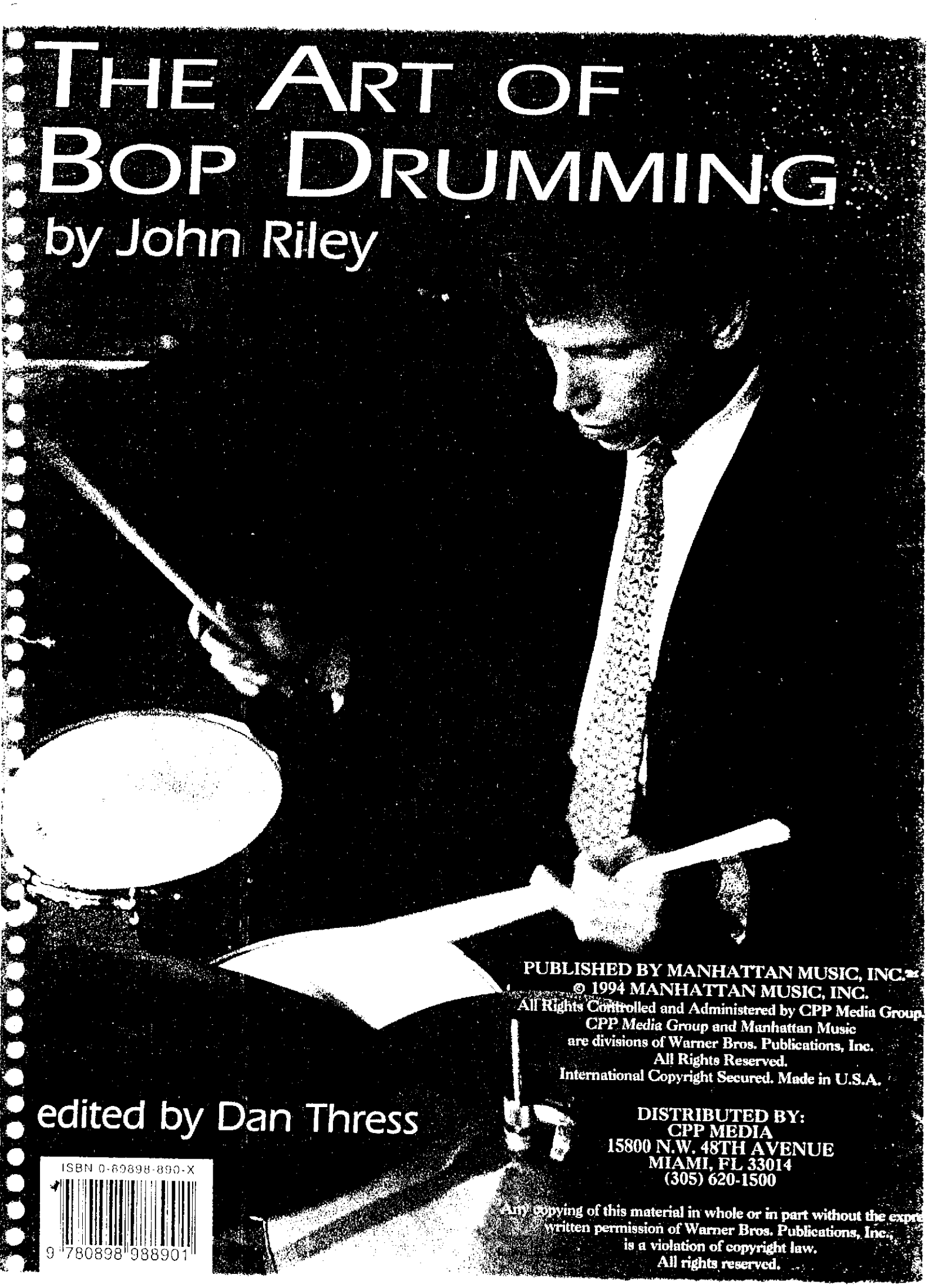
The Art of Bop Drumming

by John Riley



edited by Dan Thress

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About the Author

Well-known for his creative flexibility and musicianship, John Riley has worked with such jazz mainstays as Stan Getz, Red Rodney, Dizzy Gillespie, Miles Davis, Quincy Jones, Jimmy Heath, Milt Jackson, Miroslav Vitous, Toots Thielemans, Randy Brecker, Gary Peacock, and the big bands of Woody Herman, Bob Mintzer, and the Vanguard Jazz Orchestra. His focus on original music ensembles has lead to work with guitarists, John Scofield, Mike Stern, John Abercrombie and Steve Khan, and saxophonists Joe Lovano, Bob Berg and Dave Liebman.

Equally active in the Jazz Education field, John received a Bachelor of Music degree in jazz performance from the University of North Texas, where he played in the One o'clock Lab Band, and went on to receive a Masters degree from Manhattan School of Music. He is currently on the faculty of New York University, William Patterson College and The Manhattan School of Music. As a freelance educator he has given master classes and drum clinics around the world.

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My parents John and Mary Ann for their support and encouragement; my wife Susan for her continual support; Dan Thress for his diligence and expertise; Zildjian for the sticks, cymbals and photos; GMS for the drums; Modern Drummer and Down Beat for the quotes; Arthur Taylor for the quotes and photo; Bob Sherwin for his music and design input; Dorian Romer, Ebet Roberts, the Schomburg Center for Research in Black Culture, Frank Driggs, Michael Wilderman, and Mrs. Mel Lewis for the photos; and my first teachers Tom Siccia and Joe Morello. Also thanks to the many friends and students that read through the drafts; the musicians for their great playing; and the players that inspire us all.

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Produced by Dan Thress & John Riley

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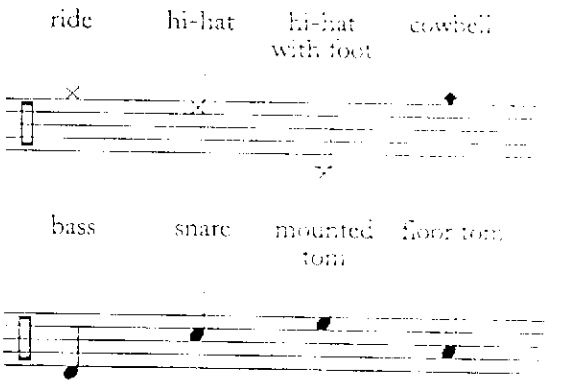

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Bob Mintzer	tenor saxophone
Phil Markowitz	piano
James Genus	bass
John Riley	drums

All compositions by John Riley

Drums:
GMS
14x20 bass drum
8x12 mounted tom
14x14 floor tom
5x14 snare drum
Cymbals:
20" Zildjian K light ride with three rivets
18" Zildjian K dark crash brilliant
13" Zildjian K hi-hats
Sticks:
Zildjian jazz wood tip

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Produced by John Riley and Dan Thres

Introduction

So you want to play drums, jazz drums, huh? Maybe you became interested in jazz drumming because you heard a concert or recording, attended a clinic or read an interview by one of the more prominent drummers of the last thirty years such as Dennis Chambers, Vinnie Colaiuta, Dave Weckl, Peter Erskine, Steve Gadd, David Garibaldi, Billy Cobham, Jack DeJohnette, Tony Williams or Elvin Jones. But where do you start? These drummers sound so different from one another. They use different tunings, cymbals, touch, technique and grooves, and they play different types of music. Yet all of them attribute a large part of their musicality to a thorough study and knowledge of the master drummers who preceded them.

Vinnie Colaiuta credits Steve Gadd, Billy Cobham and Tony Williams. Billy Cobham credits Tony Williams and Buddy Rich. Tony Williams credits Max Roach, Art Blakey, Philly Joe Jones, Jimmy Cobb and Roy Haynes.

All these drummers form a continuum that leads back to the be-bop era of the 1940s and '50s, and even earlier. The purpose of this book is to help you discover, and learn from, the masters of be-bop. Early innovators such as Baby Dodds, Zutty Singleton, Gene Krupa and Jo Jones, were exceptions to the old saying, "five musicians and a drummer" but all successful "bop" players were knowledgeable musicians as well as gifted drummers.

The leaders of the be-bop movement were Charlie Parker, Dizzy Gillespie, Bud Powell and Thelonious Monk. Their compositions challenged drummers like no others had before. They combined rhythmically intricate melodies and sophisticated harmonies (at times played as slowly — or rapidly — as imaginable) in ways that continue to captivate players today.

This music requires more from a drummer than just timekeeping. When you listen to some of the masters of the idiom, you hear not only a great feel, but an acknowledgement of the melody and the harmonic form, musical accompaniment, and logical solos. If you dig even deeper, you may find that more than one of the "newest, hippest" phrases was already being played by a drummer in your grandfather's day!

I hope this book will shed some light on this important music, and will help you put down the same kind of musical roots many musicians so deeply value. Subsequent volumes in this series will address the musical innovations of the '60s and '70s, as well as chart reading and interpretation.

Enjoy!

John Riley

"People try to get into drums today, and after a year, they're working on their own style. You must first spend a long time doing everything that the great drummers do... Drumming is like an evolutionary pattern."

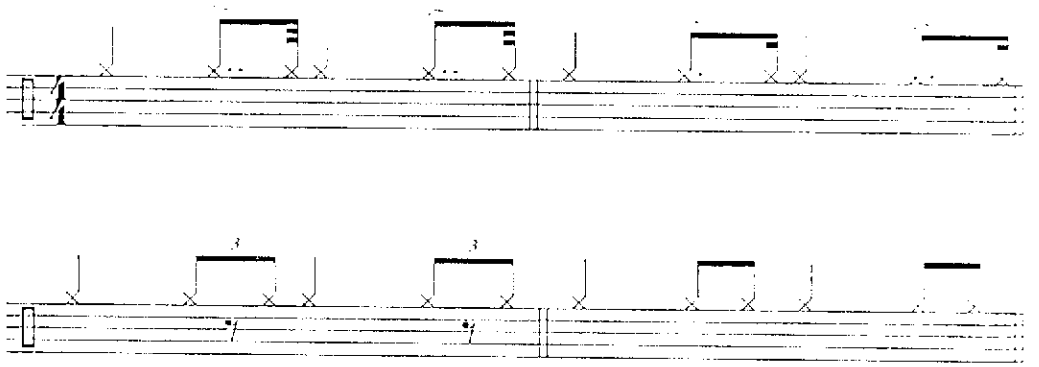
Tony Williams
Modern Drummer
June 1984

Art Blakey
Time Playing
"Work on your sense of time and your feeling for the beat. That's the important thing in drumming and without it all the technique in the world doesn't mean a thing."
"Big Sid" Catlett
Music and Rhythm
1941
GRETSCH

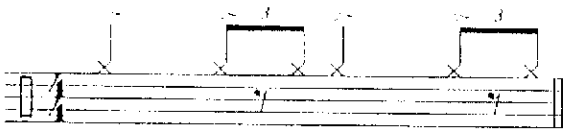
The Ride Cymbal

To a drummer, the key to playing any style of music well is recognizing and developing the fundamental elements that make the time flow. In contemporary popular music, the time flow is locked in by "1" and "3" on the bass drum and backbeats on "2" and "4" with the snare drum. In Latin music, the time flow is determined by the *clave*. While Latin drummers are notorious for rhythmic adventurousness, risks are not taken at the expense of the clave. Similarly, in rock or funk music, although it isn't imperative that the bass drum be played on downbeats and the snare drum on backbeats, it is essential that the band feel that pulse. In jazz, the time flow comes from the phrasing of the ride cymbal pattern.

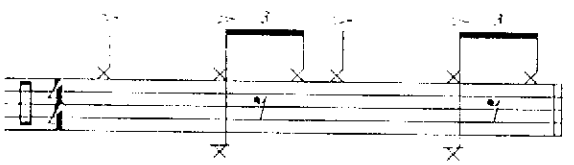
The pulse of jazz is a quarter-note feel with an eighth-note triplet subdivision. Over the years, different rhythmic phrases have been written to represent this pattern. Here are the four most common ways of notating the jazz ride cymbal pattern:



While none of these notations is completely accurate, the third example with the triplet phrasing is fairly close to the way most jazz drummers think of the ride pattern. The quarter-note pulse is paramount, because it gives the music a sense of forward motion. With this in mind, the phrasing begins to take shape and sounds like this:



Adding the hi-hat on beats 2 and 4 gives those beats more "weight," as suggested in the other ride cymbal notations.



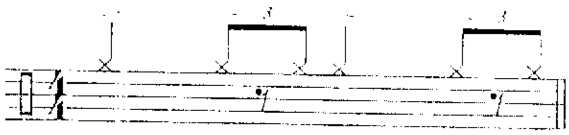
While there are instances where the ride cymbal pattern might be phrased as in the other notations, the basis for a swinging feel at most tempos is a ride pattern consisting of four quarter-notes of equal intensity with the "skip" note, the third note of the triplet of beats 2 and 4, phrased as a triplet (a little softer in volume than the quarter-notes) and the hi-hat on beats 2 and 4.

For years it was said that beats 2 and 4 were the most important beats to feel in jazz. This idea is flawed. In all music, including jazz, beats 1 and 3 are the "mama" and "papa" beats. Whatever the music, people dance on "1" and "3," not "2" and "4." Beats 2 and 4 are the "children" of beats 1 and 3. You can't snap your fingers, clap your hands, or play the hi-hat on "2" and "4" unless you are feeling "1" and "3." The idea is to find a balance, because if beats 1 and 3 or 2 and 4 are too heavy, the music won't groove.

Phrasing

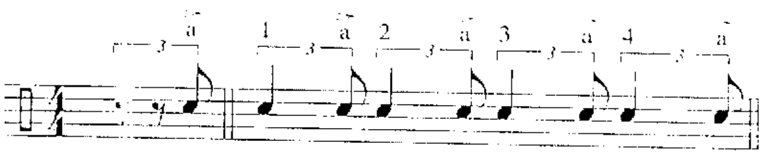
To practice the ride cymbal pattern, set your metronome at ♩ = 60 and count out loud, 1-trip-**let**, 2-trip-**let**, 3-trip-**let**, 4-trip-**let**. By accenting the third note of the triplet, you will develop a *roundness* in your phrasing as well as a sense of exactly where to place the downbeats.

