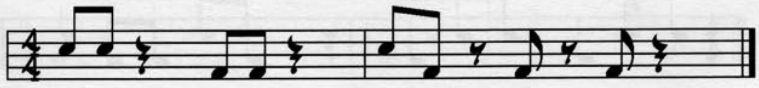
Groove 19 FAST Track 38

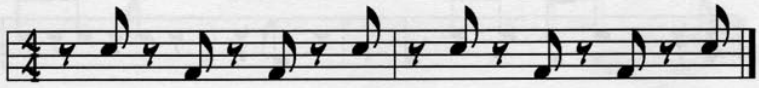


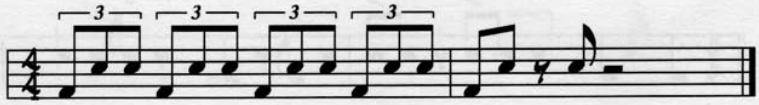
Comping Motifs



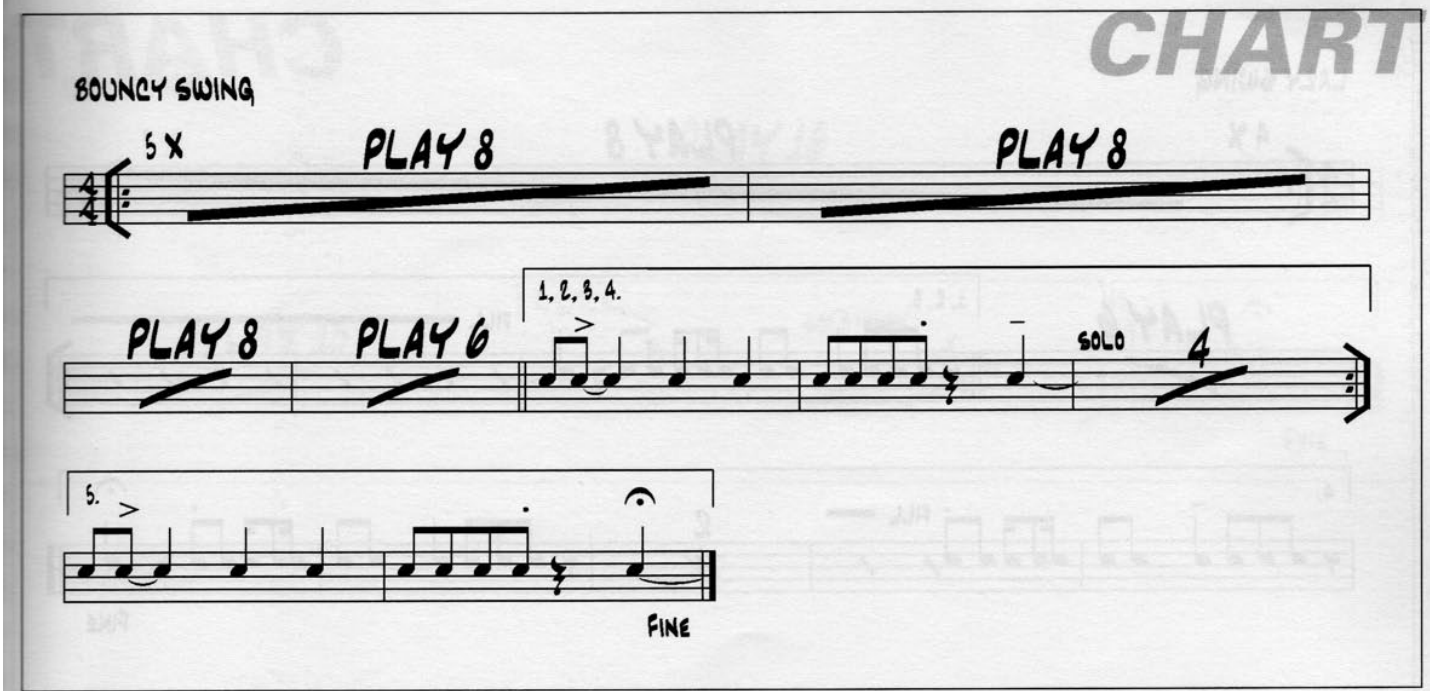






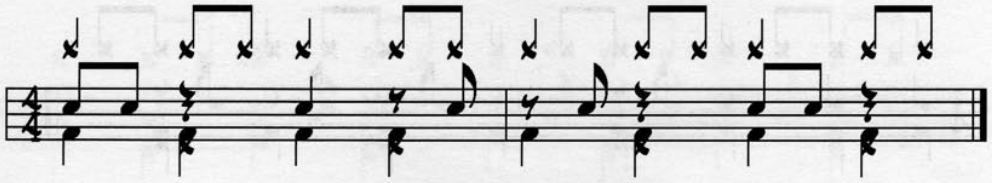


CHART

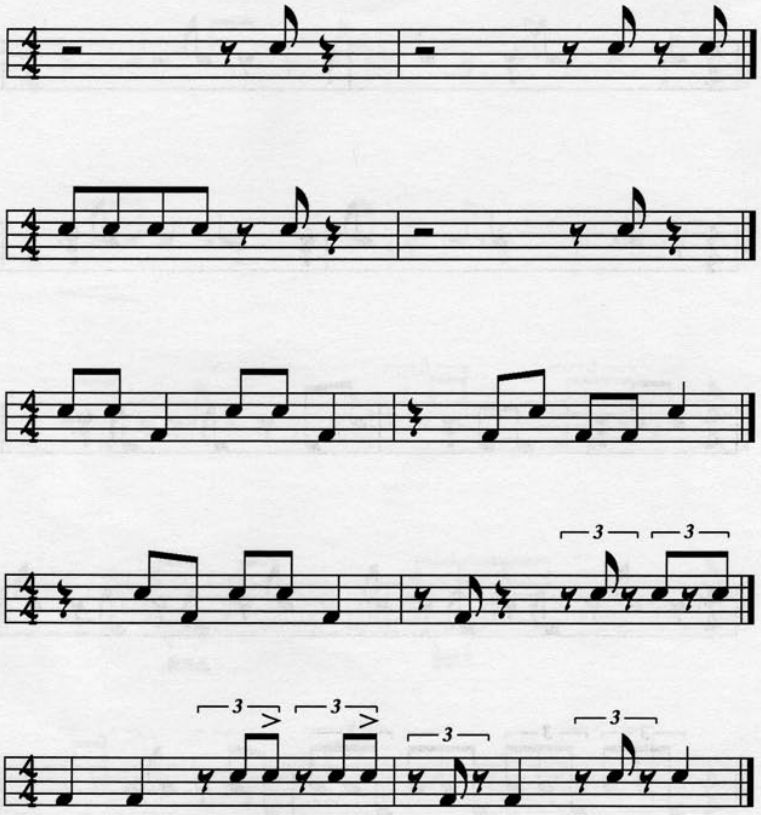


JAZZ

Groove 20 SLOW Track 39



Comping Motifs