Now add the ride cymbal to your counting:

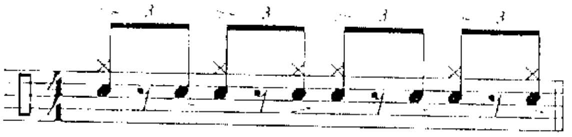


Elvin Jones

Another way to develop the desired roundness is to count:



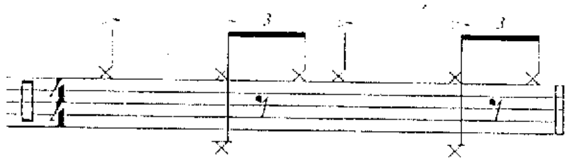
With the ride cymbal it would look like this:



Make sure that the four quarter-notes are played at the same volume and that the "skip" note is *not* accented on the ride cymbal, although you do accent the upbeats in your counting.

Think about giving each note a definite beginning, but no ending. The sound of each note should be *connected* to the next one rather than separated. Try playing the ride pattern on your snare drum. The pattern will sound somewhat stiff because the snare has little or no sustain; you can hear a definite end to each note. Now play the pattern on your floor tom. This will sound better because the floor tom resonates longer than the snare, and the notes connect. The sound you want on the ride cymbal is similar: each note should *flow* into the next.

Set your metronome at ♩ = 100 (*think triplets*) and sing "DeeeDeedaDeeeDeedaDeee," etc. Continue singing and add the ride cymbal and hi-hat.



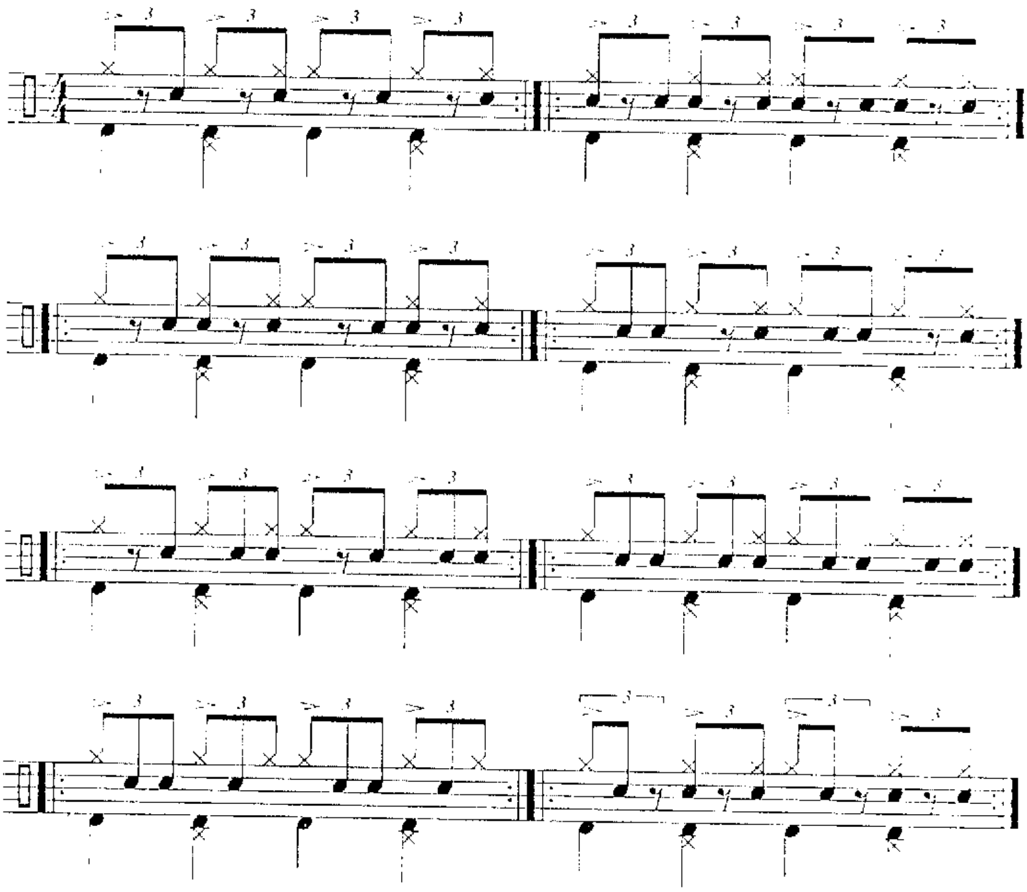
Lock the quarter-notes in with the click. Keep a consistent triplet spacing of the skip note and make sure there are no flams between the ride cymbal and hi-hat — a perfect unison is a must. Keep your sound and volume consistent. Listen for and maintain the triplet subdivision. Use your CD player's looping function to loop CD track 4 and play along with the 8-bar bass line phrase (at ♩ = 120). Lock your ride cymbal pattern in with the bass.

> *"The hi-hat just adds an added impulse to the time — to the beat. That's why time is so important, because if you have the time feeling, the swinging feeling — you can become as free as you want as long as that basic element's there."*
>
> Shelly Manne
> *Down Beat*
> *March [illegible]*

Repeat for five minutes at quarter-note = 120, 140, 160, 180, 200.

The following exercises are designed to reinforce the swing feel on the ride cymbal. Again, practice these exercises at various tempos. The snare rhythms must enhance the swing feel. Play them softly so that you don't lose your focus on the ride cymbal. Play the bass drum softly, too. A good starting tempo is ♩ = 70.

COMPACT DISC 3 TRACK



"The quarter-note pulse is paramount because it gives the music a sense of forward momentum."

The Jazz Sound

Early drumset players, like Baby Dodds and Zutty Singleton, focused their time playing on the bass drum and snare drum. Their sound was an outgrowth of the military style. The feel was march-like, but also included elements of swing derived from boogie-woogie and ragtime piano styles. The term "ragtime" is a derivation of "ragged-time," meaning syncopation. Cymbals and Chinese tom-toms were used as sound effects. By the 1930s, the timekeeping function moved to the bass drum and hi-hat, and later to the bass drum and ride cymbal. The snare was used for comping and soloing. The tom-toms were incorporated melodically for variety in drum solos developed on the snare.

Calfskin Heads

Plastic drum heads didn't exist in the 1930s and 1940s, and were not in widespread use until the mid-1960s. The sound of Kenny Clarke, Max Roach, Roy Haynes, Art Blakey, and all the great players of the bop era, is the sound of drums with calfskin heads. Calfskin heads have a rich, pure tone with less overtone ring than plastic heads. You can feel the stick sink into a calfskin head and rebound with a nice, soft spring on the upstroke. Most people find that calfskin heads respond physically a little more slowly than plastic, but most don't mind because the feel and sound are so pleasing. None of the plastic-coated head surfaces feel quite like calfskin or last as long. Also, brushes feel and sound great played on a calfskin head.

Tuning

The jazz drumset usually consists of a bass drum, snare, mounted tom, and floor tom. The drums are tuned so that each one has a pitch and tone that blends with all the others, much like voices in a choir. The highest voice is the snare drum which should have both a crisp attack and a fat sound. With the snares off, the drum should blend in perfectly with your toms.

After making sure each snare drum head is in tune with itself, experiment with your tuning. Tune both heads to the same pitch — how does that sound? Now tune the top head tighter. Try loosening or tightening the snares. Top head looser? Bottom head tighter? Each of your drums has a wide tonal range. On the toms, the top and bottom heads are usually tuned to the same pitch. This tuning gives the drums an open, warm, singing tone. Because jazz drummers at times use the bass drum like a third hand, it is tuned to a tone and resonance similar to that of the toms. Therefore, muffling is kept to a minimum.

Tuning your drums to specific pitches isn't necessary, but most drummers do tune their drums in thirds or fourths to help create a melodic flow. When tuning, I tune the bass drum first, and then the snare drum. Then I tune the toms to blend in between the snare and bass drum. As for the range in which to tune the drums, historically, the smaller the ensemble, the higher the tuning of the drums. Drummers working in larger, louder ensembles tuned the drums lower because the lower- sounding drums projected better through the ensemble.

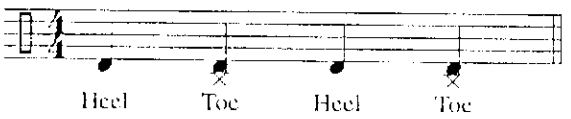
To hear the sound of calfskin heads, compare Max Roach's sound on *Live at Basin Street* with Clifford Brown, to Mel Lewis's sound on *The Definitive Thad Jones, Volume 1* or *2*. Recorded more than thirty years apart, both drummers are using calfskin heads, but Max tunes very high while Mel tunes very low. But both have a similar resonance and warmth.

The Bass Drum & Hi-hat

There has been much discussion in recent years about whether or not the jazz drummer should play quarter-notes on the bass drum (commonly referred to as "feathering"). All "bop" drummers played time on the bass drum, and this much is clear: if the quarter-notes are too loud they will ruin the time flow, and if the bass drum is left out the time doesn't feel grounded. Drummers consider quarter-notes on the bass drum too loud if they are audible at all within the ensemble. They should be "felt, not heard," as the saying goes. Most of the drummers who play four on the floor successfully play flat-footed, and let the beater rebound off the head. They use bass drums that resonate and a softer beater on the pedal, which produces less of a "pop" than those generally used today.

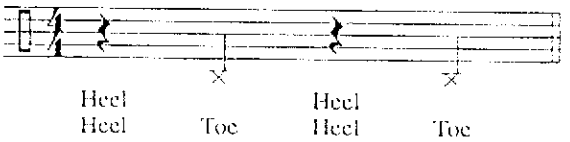
The reason drummers started playing the bass drum on all four quarter-notes was to *reinforce* the walking bass line of the unamplified acoustic bass. The idea was to enhance — not replace or overshadow — the walking bass part. Therefore, I recommend developing the kind of *soft* touch required to play the bass drum so that it is felt and not heard. Don't try it in public until you can control the bass drum to the point where it enhances the time flow rather than stifling it.

Often drummers play four on the floor in conjunction with the "heel-toe" hi-hat technique. By synchronizing the four quarter-notes played on the bass drum with the heel-toe motion on the hi-hat, you create a very stable time foundation.



Make sure your hi-hat foot heel lands exactly with the bass drum on beats 1 and 3. Similarly, don't flam beats 2 and 4.

In addition to the method just described, I've seen jazz master Jimmy Cobb use another type of foot synchronization to enhance the groove. When Jimmy chooses not to play four on the floor, he'll play beats 1 and 3 with the heel of his bass drum foot and at the same time, beats 1 and 3 with the heel of his hi-hat foot.



Either of these foot synchronization "moves" will add real strength to your time feel. Try them — the people you play with will notice the difference.

The role of the hi-hat is to enhance the groove of the ride cymbal. This is done by playing in perfect unison with the ride cymbal on beats 2 and 4. The sound you want is crisp and definite. Think of the sound of a church choir clapping along with their singing. The clapping is strong, its placement definite. The clapping reinforces the flow of the rhythm of the melody. Imagine how the music would sound if the clapping was done in a half-hearted, wishy-washy fashion — the music would be better off without the clapping. The hi-hat *must* be played with authority, but at the same time must stay under the ride cymbal.

Jazz drummers generally keep their hi-hat cymbals about two inches apart. The top cymbal is held loosely in the clutch — tight enough that it doesn't slide up and down in the clutch, but loose enough to move freely and sound open, not choked, when played with sticks.

There are three basic foot techniques that work well for playing the hi-hat. You should experiment to find the one that gives you a good, consistent "chick" sound. Relaxed control is the goal.

The three techniques are *flatfooted, heel–toe*, and *"dancing" on the ball of your foot*. Whichever method you use, make sure that your motion is fluid and relaxed and that every note is played in time.

Cymbals

In general, bands grew progressively louder through the 1960s, '70s and '80s, forcing cymbal manufacturers to make thicker and heavier cymbals to meet the requirements of the music. The advantages of a thick cymbal over a thinner one are that a thicker cymbal is louder, can cut through amplification better, and lasts longer because it is more durable. The new heavier cymbals do what they are designed to do, but it's important to keep in mind that a cymbal marked "Medium" today is heavier than a "Medium" made in the 1950s.

The problem with playing jazz on a heavier ride cymbal is that the notes of the jazz ride pattern don't flow together to create the desired *cushion of sound*. A heavy cymbal doesn't breathe; its sound is short, like playing the ride pattern on your snare drum. The reason many jazz drummers put rivets in their cymbals is to enhance the *spread* or resonance — the cushion that connects each note. Fortunately, cymbal manufacturers are once again making thinner ride cymbals, usually called "light" or "dry." These cymbals have the appropriate combination of stick attack (for clarity and definition) and cushion (overtones and spread) to help drummers get a flowing time feel on the ride cymbal.

The jazz ride cymbal is usually 20" or 22" in diameter. With this cymbal you can create a multitude of different sounds. The fact that cymbals are thickest at the bell and thinnest at the edge creates different sound characteristics depending on where you play.

> *"I prefer darker-sounding cymbals, and that is why I tell [illegible]: 'Every cymbal you have [illegible] a ride cymbal, because you [illegible] the different sections of a tune with a different ride behind it.'*
>
> *The more high-pitched cymbals you have, the more trouble you're going to give the band. Also, for riding in a big band, I think that the [illegible] a cymbal is and the less overtones and spread it has, the more empty everything will be. It's important that you have a good, full, fat-sounding cymbal.*
>
> *Even in my dark sounds there is still a higher sound, a medium sound, and a lower sound. I'll use the high sound behind a piano. I'll also use the [illegible] sound behind the piano. But I won't use the middle sound behind the piano because it's too much in the piano's range. When I'm playing behind [illegible] a trumpet solo followed by a tenor solo, and I know that the tenor player is a hard-blower, I'll use the [illegible] cymbal behind the tenor. I want to have a low cymbal behind a soloist who has a harsh, high sound. With a subdued type of player who has a softer edge, I don't want something that strong, so I go to a lighter, higher sound to complement it."*
>
> Mel Lewis
> *Modern Drummer*
> [illegible]

Playing Areas

The cymbal bell is the highest-pitched, least sustaining (or *cushioning*) and most projecting part of the cymbal. Playing on the bell is great for Latin rhythms, fusion music, and for playing short, cutting figures with an ensemble.

Directly beneath the bell is the thickest part of the body of the cymbal. Playing this area away from the bell — approximately 2 or 3 inches — will create a clean, crisp, defined sound which is very effective when the musical intensity is high and you really want to "dig in" to the cymbal. This part of the cymbal is also a good choice for playing *uptempos* because you can use a light touch and still project.

The third playing area, about midway between the bell and the edge, is the main time-playing area on the ride cymbal. Here you can get a distinct stick sound and an appropriate amount of overtone build-up to create the cushion. The cymbal vibrates evenly in this area and can be played from very soft to very loud, yet still maintain its sound qualities.

The playing area closest to the edge generates a sound with many low overtones and little stick definition. The cymbal vibrates unevenly when played close to the edge, but can be controlled if you play it with a very light touch. Play towards the edge with the shoulder of the stick for occasional soft crashes within the time flow. Experiment with your ride cymbal: find the different sounding areas. Check your ride cymbal out with different weight sticks and different tip shapes. Familiarize yourself with your ride cymbal — learn what it can do for you.

Sticks

Once you've found a stick that you feel comfortable with and you know the sound possibilities of your ride cymbal, experiment with "choking up" one inch on the stick. How does that change the sound in each area? At different volume and tempos?

Now hold the sticks at the butt. What does that do to your sound? Your facility? Experiment with playing the shoulder of the stick on the cymbal in the following ways:

- Occasionally, as an accent within the time flow
- Supported by the bass drum or snare drum
- In each playing area
- Repeated shoulder notes on the bell
- Repeated shoulder notes on the edge

Integrate these different sounds into your playing to make it more interesting, flow better, more swinging and dynamic.

Go for it!

> *"I used to spend all day at the Gretsch Company in Brooklyn, they're the distributor of Zildjian cymbals, going through the grades. For instance, the mediums, the heavies, the thins, then the dimensions, the 14's, 15's and 20's and on and on. You could keep yourself busy for days; it's a very sensitive business to pick a set of cymbals that will function for you as a drummer. It is important to get the right ones, cymbals with tone and tone patterns that will blend with the music you are going to be playing."*
>
> Elvin Jones
> *Down Be*
> *19*

Practicing

For some people who are reading this book, playing jazz may be a relatively new experience, and might feel awkward. Remember learning to ride a bicycle? At first you were worried about keeping your balance; you didn't even think about pedaling. Once you gained a sense of balance — but not a mastery of it — you could try to pedal. You still hadn't considered how you would steer or stop! Gradually, it all came together; you could ride figure-eights and stop on a dime, but each day until you could "do it," you would start out by regaining your sense of balance.

Warming Up

Playing with a swing feel requires a similar sense of balance. Spacing each note so that it flows with relaxed forward momentum will take a while to master. But it *must* be mastered, or nothing else you play will feel right, or will matter at all. The spacing of the ride cymbal pattern must become like your balance on a bike — it has to be there from the first second you start to ride. To help achieve a consistent, swinging ride cymbal beat, I suggest that you begin each practice session with 5 or 10 minutes of playing the ride cymbal with the comping patterns that are written out on page nine. This will remind you of the proper sound and spacing of the triplet feel of jazz.

The "Fun" Factor

The drums are fun to play and you should have fun playing them. However, all drummers at one time or another go through periods when they'll play all day, every day for weeks at a time, but still not improve much. The fact that it is so much fun to play the drums can be a problem in itself, because it takes discipline to stop playing (and stop having so much fun), and start working on the weaknesses in your playing. When a drummer plays for hours on end without spending any time focusing on correcting weaknesses, he will improve — but he will improve the things that he already does pretty well. To make the most effective use of your time at the drums, you should spend at least half your time correcting your weak areas, and the rest doing that more primal thing we all love so much.

Reading

Reading music, and becoming a good reader, does not take away from your natural feeling for music. Imagine that you wanted to learn about world history but could not read. How would you learn? What you could learn would be entirely dependent on the limited information people told you and your ability to remember what you were told. Now suppose you knew how to read. You could still learn from others, but you could also go to a library and read about the many events and aspects of history that none of your contacts had any knowledge of. You could also use your reading skills to verify information that you had been given.

While music has a strong oral tradition, the reading of music in no way diminishes that tradition. Being a good reader simply opens the door to knowledge about all music.

Where to Begin

How do you figure out what to practice? By listening to recordings and live performances, by playing with people and by looking at drum books. Take an inventory of your playing, and your musicianship. Make a list of your strong points as a player and be proud of the things that you do well. Make a second list of your weaknesses and commit more practice time to improving these areas. You might want to break your weaknesses into several groups. Group 1 might consist of things that will take only a few days to polish up. Group 2 may consist of things that will take a month or so to improve. Group 3 be things that will that will take a year or so to master and Group 4 may consist of long-term, life objectives.

Look at your list of strengths and weaknesses every day. Acknowledge what you do well, but work every day on decreasing your weaknesses. In fact, before you sit down to practice, make either a mental or, better yet, a written note of what you hope to accomplish during the practice session. Remember that you must enjoy practicing if you hope to retain anything of musical value. Recording practice sessions, rehearsals, and gigs is extremely valuable because it can make you more aware of your strengths and weaknesses.

Setting Goals

The goal of being the best drummer you can be is admirable, but probably not specific enough to get you where you want to go. Years ago, President John F. Kennedy focused the psyche of the American people and directed the development of our space program when he said, "We're going to put a man on the moon by the end of the decade!" Compare this specific goal to the desire to "Have the best space program."

> *"I used to practice eight hours a day, every day! From about 1956 until about 1962. It was a whole thing, a whole period in my life where nothing else was happening."*
>
> **Tony Williams**
> from *Notes and Tone*
> by Art Taylor

Competition

People are competitive by nature. While certain aspects of the music business are very competitive, the playing of music is not a competition. Yet, people still like to compare both how they play, and their level of success, with that of others. Figuring out where you stand can be an enlightening and stimulating process. The knowledge that others have worked harder and become more complete musicians than you should encourage you to work harder and become more serious about eliminating your weaknesses. Unfortunately, some people become discouraged and frustrated when they realize that their playing is not as "together" as they would like, or that someone younger plays better than they do.

Tony Williams, born in 1945, burst onto the music scene in 1963. At the age of 17, he was playing with Miles Davis and sounding great. Steve Gadd, also born in 1945, first started making waves in the music scene in 1975, at age 30. Imagine how different the music scene would be today if a young Steve Gadd became frustrated by comparing himself to Tony in 1964 or 65 and stopped playing. They both are great players who have influenced many. Everyone develops at their own pace. Elvin Jones made his first record at age 29. Art Blakey started leading the Jazz Messengers at age 37. Remember, music is a life-long pursuit, and meaningful improvement takes time.

> *"I used to practice anywhere from four to eight hours a day, when I first started, from the age of thirteen to when I was about twenty-four."*
>
> **Elvin Jones**
> from *Notes and Tone*
> by Art Taylor

Inspiration

An aspect of practicing that cannot be overlooked is listening to recordings and going to see live performances. We are very fortunate that a number of the innovators from the be-bop era are still performing today. Seeing a master play is an invaluable experience that will help you feel and understand the music better.

> *"Whenever Max, or Buddy, or Elvin, or Roy Haynes or any good drummer is in town, if I'm not working, I go where they're at!"*
>
> **Philly Joe Jones**
> *Modern Drummer*
> *February 198*

Roy Haynes

"Playing jazz drums, you have to know how to play the [ride] cymbal beat and you have to know how to coordinate that with the hi-hat and coordinate that with the bass drum and the left hand. The only way I learned how to do that was by playing this jazz beat [on the ride], ching-a-ding, ching-a-ding, ching-a-ding, ching-a-ding. I can play that beat constantly without ever stopping it. I can play a whole bunch of other stuff with my left hand and never change that. I can play that beat constantly through all this other stuff. Now, to be able to just do that is an accomplishment."

Tony Williams
Rhythm
1990

Comping

Once you've developed a flowing ride cymbal pattern, the next step is to work on *comping*. The word "comp" comes from ac*comp*any or *comp*lement. Comping ideas are designed to accompany and complement both your swinging ride cymbal and the entire band.

Comping is done for several reasons:

- To enhance the groove;
- To add variety to the time flow;
- To support or stimulate the soloist;
- As a response to an idea just played by another band member.

Comping is *not* done:

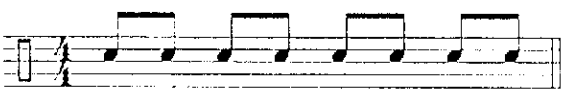
- To display technique;
- To disrupt the time flow;
- To overshadow the soloist;
- Because you are bored "just playing time."

Interdependence

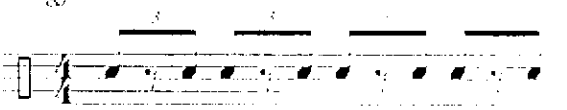
The comping exercises in this book combine a steady ride cymbal and hi-hat pattern with "moving" parts on the snare and bass drum. In the past, exercises like these have been called "independence studies." Independence is a misnomer because the last thing a drummer wants is his limbs to work independently. What you should work for is what I call *interdependence*, where each limb knows exactly what the others are doing and how they work *together*, not independently. When you can hear how a complex syncopated comping idea relates to the ride cymbal, it becomes easier to learn and will *sound* better when you play it. Don't think of your limbs as having four independent brains. Instead, visualize four *interdependent* parts that work together to create the whole swinging groove.

You will notice that these comping exercises are not written using triplets but *are* played with a triplet feeling. This is achieved by "swinging the eighth-notes." In jazz, all the eighth-notes are swung. In order to swing the eighth-notes you must learn to "feel" the upbeat as the third note of a triplet.

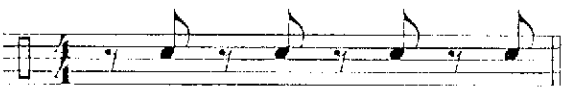
Here is a bar of "straight" 8th-notes:



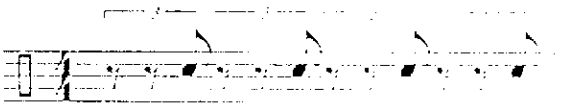
Now played with a *swing feel*:



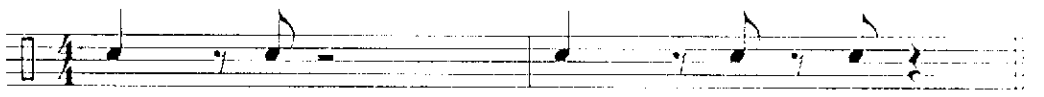
Off-beat 8th-notes:



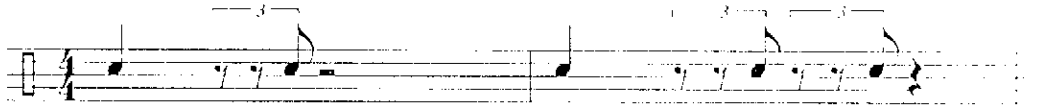
are phrased like this:



This 8th-note phrase:



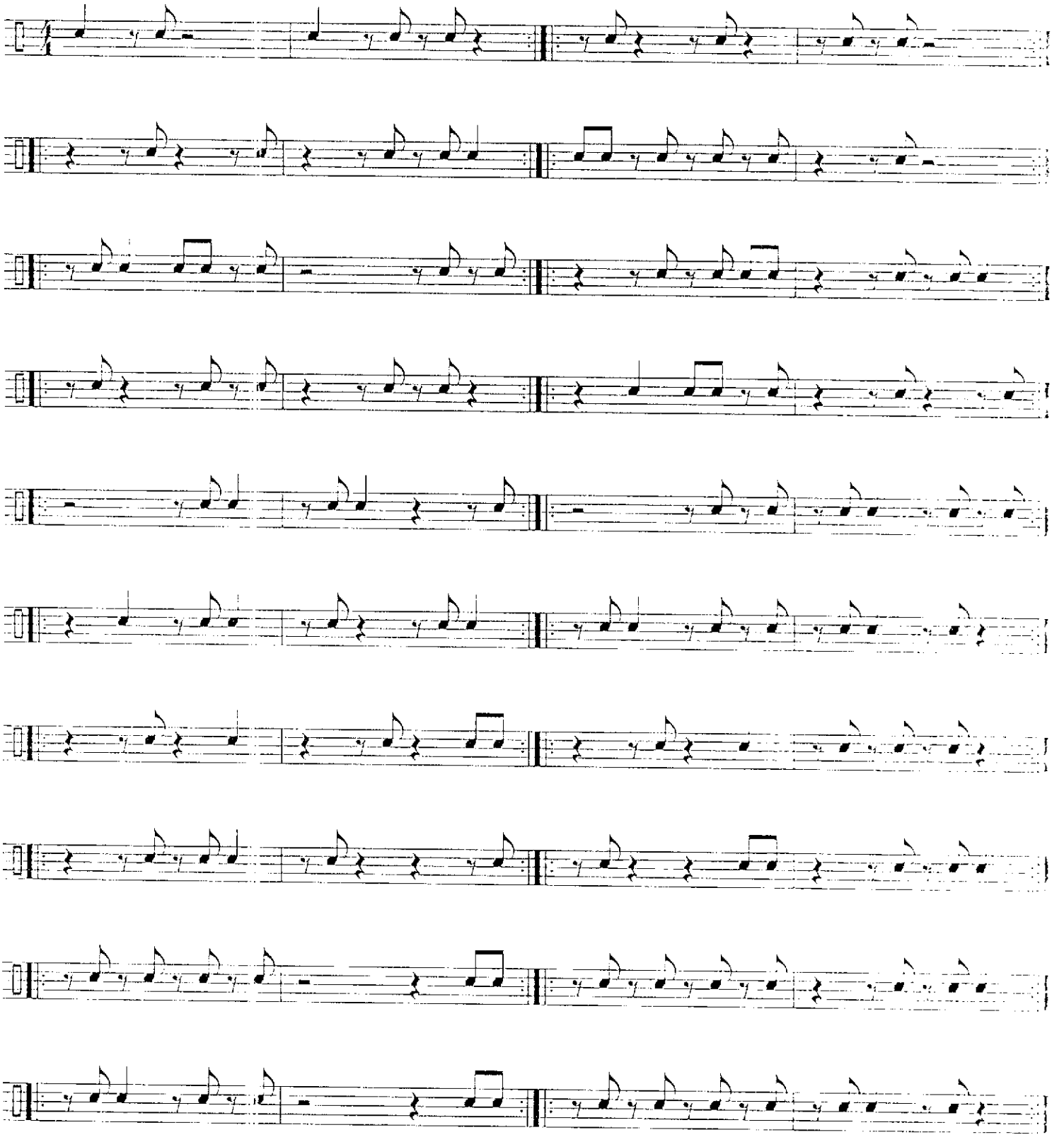
sounds like this:



Comp Example 1

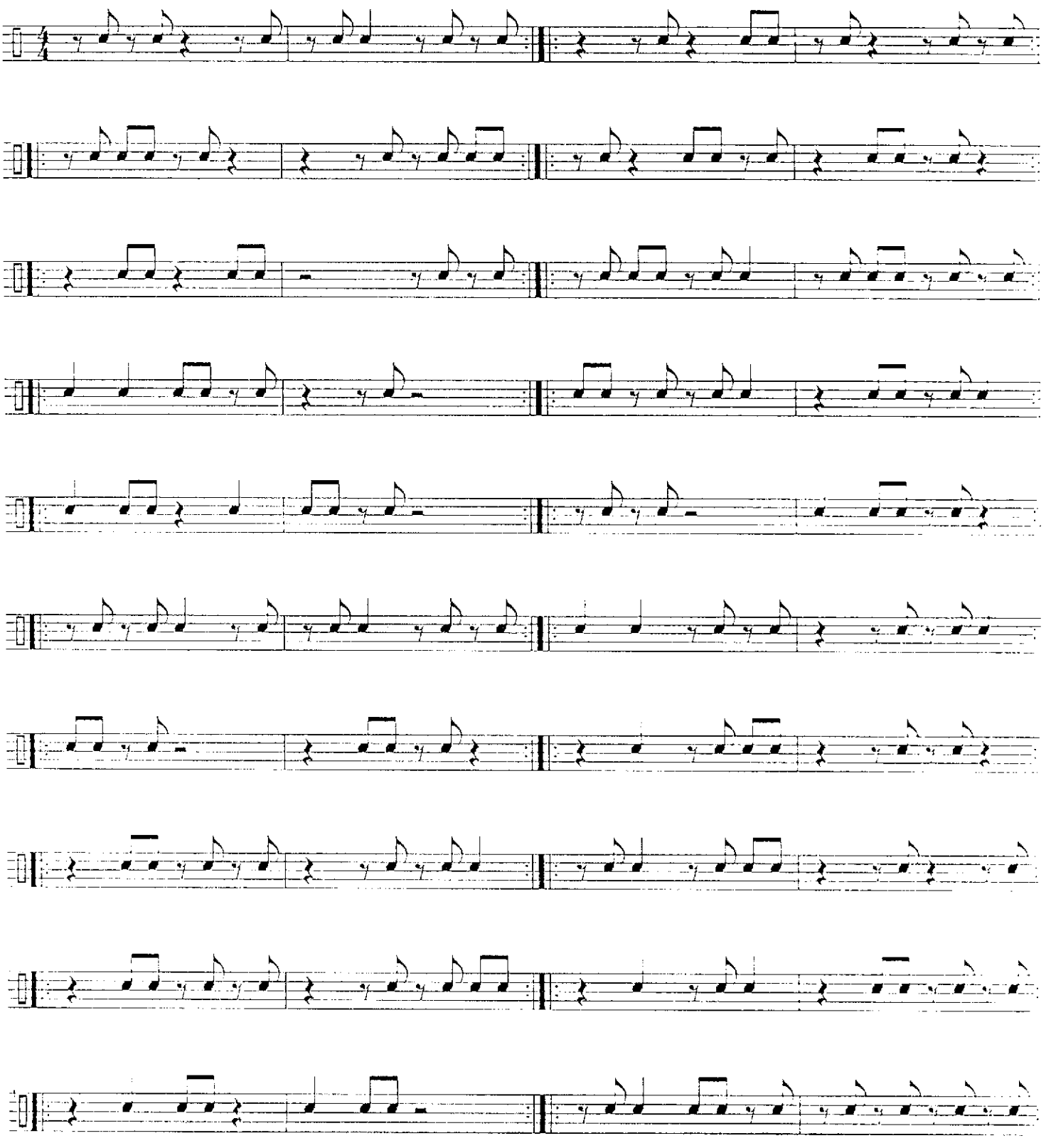
COMPACT DISC 5 TRACK

Practice the following comping ideas with a steady, swinging ride cymbal beat. Play the hi-hat softly with some "snap" in perfect unison with the ride cymbal on beats 2 and 4. Play quarter-notes on the bass drum softly, don't mash the beater into the head.



John Riley

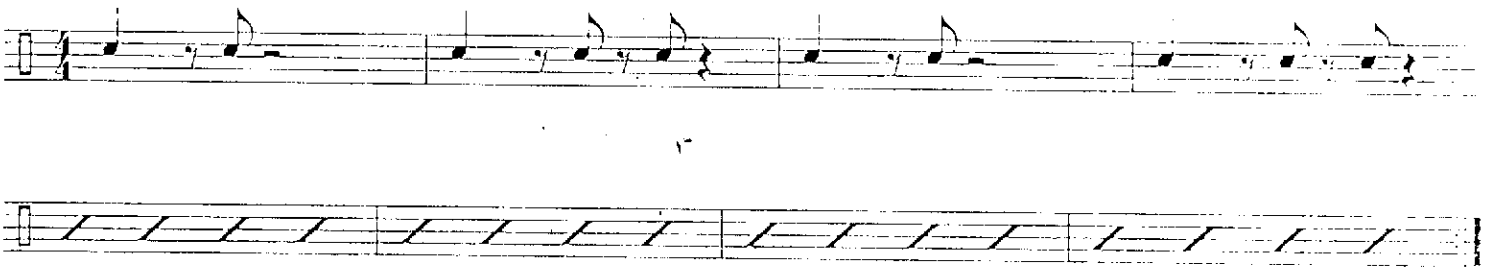
Remember, think of the triplet pulse and swing the eighth-notes. Play each two-bar phrase until it grooves. Practice with a click; a good tempo to start with is ♩ = 100.



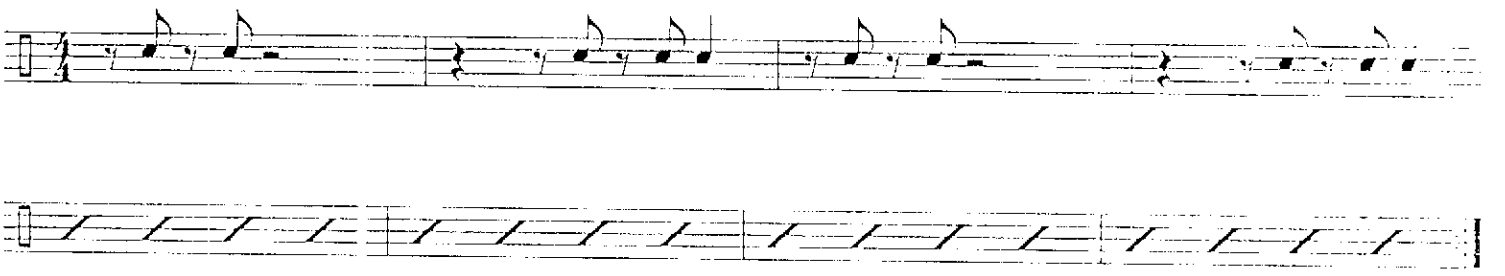
Pacing

Once you are comfortable playing these comping exercises, the next step is to develop a sense of how to use them musically. A good way to learn to comp musically is to play each two-bar phrase twice, then play four-bars of time without comping. This exercise will show you a type of musical pacing or density between comping and time playing. Remember that your comping ideas must *accompany* and *complement* the playing of the other musicians. Add an occasional accent, vary the dynamics, or play some of the comp figures on the toms to change the feel of the phrase.

The slash marks in the second stave are a form of musical short-hand meaning "continue the normal time feel."



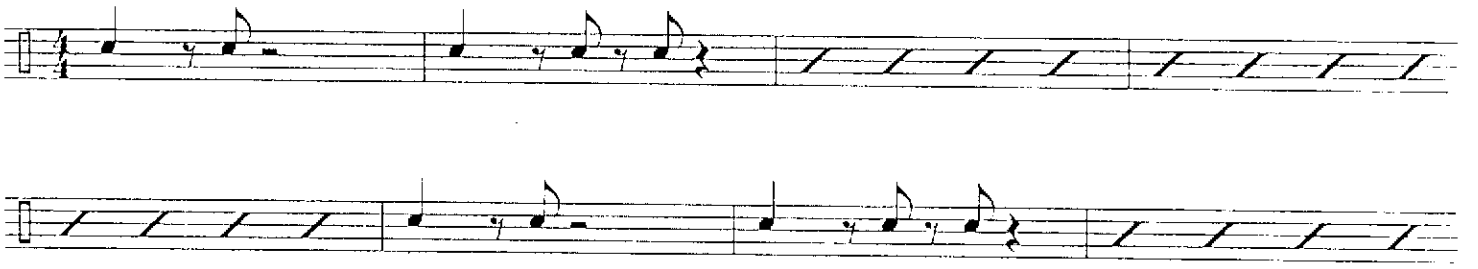
Now go on to the next two-bar phrase and play it the same way:



and so on, through all the two-bar phrases. When an idea is repeated in this fashion, it's called a "riff."

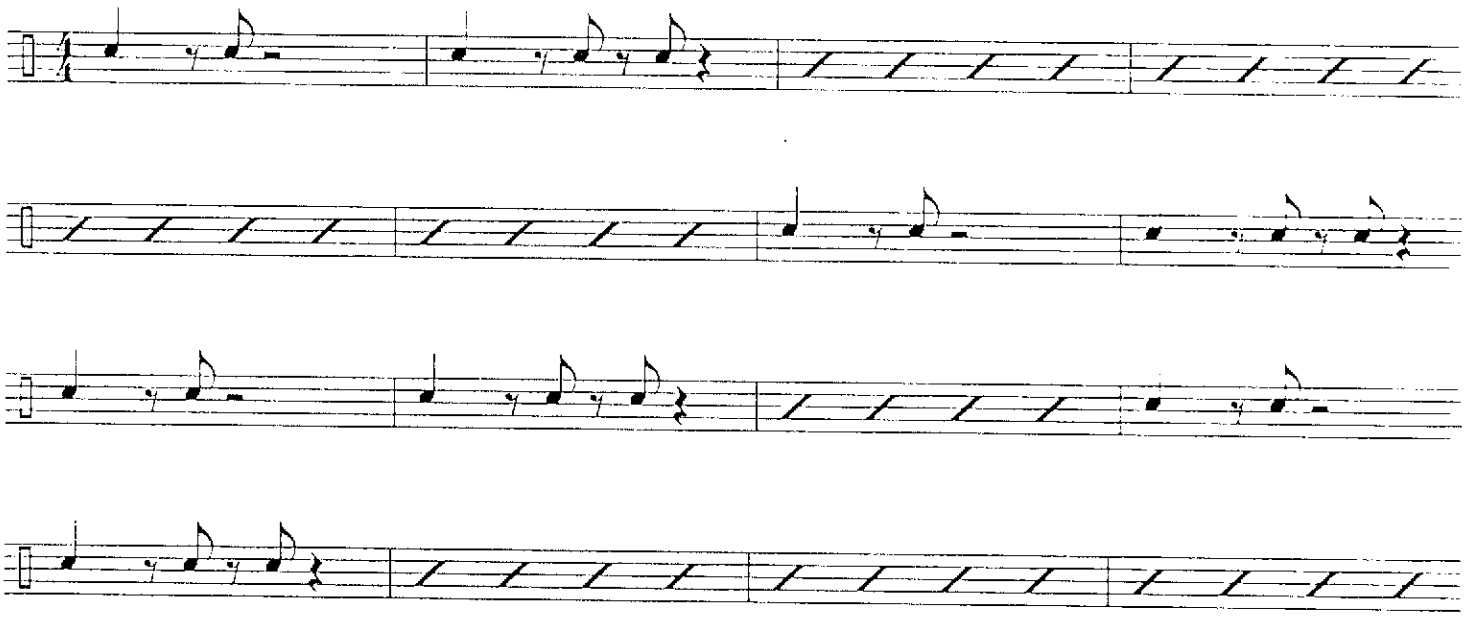
Rhythmic Transposition

Groups of four-bar phrases are the basis of almost all jazz tunes. In the early days, jazz musicians would start their solo ideas at the beginning of each four-bar phrase. As the musicians became more sophisticated, the phrasing began to change. Solo ideas became less predictable or symmetrical because they started at different points within the four-bar phrase.