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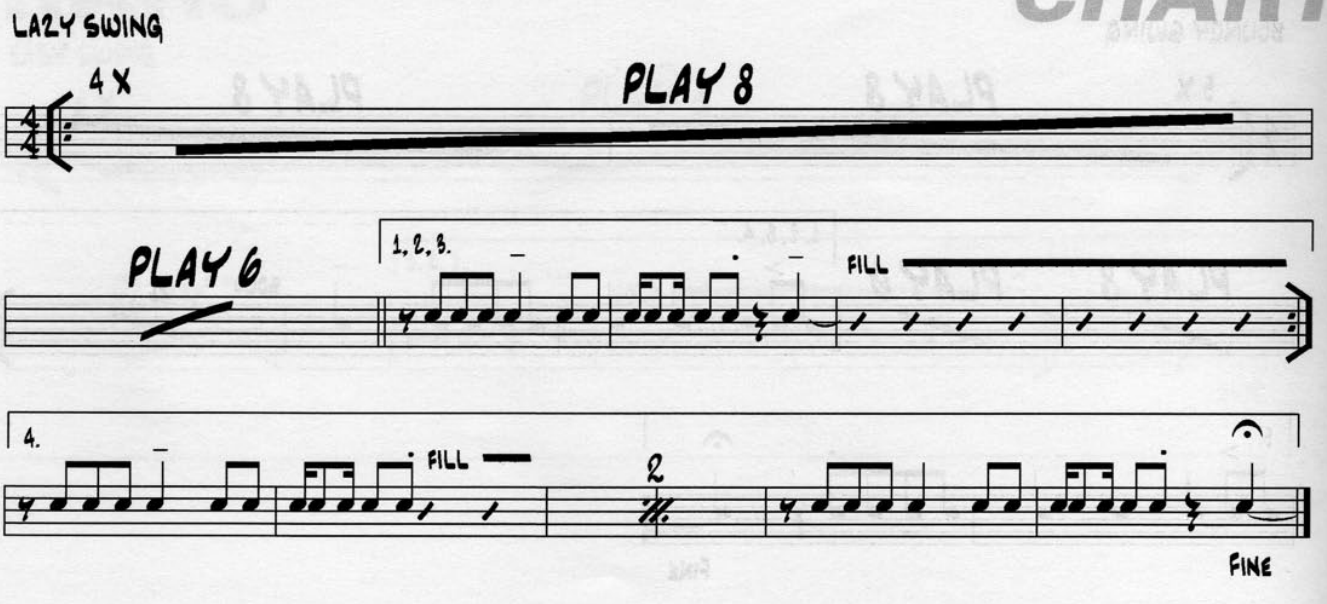
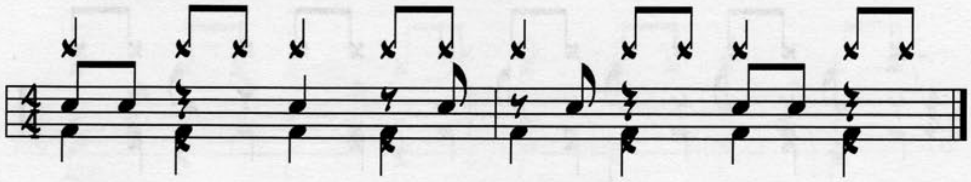


JAZZ

Groove 20 FAST Track 40



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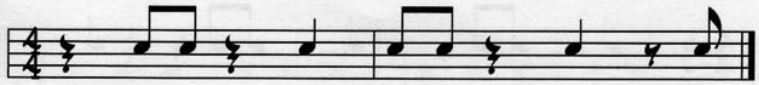
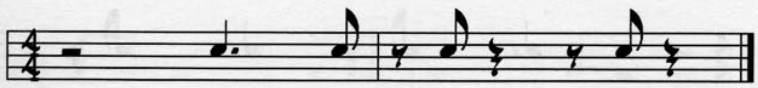
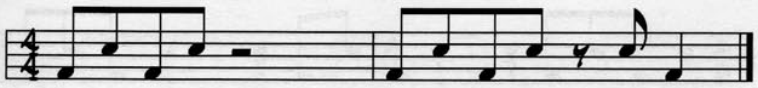
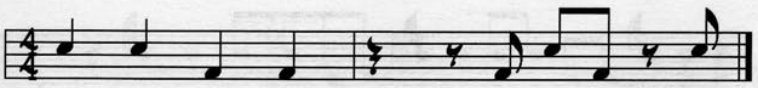
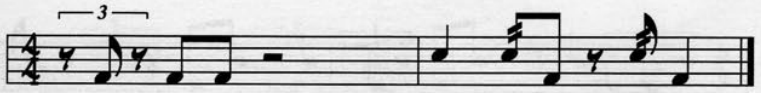