Notice that the ideas you played in bars 1 and 2 of the first four-bar phrase sound quite different when played in bars 2 and 3 of the second four-bar phrase. In order to hear the difference, you must feel beat 1 of each four-bar phrase. Don't feel the beginning of each comping idea as the "1" of each phrase. This idea of moving identical rhythms from one place to another is called *rhythmic transposition.*

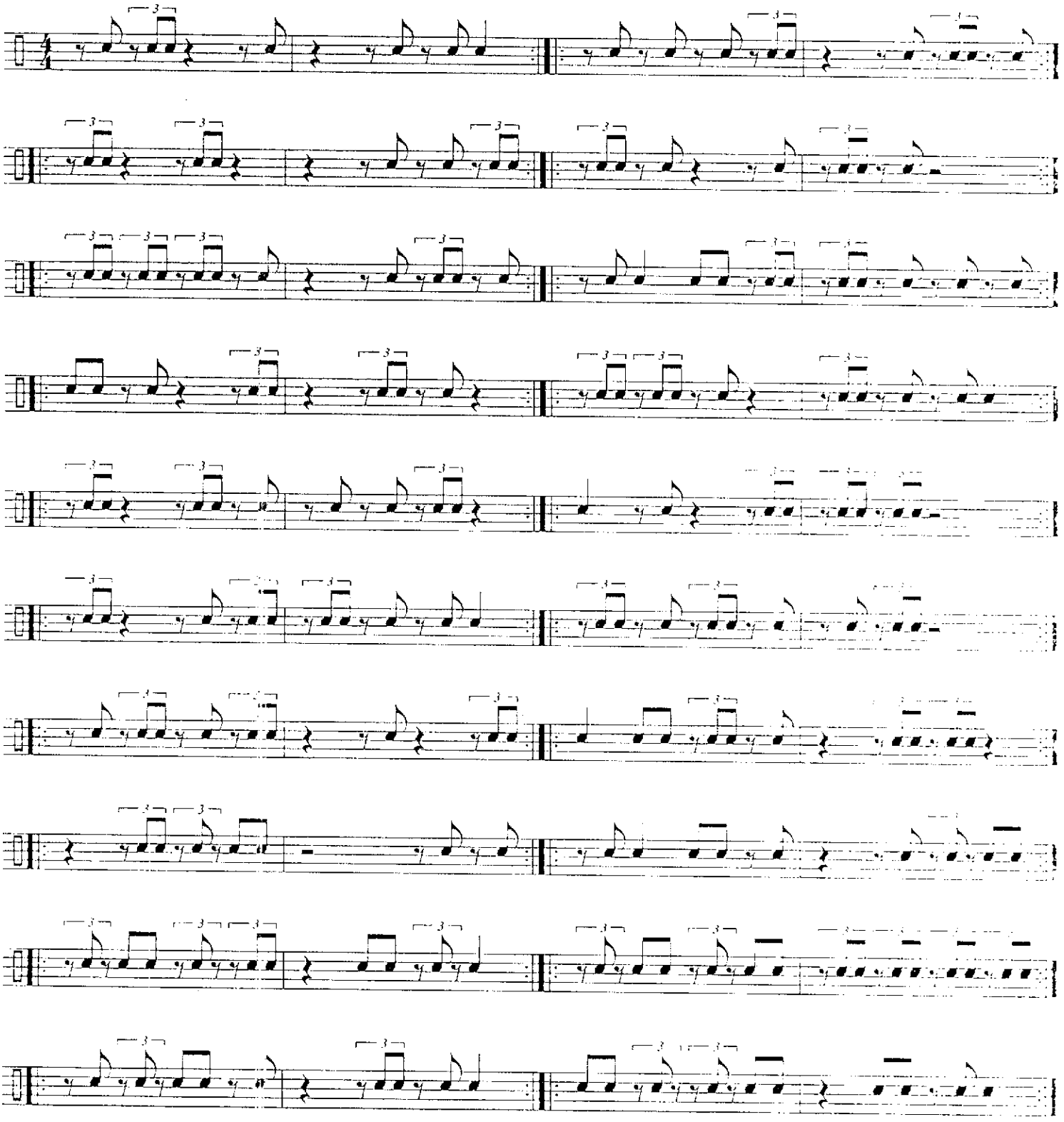
Check out these rhythmic transpositions:



Now go through each phrase in *Comp Exercise 1,* transposing the rhythm in the three different ways I just described. Count out loud to be sure that you are feeling both of the four-bar phrases and the way the comping ideas "lay" over the time. Make sure that the ride cymbal is swinging throughout. Once this is comfortable, spend some time improvising in this manner. Play along with CD track 4.

Comp Example 2

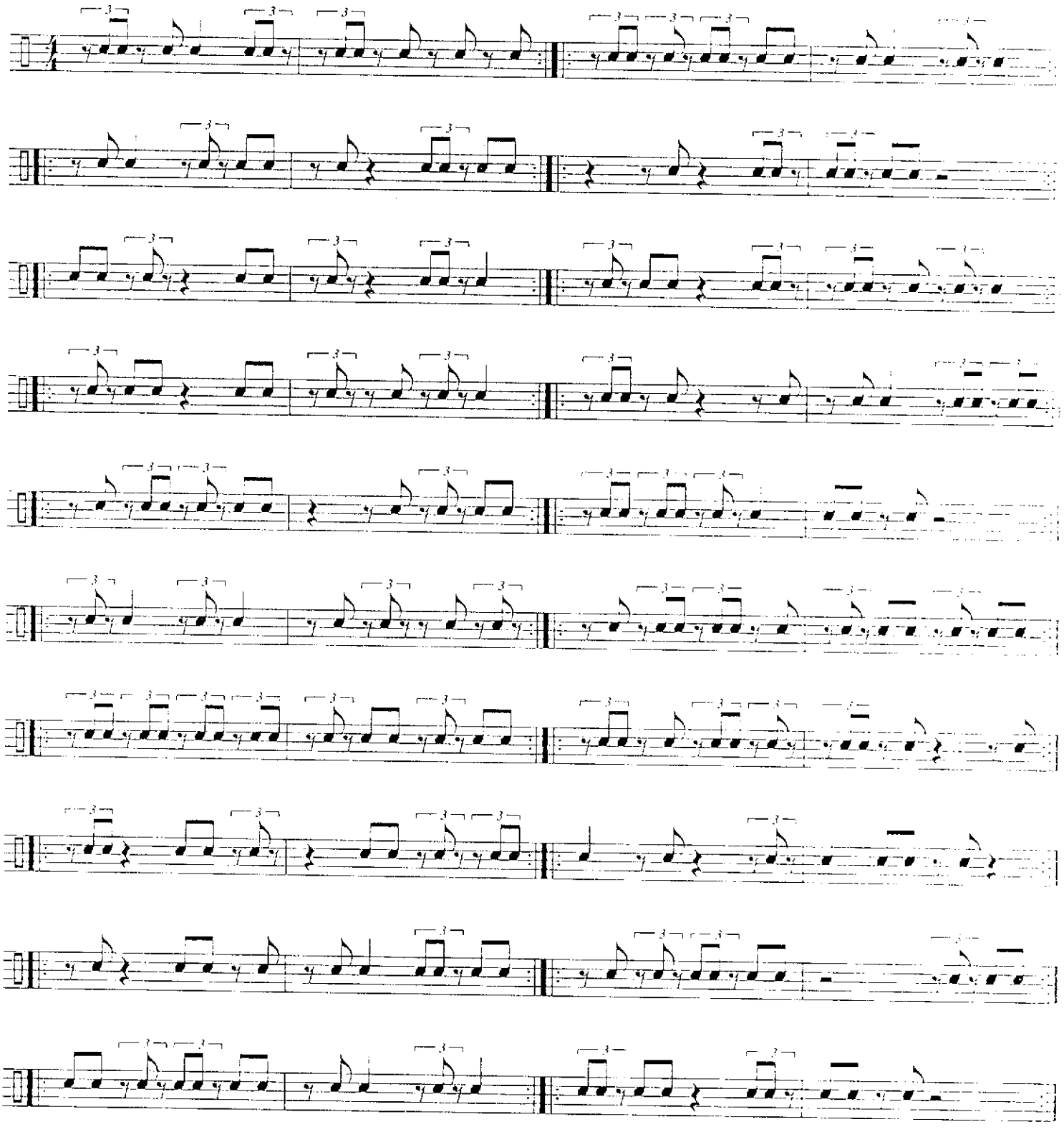
Comp Exercise 2 expands on Comp Exercise 1 with triplet-based ideas. Although these exercises are busier than the earlier ones, you must maintain the same focused ride cymbal sound. The inclination will be to accent the "skip" notes on the ride cymbal but if you accent the ride cymbal in conjunction with the left hand you will lose the strong forward momentum of the quarter-note pulse. Start at ♩ = 80.



John Riley

Practice Comp Exercise 2 the same way you practiced Comp Exercise 1. Keep the ride cymbal, bass drum and hi-hat swinging.

- Play each phrase a number of times, until it feels good; then go on to the next.
- Make each phrase into a riff by playing it twice, followed by four bars of time.
- In a four-bar structure transpose each phrase as you did with the previous comping ideas.

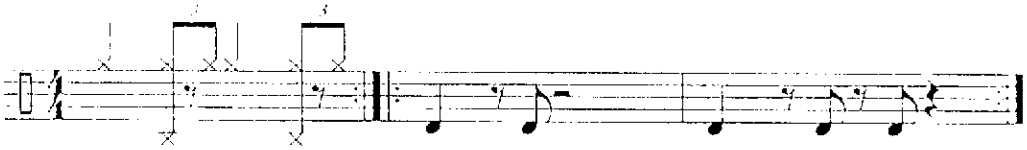


Comping with the Bass Drum

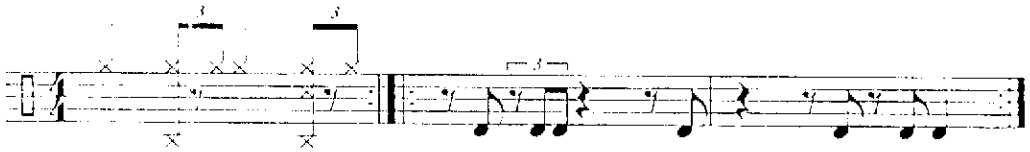
Drummers from the early days through the swing era comped almost exclusively with the snare drum. With the emergence of bebop, drummers began using the bass drum for comping as well.

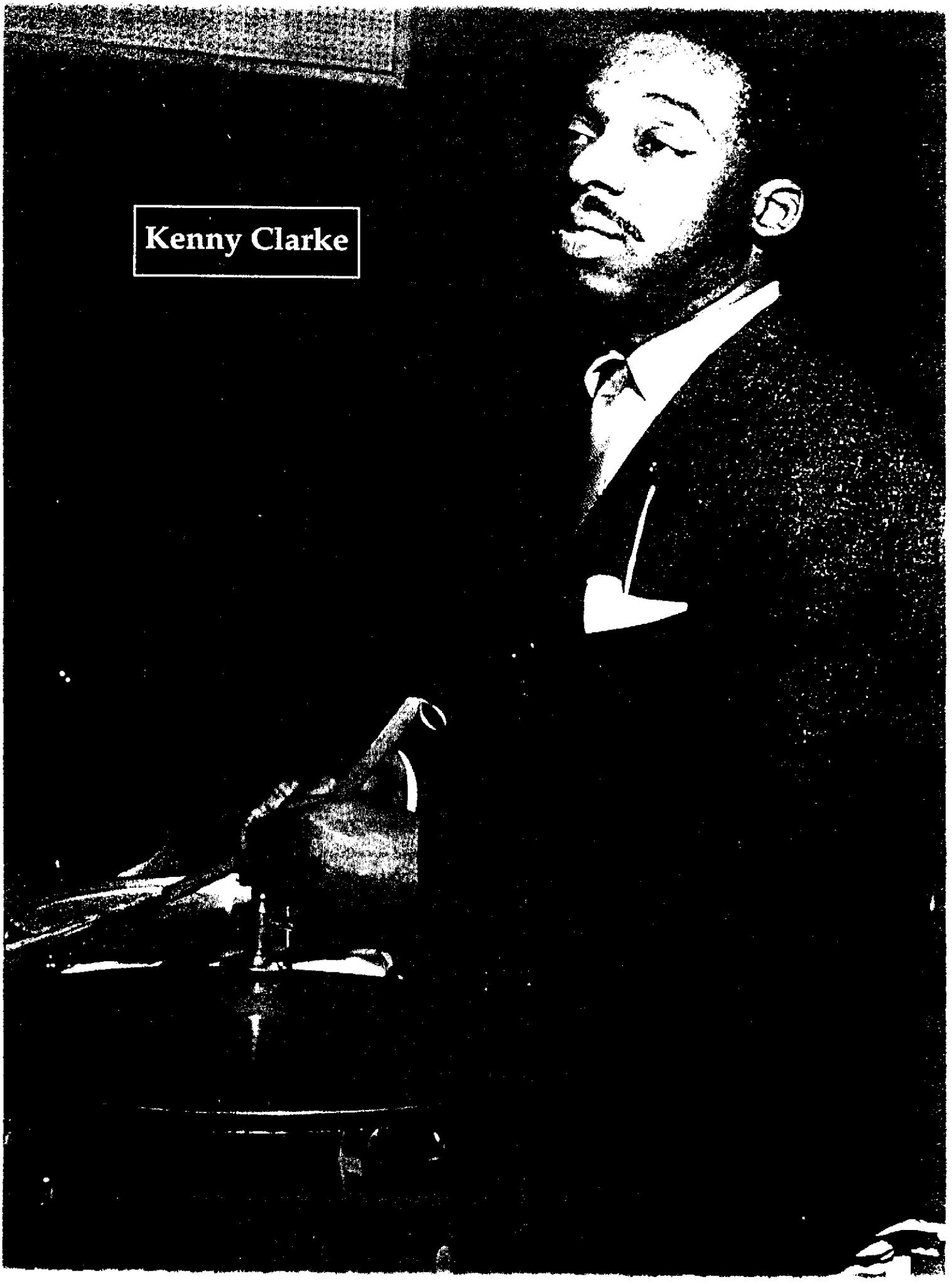
The bass drum's first step outside of strict timekeeping was playing isolated accents, called "dropping bombs." Gradually, drummers Kenny Clarke, Art Blakey and especially Max Roach, Roy Haynes and Shelly Manne began to incorporate the bass drum more actively into their comping vocabulary by using it almost like a third hand.

To develop your "third hand," go back to Comp Exercise 1. Play time on the ride cymbal and "2 and 4" with the hi-hat. Don't play quarter-notes with the bass drum; but rather, play each two-bar comping idea with the bass drum until it feels good. Be careful to keep the ride cymbal steady, as it will want to go with the bass drum.



Now slow down the tempo and play Comp Exercise 2 with the bass drum while the ride cymbal and hi-hat swing. With your left hand you can play a cross-stick on beat four.

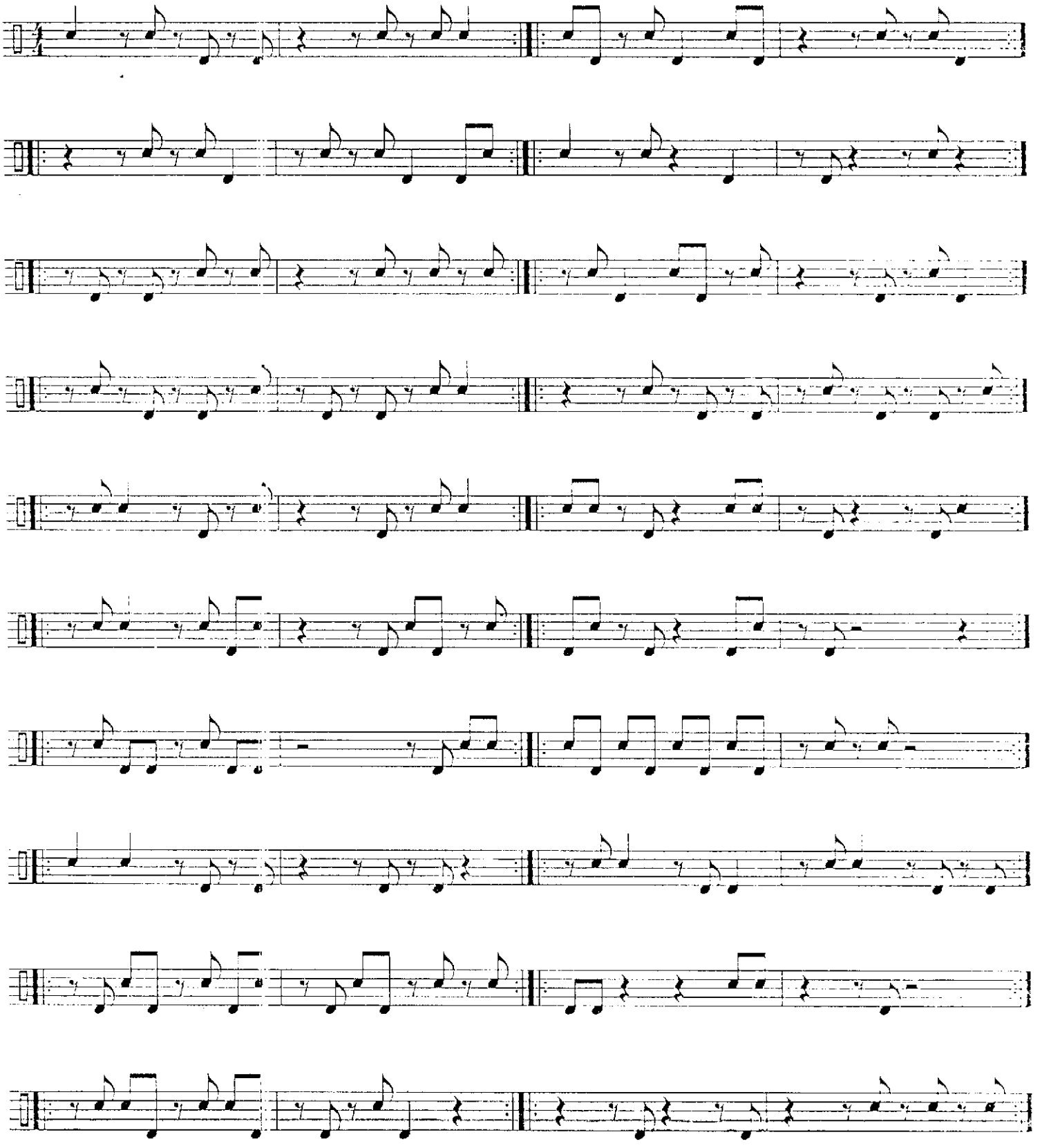



Kenny Clarke

Comp Example 3

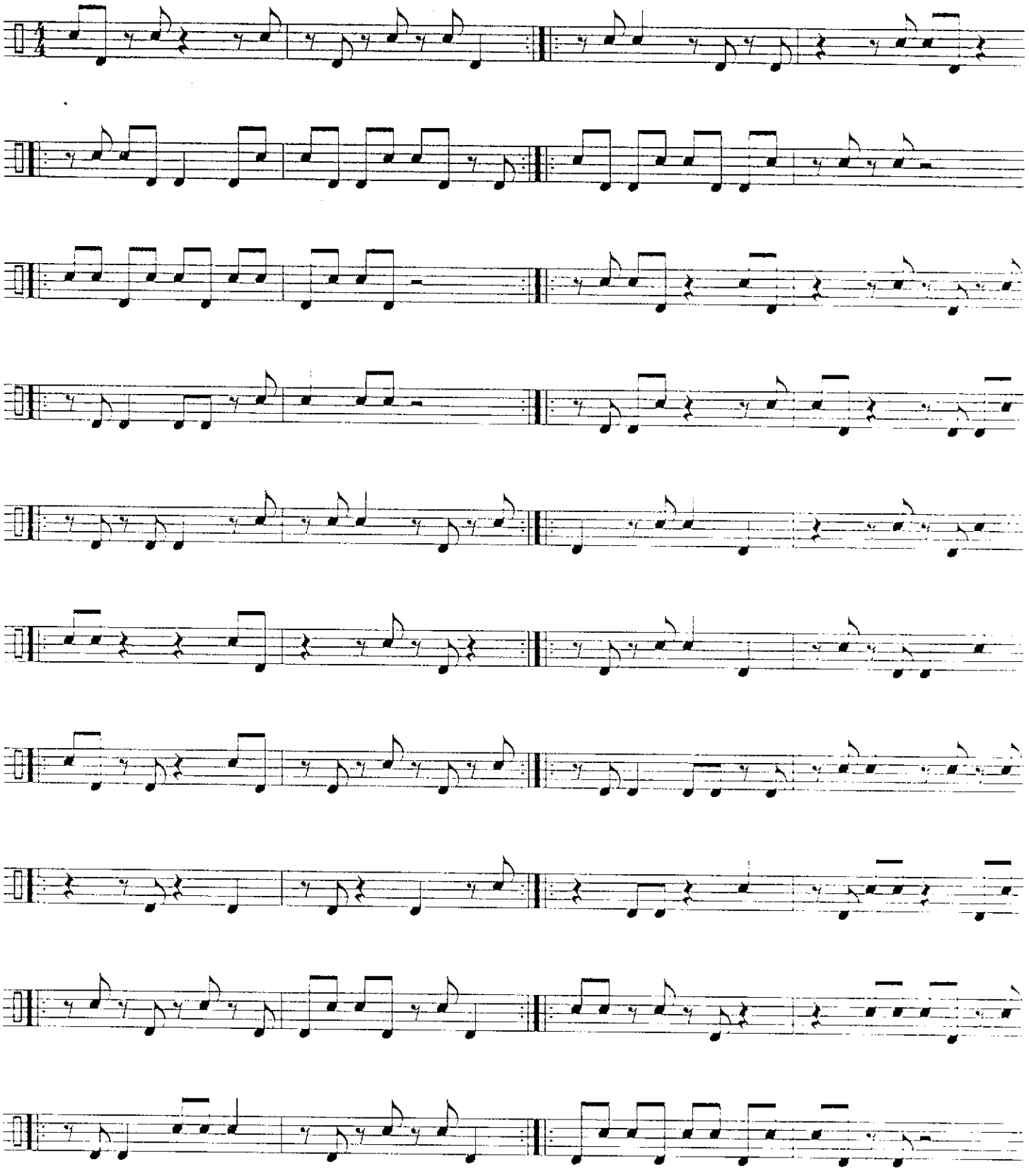
COMPACT DISC 10 TRACK

Comp Exercise 3 introduces two-voice comping ideas with the snare drum and bass drum. Think of the two voices as having a conversation and, as always, keep the ride cymbal and hi-hat steady. Remember, your comping shouldn't overpower the flow of the ride cymbal. Begin at ♩ = 90.



COMPACT DISC 11 TRACK

"Don't think of your limbs as having four independent brains. Instead, visualize four inter*dependent parts that work together to create the whole swinging groove."*

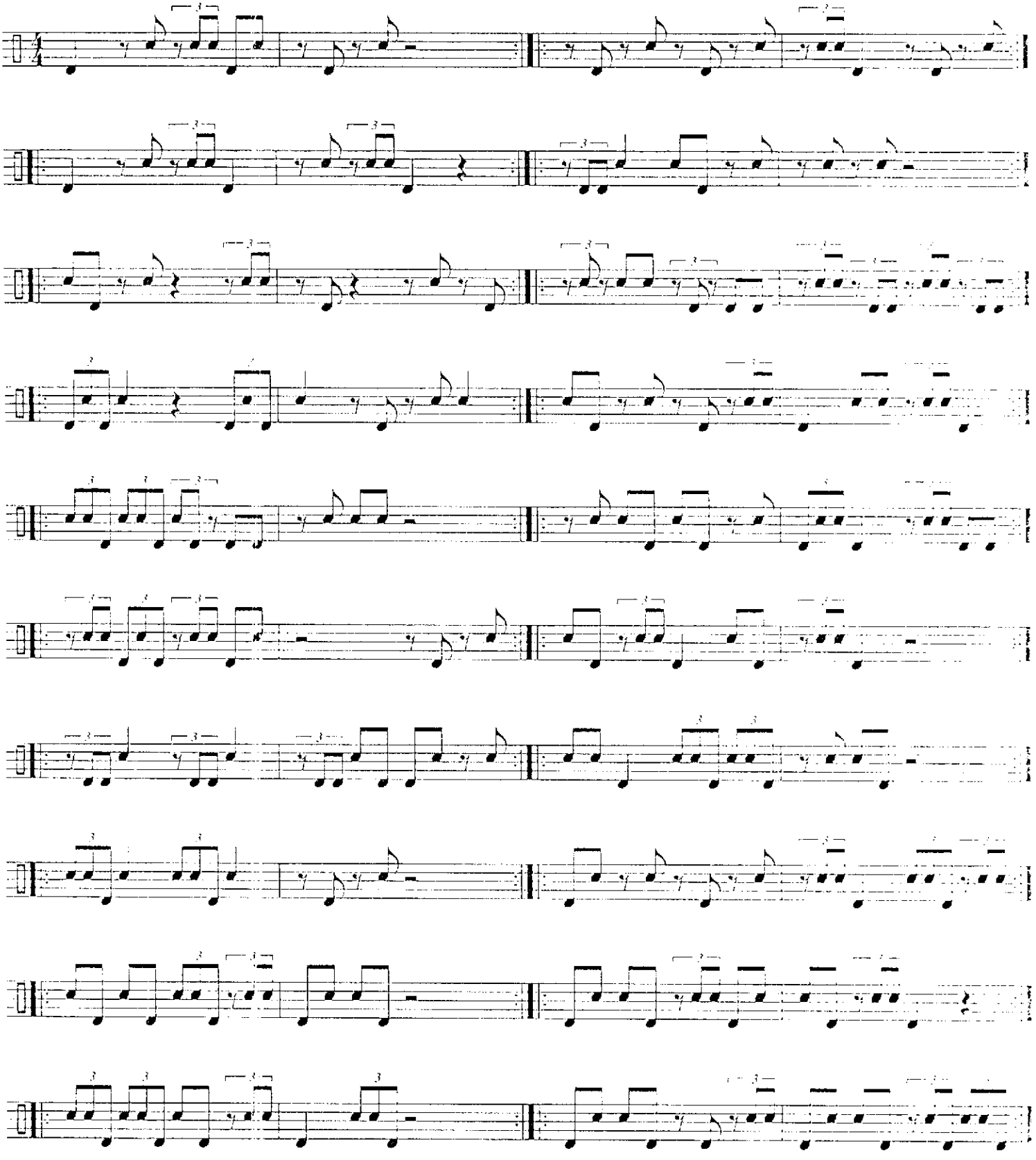


Comp Example 4

COMPACT DISC 12 TRACK

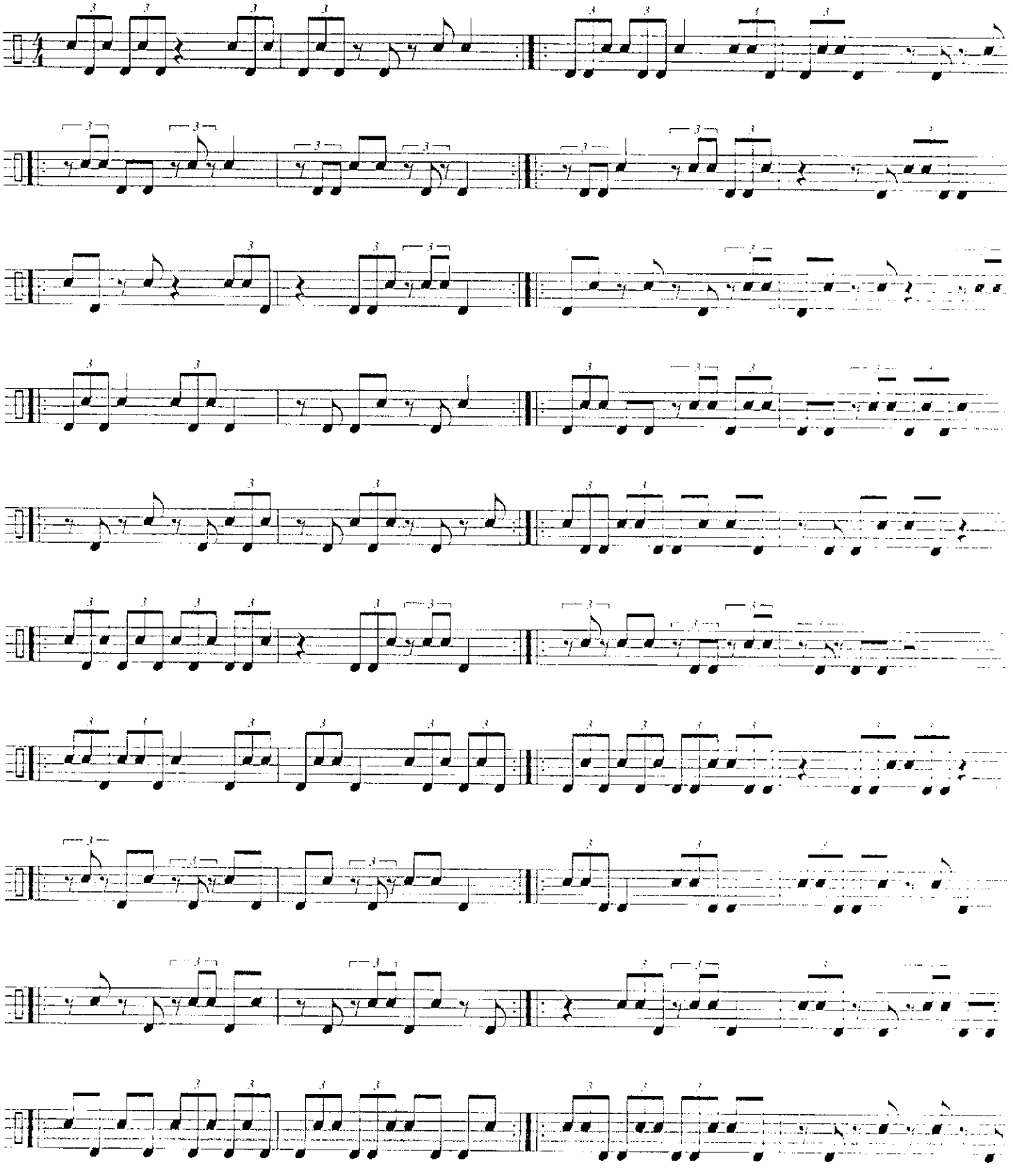
Comp Exercise 4 expands on Comp Exercise 3 to include triplet-based figures.