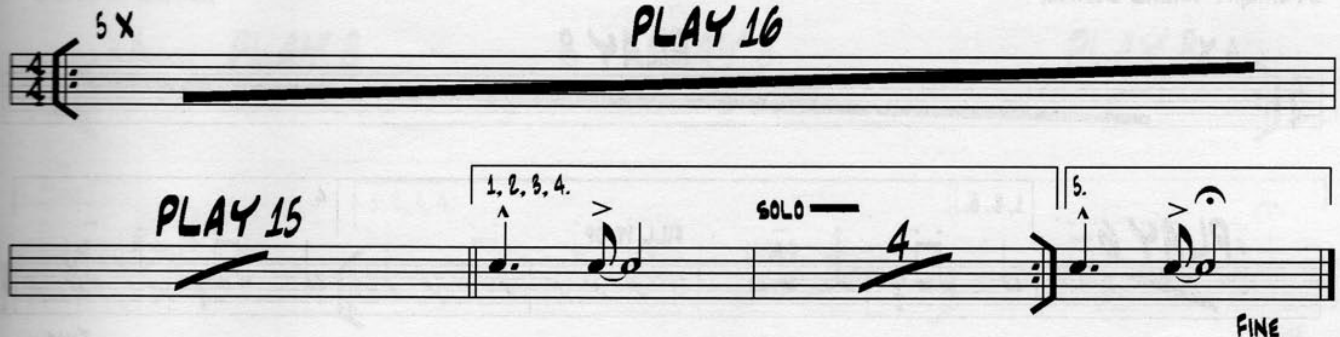








CHART



JAZZ

Groove 21 SLOW Track 41

Comping Motifs

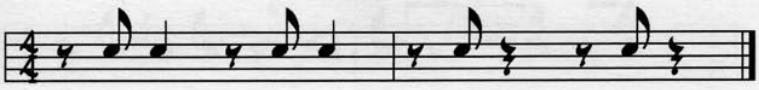
CHART

STRAIGHT-AHEAD SWING

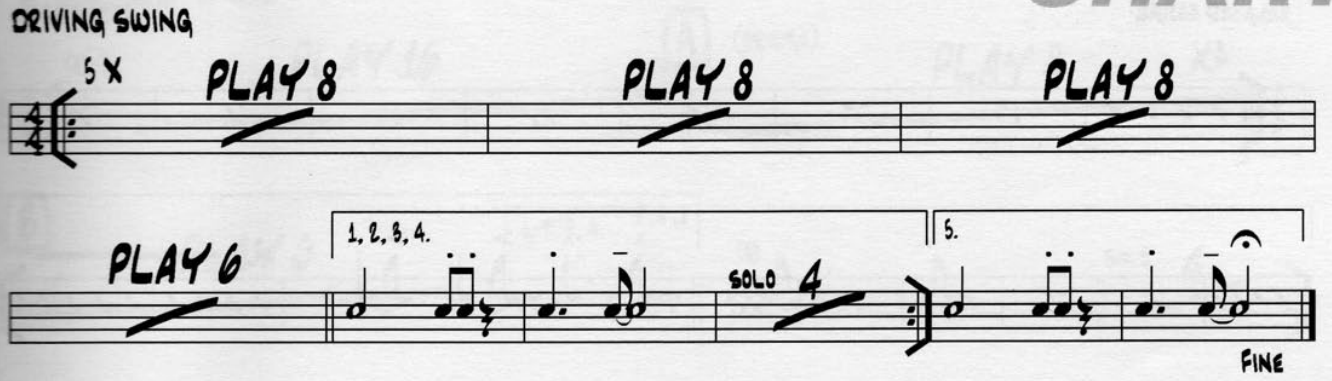
JAZZ

Groove 21 FAST Track 42

Comping Motifs



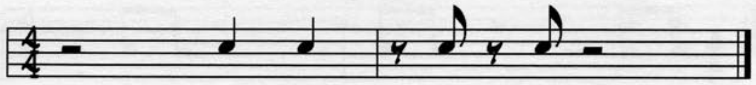
CHART

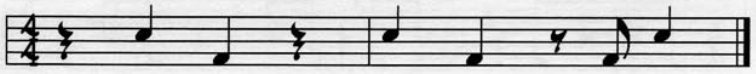


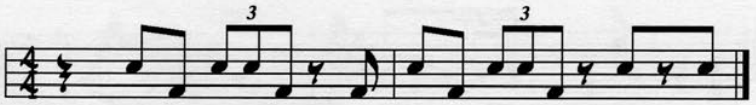
JAZZ

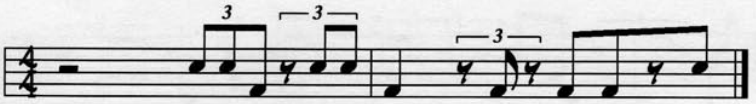
Groove 22 SLOW Track 43

Comping Motifs

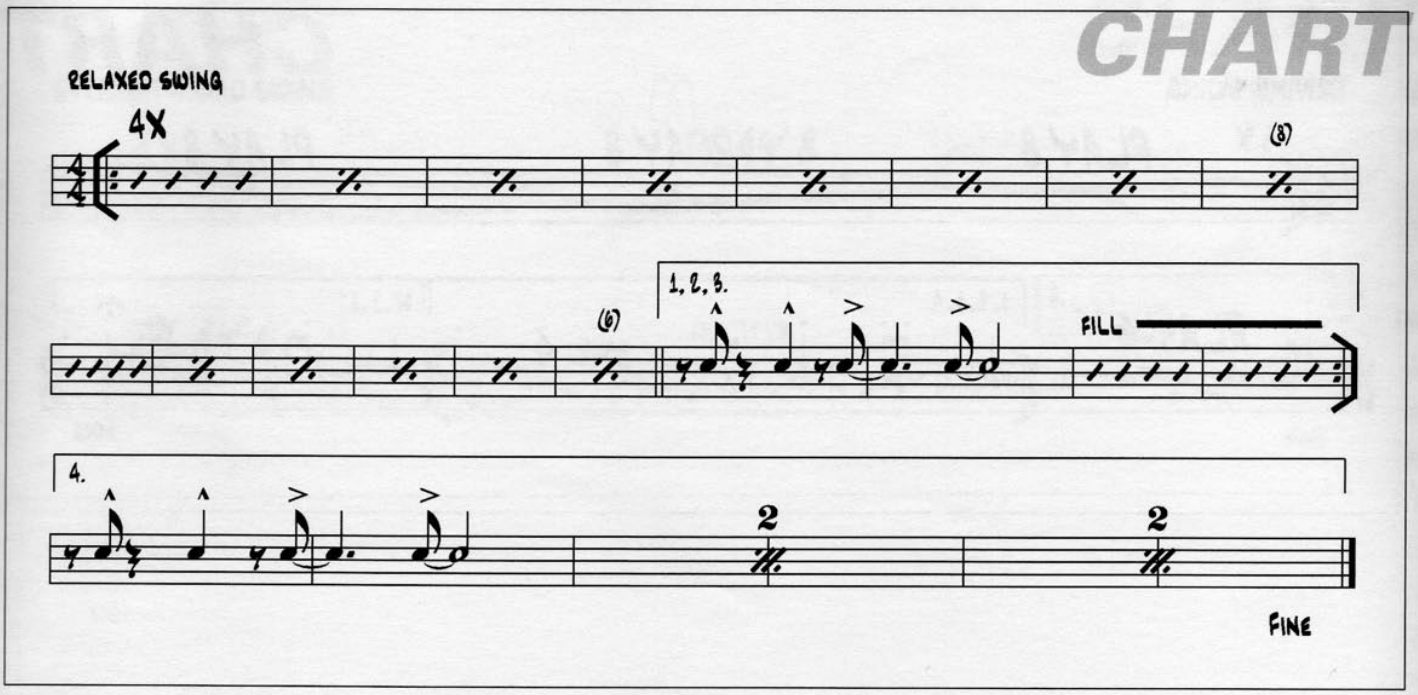






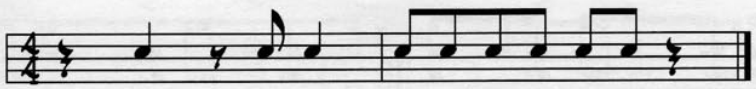


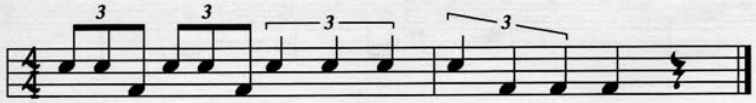
CHART



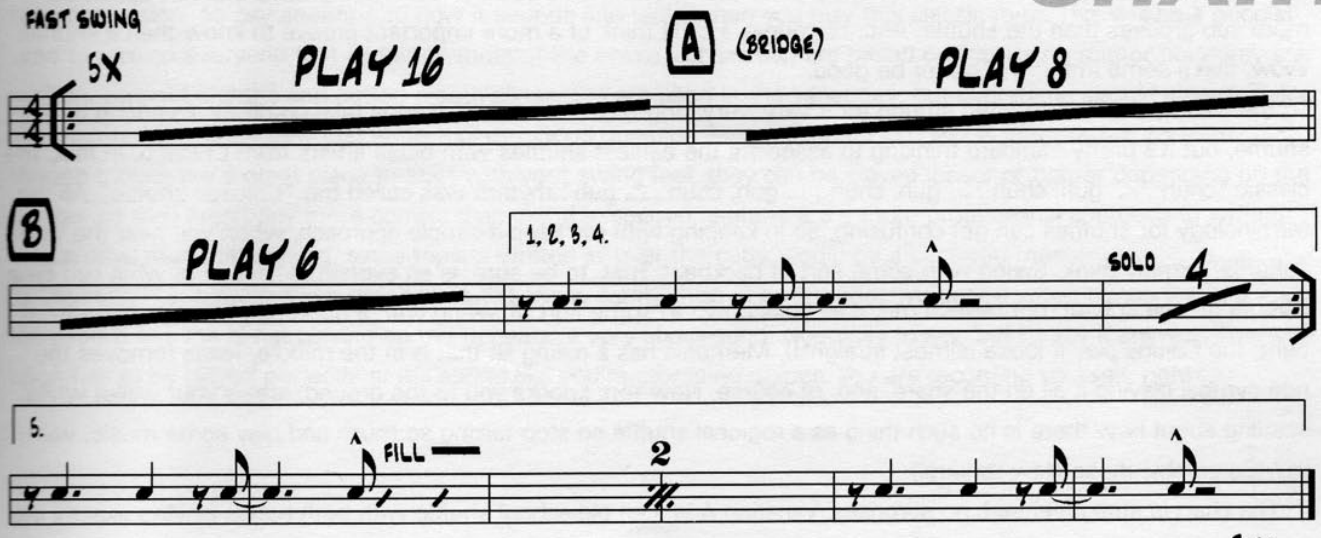
Groove 22 FAST Track 44

Comping Motifs



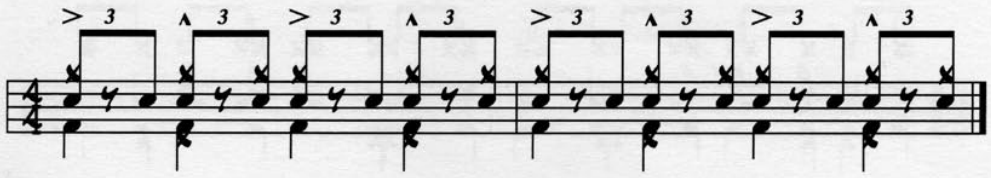


CHART



JAZZ

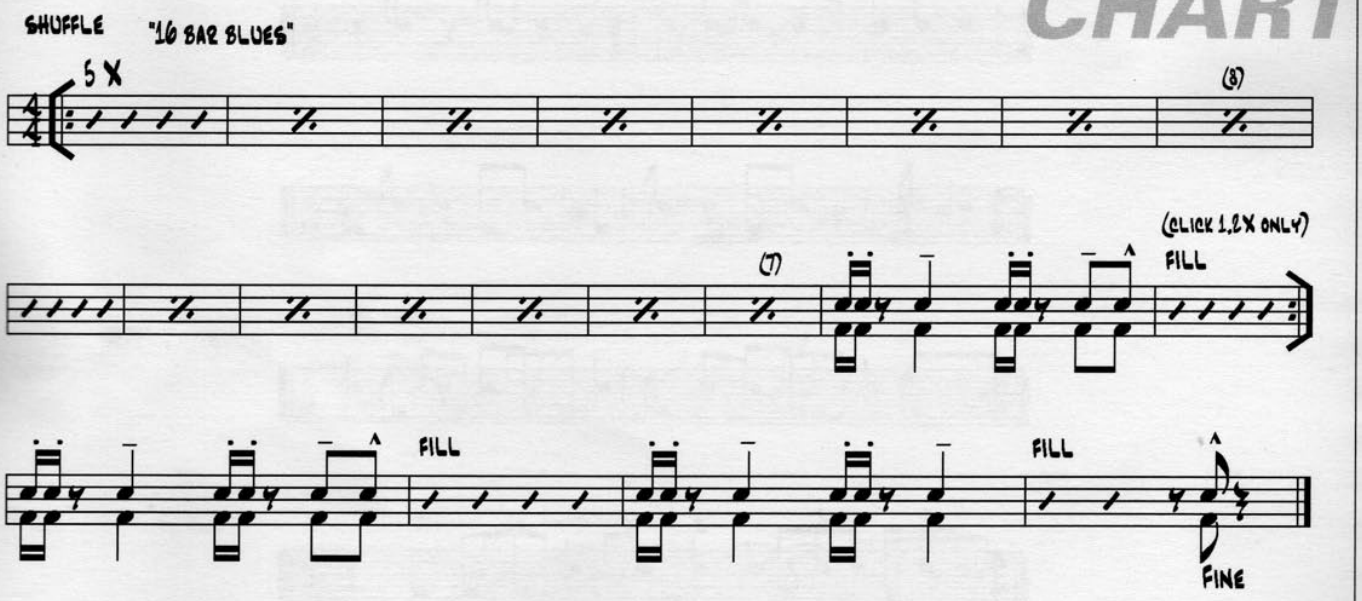
Groove 23 (Shuffle) SLOW Track 45



Variation A

Variation B