Start at ♩. = 80.



Experiment with Comp Exercises 1–4 by:

- Improvising similar comping ideas of your own • Displacing the figures in four-bar phrases
- Playing a two-bar figure, then improvising a complimentary two-bar response
- Eliminating the hi-hat on beats 2 and 4 • Playing quarter-notes with the hi-hat
- Substituting the hi-hat for the bass drum



Accompanying a Soloist

Now that you've developed the physical and mental techniques of comping, the problem remains: "When do I comp — what is the right time?" This question can only be answered by your ears. You must listen to the people you are playing with and always know where you are in the song form.

As the soloist plays, you (the accompanist) must recognize what the soloist is trying to do. Jazz solos are not one-dimensional. They have shapes — "peaks" and "valleys." You must be in sync with the soloist in his or her solo. Basically, a soloist can do one of three things:

- Build to a climax
- Come down from a climax
- Coast

Building to a Climax

Every time you play, your goal should be to generate a good feel and maintain your place in the form of the tune. In addition, as a soloist develops his or her solo, the accompanist must both support and encourage that development.

To illustrate the point, imagine a telephone conversation going something like this:

1st Person: *Boy, I'm happy. I just found a great new ride cymbal.*

2nd Person: That's great. Can I hear it sometime?

Sure you can. It sounds so warm and feels great to play on, too!

I'd like to find a cymbal like that someday.

If I come across another one, I'll be sure to tell you about it.

When can I come over and hear your new cymbal?

Come over right now if you'd like.

I'm on my way.

Both people are listening to each other, they're interested in what each has to say and respond to each other in a friendly and supportive way.

What if the conversation went like this:

1st Person: *Boy I'm happy. I just found a great new ride cymbal.*

2nd Person: That's nice.

It sounds warm and feels good to play on.

Hmmm.

Well, I just thought I'd tell you about it. Bye.

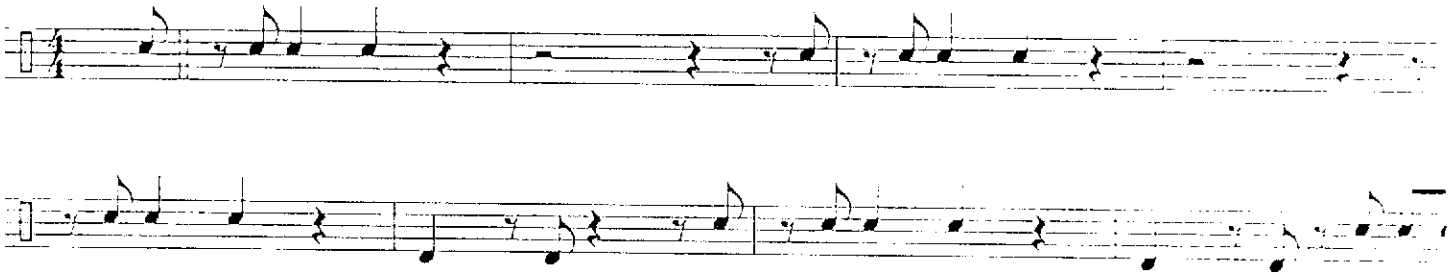
Click.

Now suppose they were having a musical conversation. The first person is the soloist and the second is the drummer.

Which music would you enjoy more?

> *"Style is not important, it's the drums. Style is not music. Anybody can get on the drumset and get real fast. But how do you play with people, for people. Playing fast around the drums is one thing. But to play music to play with people for others to listen to, that's something else. That's a whole other world."*
>
> Tony Williams
> *Modern Drummer*
> *August 1982*

When a soloist increases the intensity, so should the drummer. This can be done in a number of ways. Art Blakey would help a soloist build his solo by gradually increasing the intensity of the groove itself. Each chorus would "burn" a little harder that the previous one. Philly Joe Jones would increase the tension by playing repeated "riffs" behind the soloist:



Coming Down from a Climax

Coming down from a climax involves gradually thinning out the comping density, returning to the normal level of intensity, and being aware that the soloist may build again, or end the solo, or be unsure of where to go next.

Coasting

Everyone has felt the intensity of someone building a solo to a climax. We've all experienced the cooling off after a climax, but what is coasting? Coasting means that the soloist isn't sure if he wants to build more intensity and play a few more choruses or end the solo. When a soloist is coasting, a musical drummer can help shape the music.

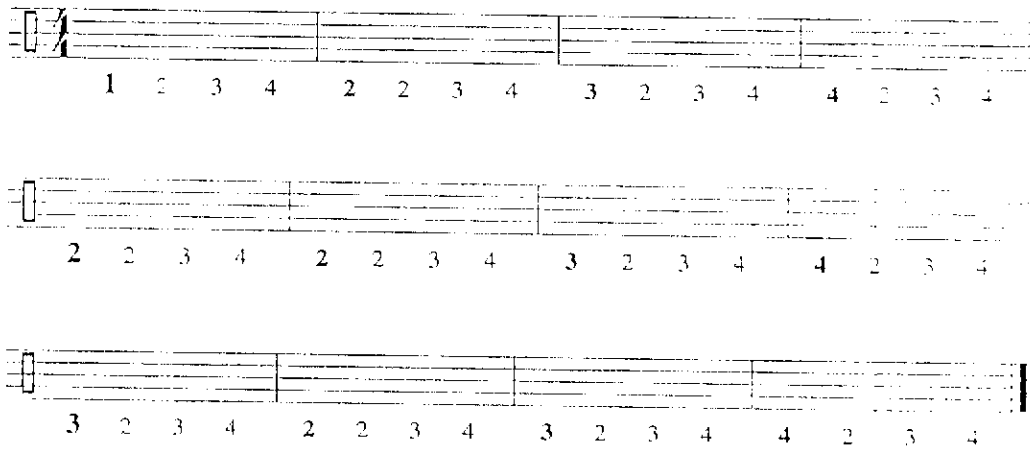
If the drummer just lays down a swinging groove for the soloist (which is difficult enough in itself), the solo will probably end soon. But if the drummer initiates some action by comping in a way that "pushes" the soloist — generates some sparks — chances are the soloist will respond by building the solo again. You must discover what each soloist needs. If you push too hard you might overpower the solo, if you lay back too much, the music may die. Listen to the music you are playing and hear how the soloist is reacting in order to decide what is appropriate for that soloist on that tune on that day. Another version might go in a completely different direction. The great thing about improvised music is that if you're really in tune with the people you play with, your songs can sound completely different each time you play them.

No jazz solo takes the same shape twice. This is why it's crucial to listen to the soloist. If he thinks he is building to a climax, you should be right there with him swinging hard and increasing your intensity (by comping) to push him farther. However, if a soloist is building to a climax but you think he's winding down because you lost your concentration or weren't *really* hearing, the music will not reach its full potential, and the soloist will be unhappy and feel that "you weren't playing with me."

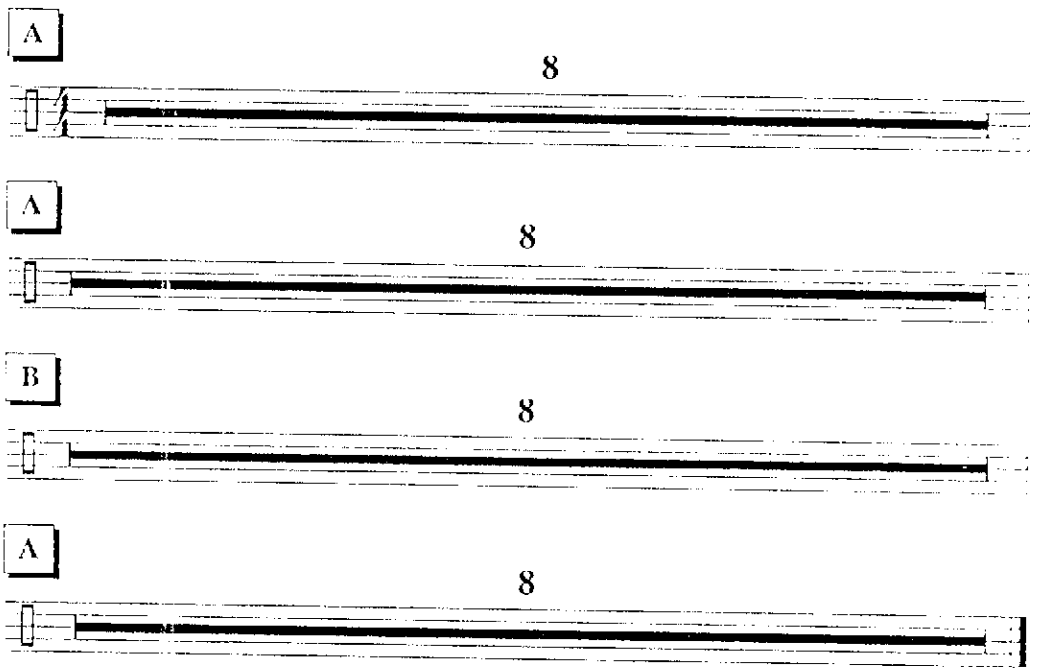
Seasoned players are completely aware of what the soloist is doing without thinking about building or coasting. The goal is to get to the point where the improvisations and comping ideas happen naturally and are directed by your ears and intuition, rather than by thinking or planning.

Listening/Song Structure

Most jazz songs are built on one of two forms. The first is the *blues form*, which is 12 bars divided into three four-bar phrases. Each 12-bar cycle is called a chorus.



The second is the *standard song form*, which is 32 measures divided into four eight-bar phrases. The eight-bar phrases are generally designated as A(8) A(8) B(8) A(8). The completion of each 32-bar cycle is a chorus.



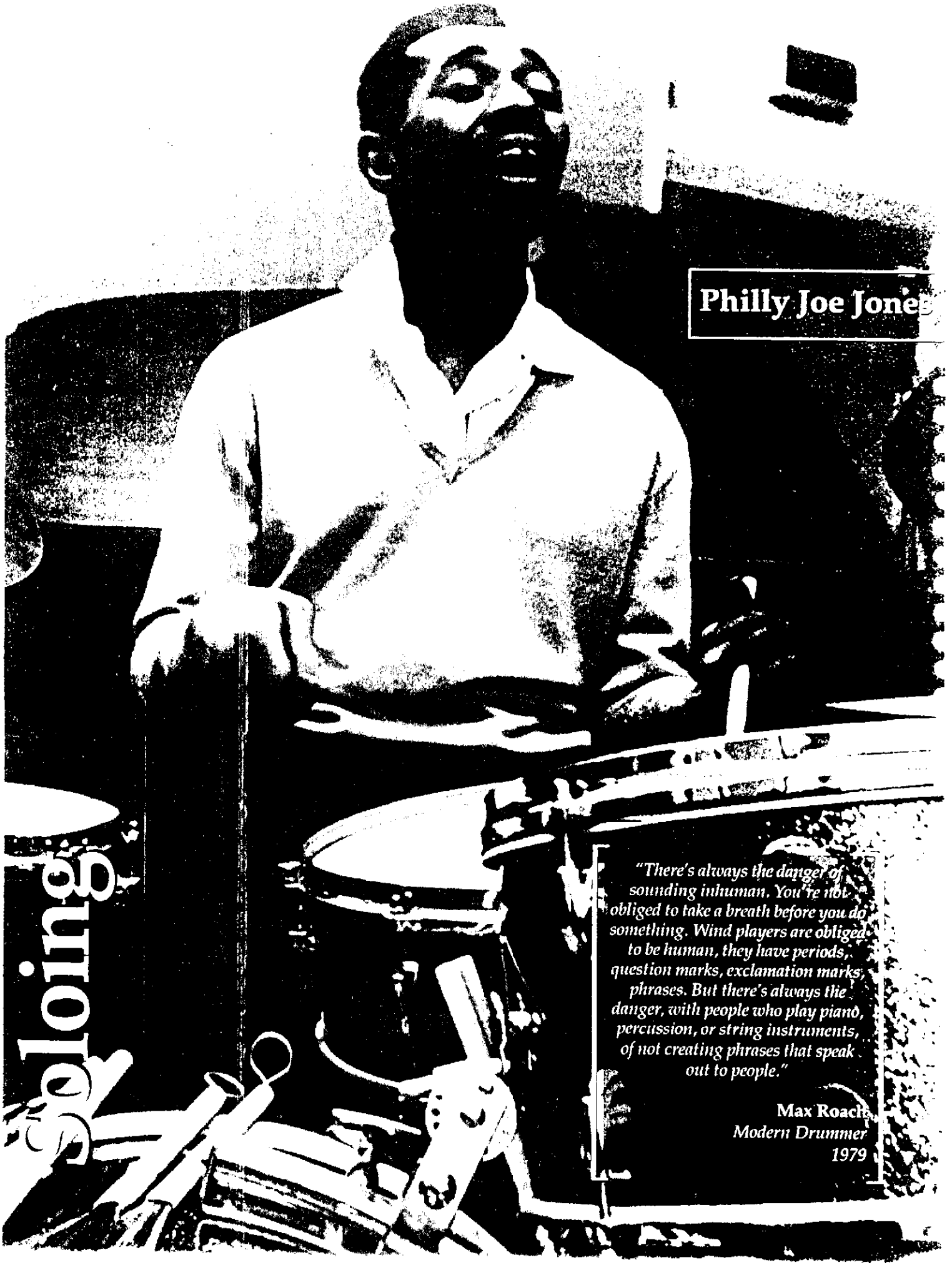
In a 32-bar tune, the first eight bars (A) introduces the melody and harmony. The second eight bars (A) usually repeats the first. The third eight-bar section (B) is generally a new melody in a different key. This section is often called the *bridge*. The *time feel* (Latin, two-beat, swing, etc.) frequently changes during the bridge. The last eight-bar section (A) is generally a return to the melody, harmony and feel of the first (A). Listen to the play-along tunes "Last Week," "What is This Thing Called?," "Satch and Diz," and "Out in the Open." They are each 32 measures long and use the same AABA song form. "School Days" is a 12-bar form and the ballad "October" uses an 8-bar form.