CHART



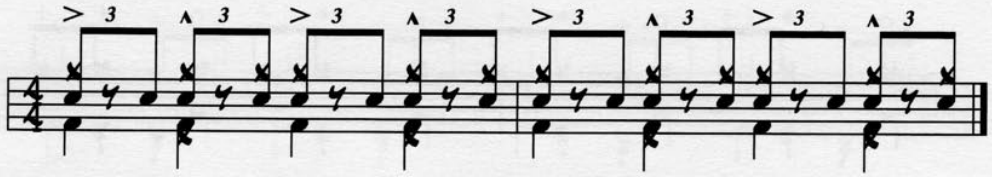
I can't think of a groove that I love to play more than a shuffle. I also can't think of a groove that has spawned more sub-grooves than the shuffle. And, of course, I can't think of a more important groove to know than a shuffle. Wow, that's some intro.; this better be good.

The classic shuffle has been around for a very, very long time. All sorts of camps take credit for *inventing* the shuffle, but it's pretty standard thinking to associate the earliest shuffles with blues artists from Chicago. In fact, the classic "chuh . . . guh, chuh . . . guh, chuh . . . guh, chuh . . . guh" rhythm was called the "Chicago shuffle." All the terminology for shuffles can get confusing, so in keeping with my keep-it-simple approach, when you hear the term "shuffle," simply think: Swing with some sort of backbeat. That, to be sure, is an oversimplification of what can be a diverse groove subset, but believe me; it all boils down to some sort of swing with a backbeat. Chicago plays it tight, the Cajuns play it loose (almost straight!), Memphis has a rolling lilt that is in the middle, Texas removes the ride cymbal playing it all on the snare, and, of course, New York knocks you to the ground, steals your wallet while snarling about how there is no such thing as a regional shuffle so stop talking so much and play some music, will ya? (So crabby, those New Yorkers.)

The chart is straight-ahead, no surprises. Variation A is a an old school shuffle with both hands playing *exactly* the same thing (a great sound!), and Variation B has a little syncopation in the bass drum. As always, if any of this leaves you confused, you know where to find the answers: the DVD.

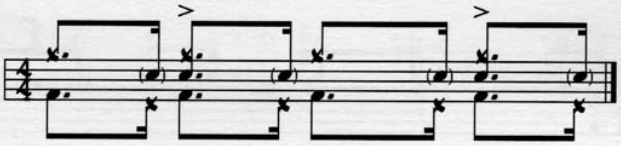
JAZZ

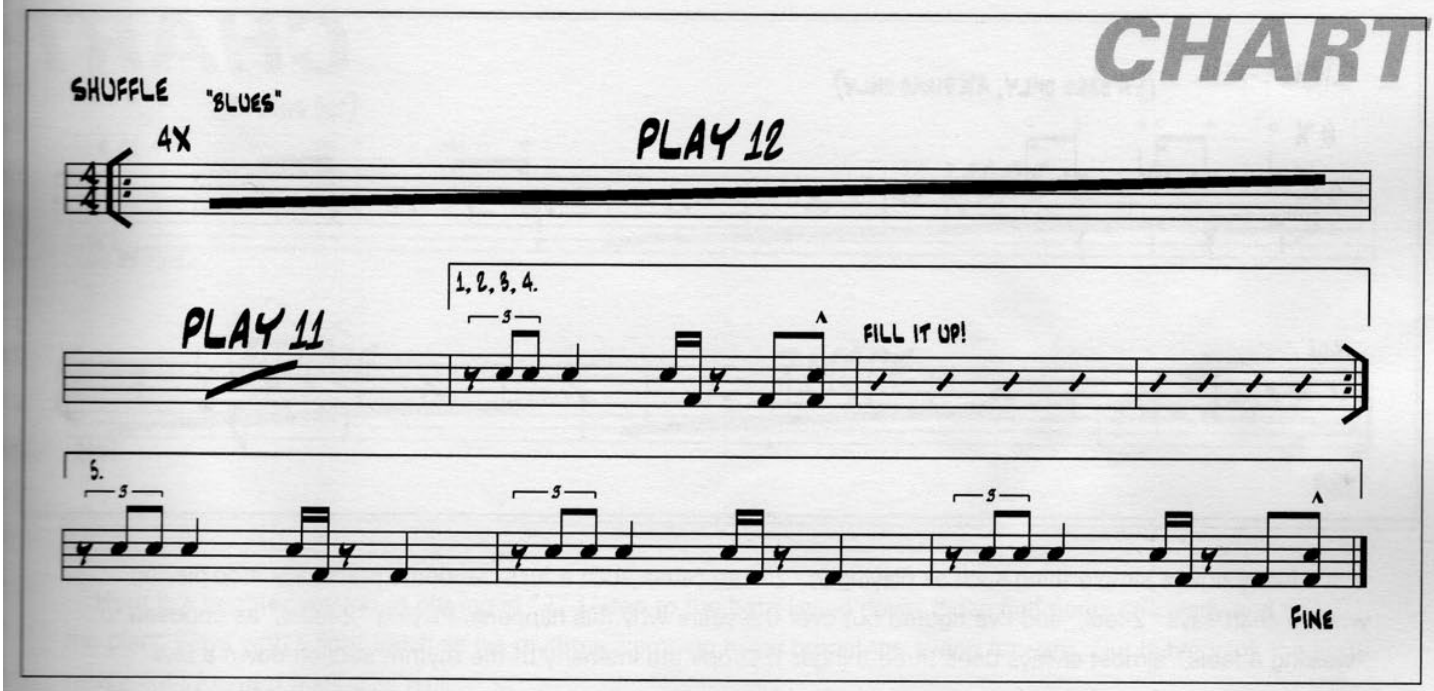
Groove 23 (Shuffle) FAST Track 46



Variation A

Variation B





Here's a romping shuffle based on the classic 12-bar blues. So much music, jazz in particular, is built on this 12-bar progression, so pay attention to how it sounds and feels when you play this classic form. This will be a good time to remind everyone that all the rhythms of the entire jazz section are based on triplets no matter how they are written. Straight-eighths and dotted eighth-sixteenths are used in the variations, but everything should always swing like triplets. Why don't they just write triplets? Good question. Two reasons: First, jazz is interpretive, so even though triplets are a great place to start with your swing feel, they can be played looser or tighter depending on the tempo, so they aren't any more correct than eighths; second, eighths are a more professional approach to writing *interpretive* music like swing, since triplets written all over the page would be a cluttered mess.

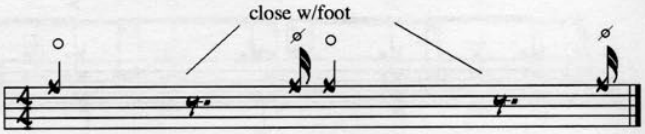
Variation A *subtracts* some notes from the snare drum which is a very effective option when things feel too thick. Variation B has the hi-hat playing on the upbeats, a very slick sound. Needless to say, but I'll say it anyway: This variation has to be played perfectly or it'll sound like you're stomping grapes. You *are* recording yourself, right?

JAZZ

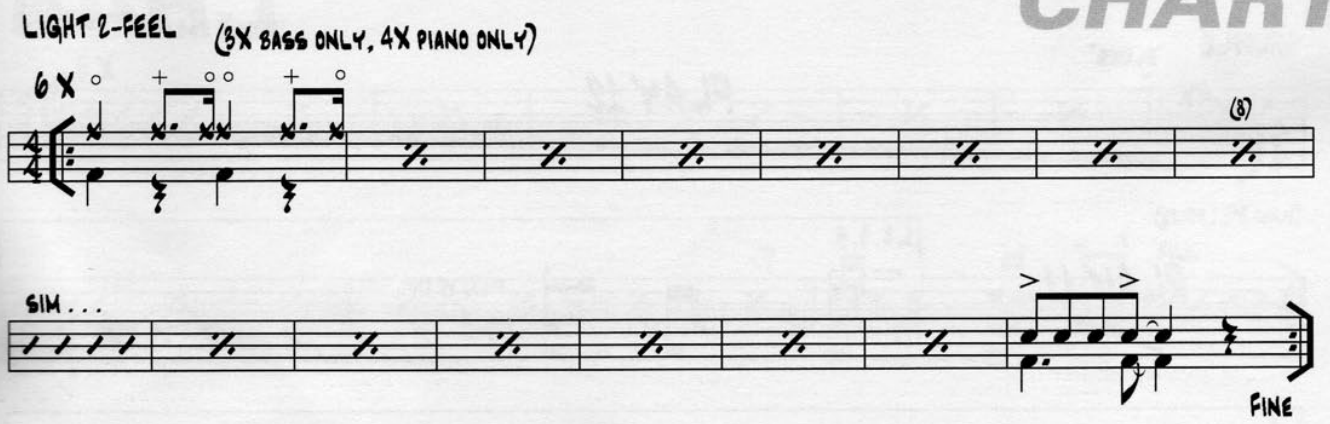
Groove 24 (2-Feel) SLOW Track 47

Variation A

Variation B



CHART



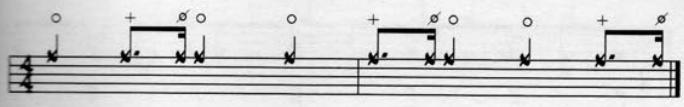
It's funny how a simple thing such as playing in "2" can cause such a fuss. Students practically *stop* playing when a chart says "2-feel," and I've figured out over the years why this happens. Playing "2-feels," as opposed to "walking 4-feels," almost always does three things: 1) Drops the intensity of the rhythm section down a few notches; 2) drops the volume down a bit, and; 3) adds much more space to the music and openness to the beat. That's a heck of big change, especially if it happens in the middle of a tune you've been playing in "4." It can feel like the bottom just dropped out from under you, so you must get even *more* intimate with the time, concentrating on keeping the rhythm section focused and together while you add more space to your playing! Seems like a contradiction, but it's not.

When you listen to great jazz drummers play in "2," notice that their commitment to the time is just as strong as when they play in "4." I want you to discover how to play in "2" on the hi-hat, something that Mel Lewis called "a lost art," so on these tunes, use that versatile sizzle hi-hat sound that I demo for you on the DVD. You can also play in "2" on the ride, which is a great choice at times. Additionally, when playing in "2," you can also lightly comp with your left hand. However, I recommend in the beginning, that you just enjoy playing your hi-hat and manipulating it with your hand, stick, and foot. Those three things can create a torrent of rhythm and color that is wondrous and impossibly slick. Variations A and B are examples of skewing the hi-hat rhythm ever so slightly. Remember, the hi-hat can either be a brush in the hand of an artist or two sheets of metal that clunk together. Decide now which hi-hat sound you want to create.

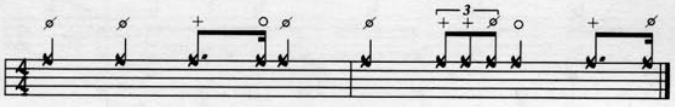
JAZZ

Groove 24 (2-Feel) FAST Track 48

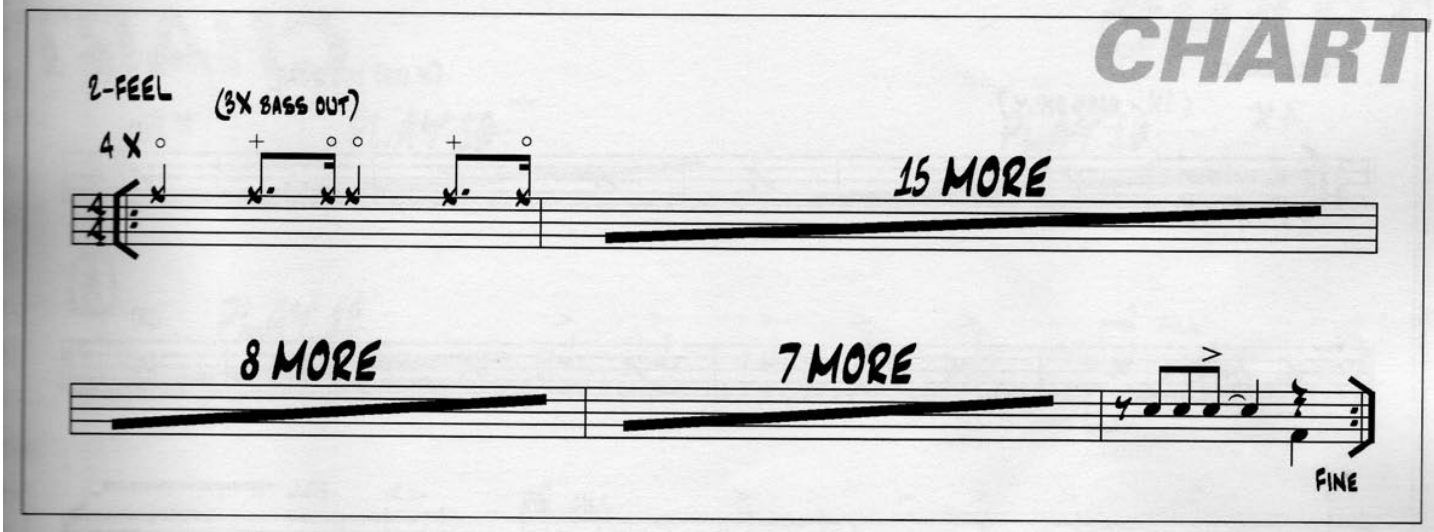
Variation A



Variation B



CHART



Here is a brighter version of playing in "2." Listen to the bass laying down those half notes so clearly and how the piano plays with a light touch as his rhythmic comping helps propel the swing forward. Our hi-hat joins the party with a light forward feeling as well.

Once again, playing the hi-hat like we do in this groove is mysterious for many drummers, particularly those of you coming from rock backgrounds. It's so different from everything else you've done before, and it's going to feel bizarre in the beginning. Remember the key word for success in learning new musical stuff: *Copy!* Sit down and play something you enjoy *exactly* like whomever you are trying to copy. I don't know why this isn't common sense, but to learn new things on an instrument, you have to try to exactly emulate what you are trying to learn. Then, and only then, can you make up your own stuff. And if you can't do this now, that's okay; do it tomorrow or the day after that.

So, remember those big band CDs I recommended? There is a lot of fine "2-feel" playing on these, so pick out some sections you like, and try to sound like one of those fine drummers. Variation A dances with the hi-hat rhythm, making it a little bit syncopated, while Variation B is a little more adventurous with a triplet that should be light and flow forward.

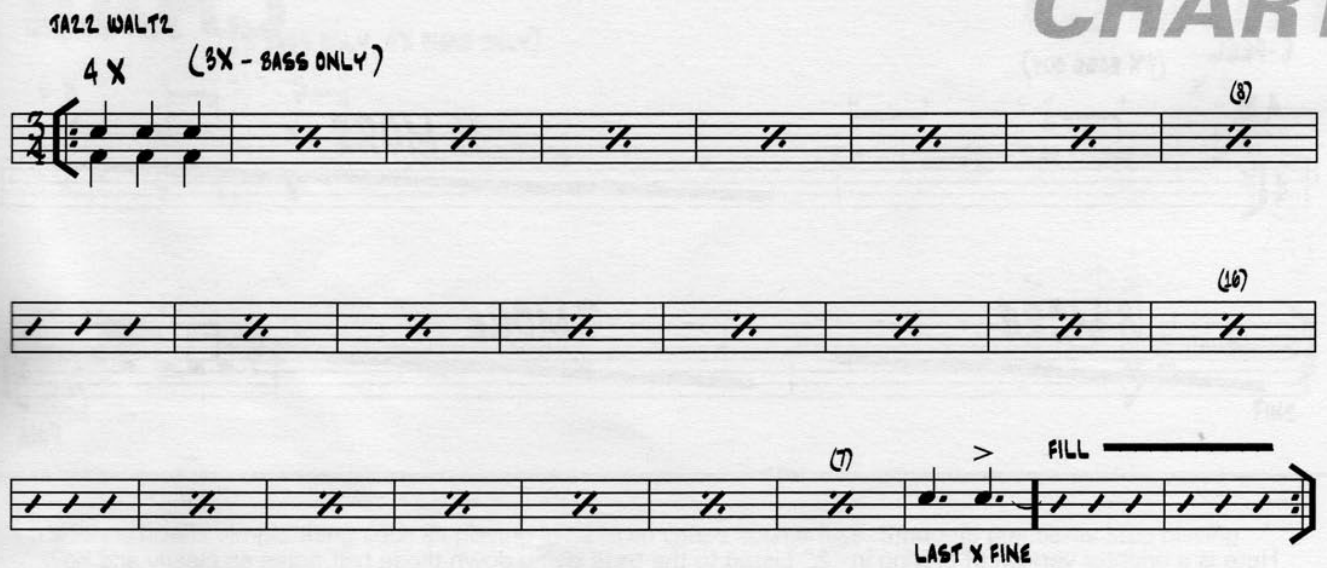
JAZZ

Groove 25 (Jazz Waltz in 3) SLOW Track 49

Variation A

Variation B

CHART



Our first jazz waltz is in "3," conveying the feeling of 3 beats per bar. Listen to the bass taking care of each beat, walking through the bars just as he does when playing the regular 4/4 swing. Our patterns and forward motion will bring that feeling of "3" to the forefront.

Variations A and B both represent different interpretations of playing in "3." You'll see eighths, dotted eighths, sixteenths, and triplets all mixed together on these variations, but they are all just "swing" notes, regardless of how they are written.

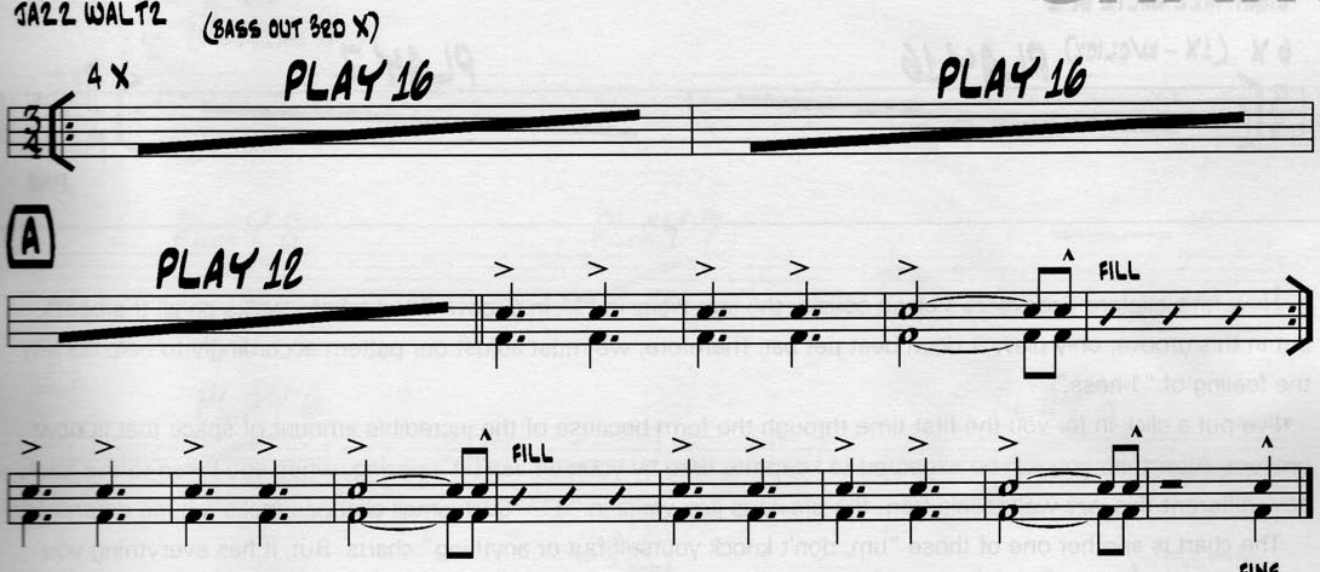
JAZZ

Groove 25 (Jazz Waltz in 3) FAST Track 50

Variation A

Variation B

CHART

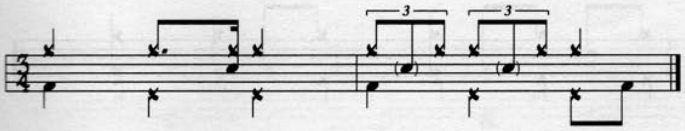


Explore this great jazz waltz in "3" and at a brighter tempo. Remember that the term "fast" is intentionally ambiguous. Fast here may be considered barely medium in some circles, or impossibly fast in others. Tempos, as with all things musical, are subject to interpretation. Variation A is a nice pattern that flows easily; Variation B has a little more interplay in the bass drum. Keep it smooth and flowing forward. Comping rhythms should always enhance, never hinder, the groove.

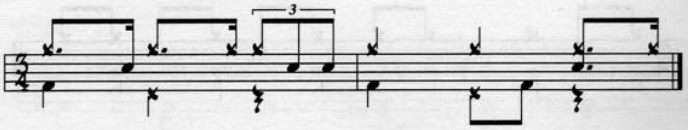
JAZZ

Groove 26 (Jazz Waltz in 1) SLOW Track 51

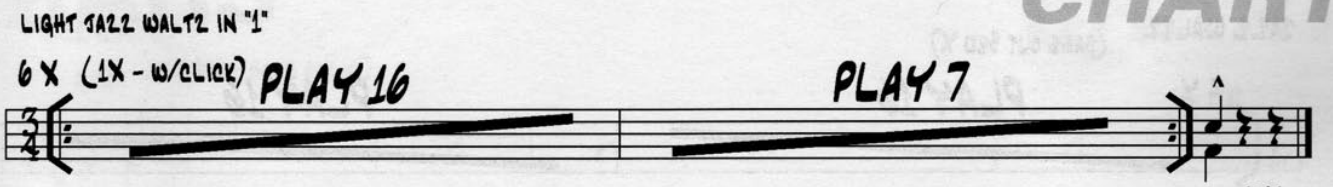
Variation A



Variation B



CHART



Now let's explore Groove 25's close cousin, the jazz waltz in "1." In Groove 25, the bass walks on all the beats, but in this groove, only plays 1 downbeat per bar. Therefore, we must adjust our pattern accordingly to help convey the feeling of "1-ness."

I've put a click in for you the first time through the form because of the incredible amount of space that is now present. After that, you will be expected to keep the time by yourself. Isn't it amazing, when you listen to the track, how different this jazz waltz feels from the previous jazz waltz in "3"? Such small changes make a huge difference!

The chart is another one of those "um, don't knock yourself out or anything" charts. But, it has everything you need, and it gives you a very important piece of information. The last phrase is clipped by 1 bar, so it is only a 7-bar phrase instead of the usual eight. It feels funny to play that 7-bar phrase after playing in such symmetrically perfect phrase lengths for so long; but it's something to be aware of and able to navigate. It's not a big deal; just count to seven. See? Problem solved.

Both variations work beautifully with this chart as well as the main groove. Again, we see different notation with eighths and dotted figures mixed with triplets, but you know to just swing it all, no matter what it looks like on the page.

JAZZ

Groove 26 (Jazz Waltz in 1) FAST Track 52

Variation A

Variation B

CHART

BRIGHT JAZZ WALTZ IN "1"

4 X (BASS ALONE 3RD X)

PLAY 8 PLAY 7 FILL

A

PLAY 6 PLAY 8

(4X) FILL

D.C. AL (LAST TIME)

FILL FILL 4

FILL

FINE

Here's our tribute to the classic playing of the great pianist McCoy Tyner. Mr. Tyner played with Coltrane and Elvin Jones on legendary recordings, and we would be remiss if we passed on the opportunity to give you a track that represents this classic sound.