Awareness

The 32-bar AABA standard song form and the 12-bar blues form are by far the most common structures used in jazz. These forms repeat over and over during a jazz solo. Charlie Parker wasn't just playing anything he wanted off the top of his head — every note and every phrase was in relation to the form (harmonic movement) of the particular song he was playing.

As a drummer, you too must know where you are in the song at all times. The form of the tune you are playing repeats over and over. The soloist you accompany may play solos from just one chorus to ten choruses or more. You must keep track of where the beginning of every chorus is, where the bridge is, and so on. Develop your sense of the harmonic movement by listening to records and figuring out the form of each song. *Feel* the harmonic movement.

> *"The drummer, if he's aware of music as a whole and listens in terms of form and melody and chord changes, without actually studying, he can become aware of these things and use them in his playing. Even though he may not be able to name what change logically follows another, he can sense it. In jazz the sensing of that thing is just as important as knowing."*
>
> **Shelly Manne**
> *Down Beat*
> *June 1964*


Philly Joe Jones
goloing
"There's always the danger of sounding inhuman. You're not obliged to take a breath before you do something. Wind players are obliged to be human, they have periods, question marks, exclamation marks, phrases. But there's always the danger, with people who play piano, percussion, or string instruments, of not creating phrases that speak out to people."
Max Roach
Modern Drummer
1979

Solo Structure

Drum solos can vary in length from one measure to as long as the drummer desires. Short solos can serve as a transition from one section of a tune to another or change the feel or mood. Longer solos are used for exchanging ideas (as in "trading" 4's, 8's, or choruses) or to feature the drummer.

Whatever the purpose of the solo, the drum soloist's ideas should be played in a musical fashion with a swinging feel and should relate to the music being played. A good solo on any instrument is one that is played in the style of the tune, feels good and tells a story. There are many ways to develop a solo, including theme and variation, call and response, dynamic contrasts, tension and release, and textural changes.

Long solos consist of four and eight-bar phrases, which in turn are made up of one-bar ideas. To develop a musical soloing style we will begin by looking at one-bar phrases.

> *"I follow the improvisation the soloist has taken and when he's through I pick up the last phrase he's played and use this as the beginning to my improvisation on the melodic pattern of the composition."*
>
> Elvin Jones
> *Down Beat*
> *March 196*

One-bar Phrases

The one-bar phrases in this book are not included because they are "hot licks," or the "hippest" stuff. They are meant to be used to develop the kind of musical logic and melodic phrasing that all the great jazz players employed. When soloing Max Roach, Kenny Clarke, Philly Joe Jones and Roy Haynes didn't just play what they had practiced and memorized. These masters played off the melodic motifs of the song and developed ideas that the other soloists presented in their solos. It's taken for granted that they knew the melody and form of the songs and had good time, a swinging feel, and the technique necessary to execute their ideas.

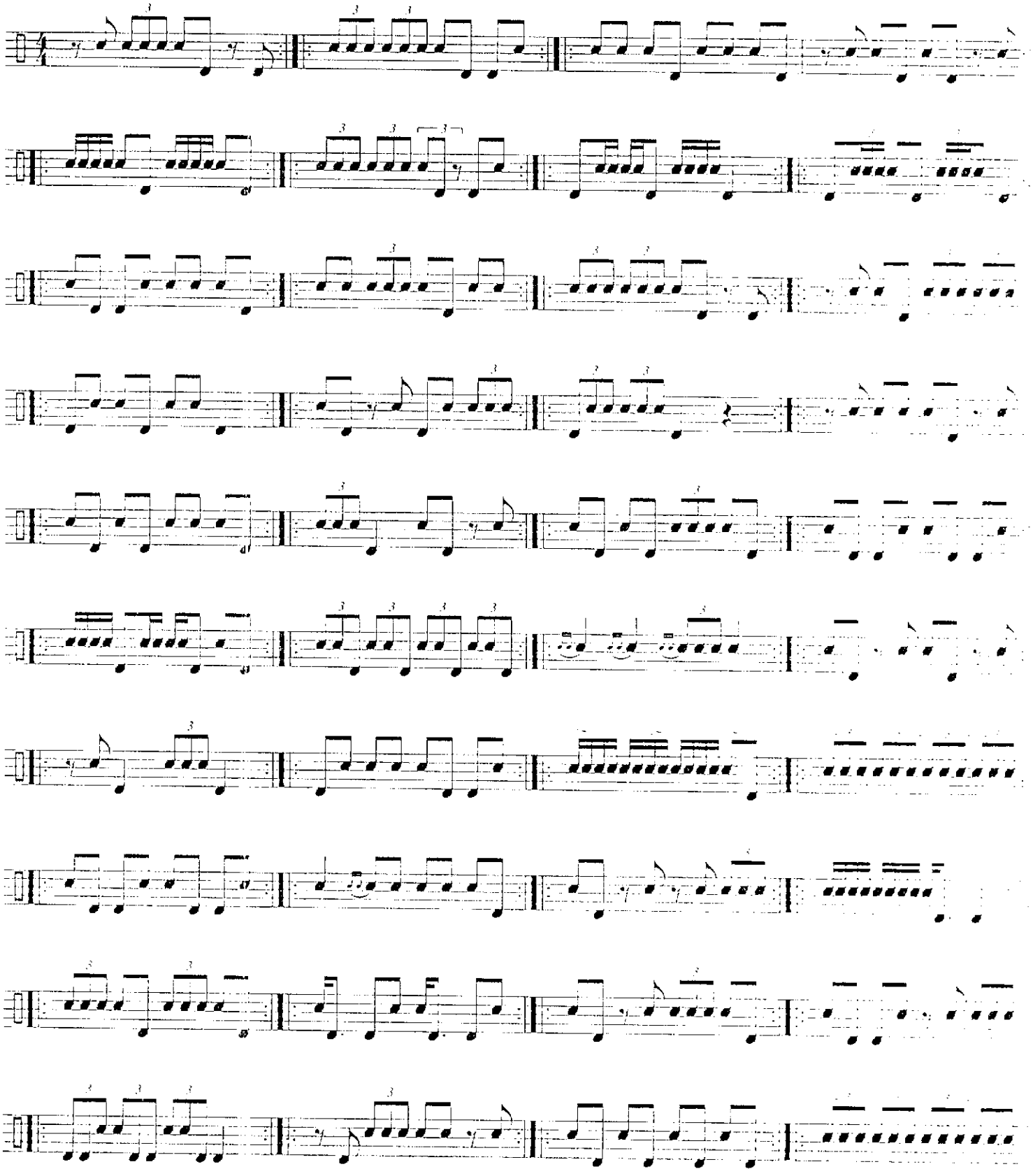
People still listen to these drummers thirty, forty, even fifty years later not only because they swing so hard but because they developed their music in a logical way. The key to bringing a sense of musical logic to your soloing is listening as you play, and building each new idea on what was played previously. Don't think about patterns or sticking. Listen to the *music* — your ideas will evolve from that.

Music is a language. Your playing communicates with those you are playing with, and with the audience. Listen to what you are playing. Develop your ideas. Don't ramble — say something memorable when you play.

One-bar Phrases

COMPACT DISC 15 TRACK

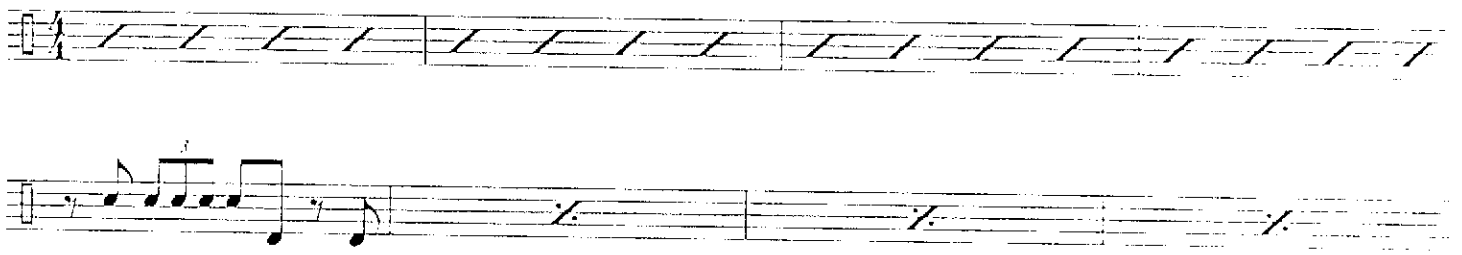
To begin, play each one-bar phrase at a comfortable tempo — try ♩ =120.



Developing Musical Phrases

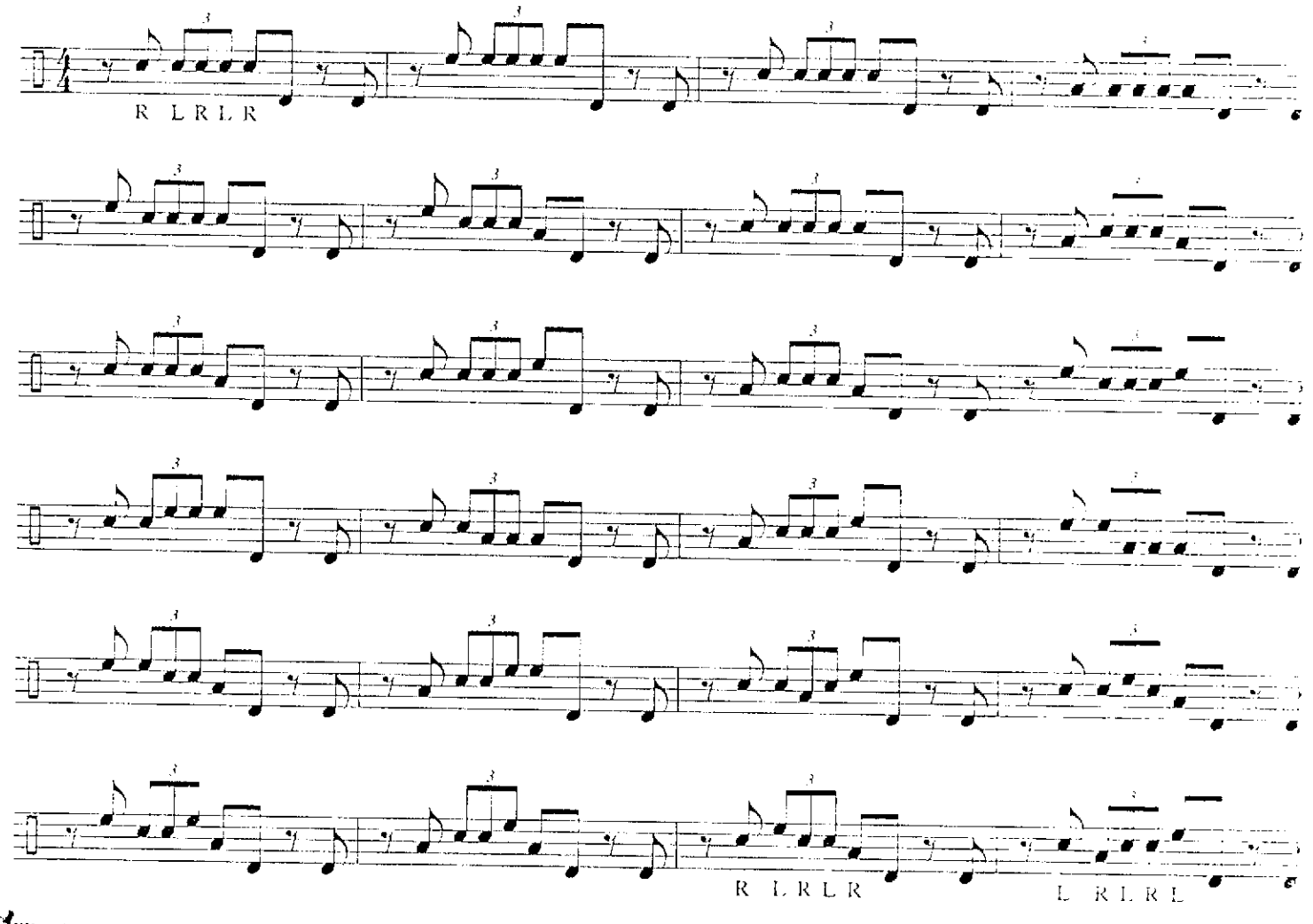
Step 1 — Repetition

Now trade fours with yourself: play four bars of time followed by the one-bar idea repeated four times (four bars). Do this until the phrases flow together.



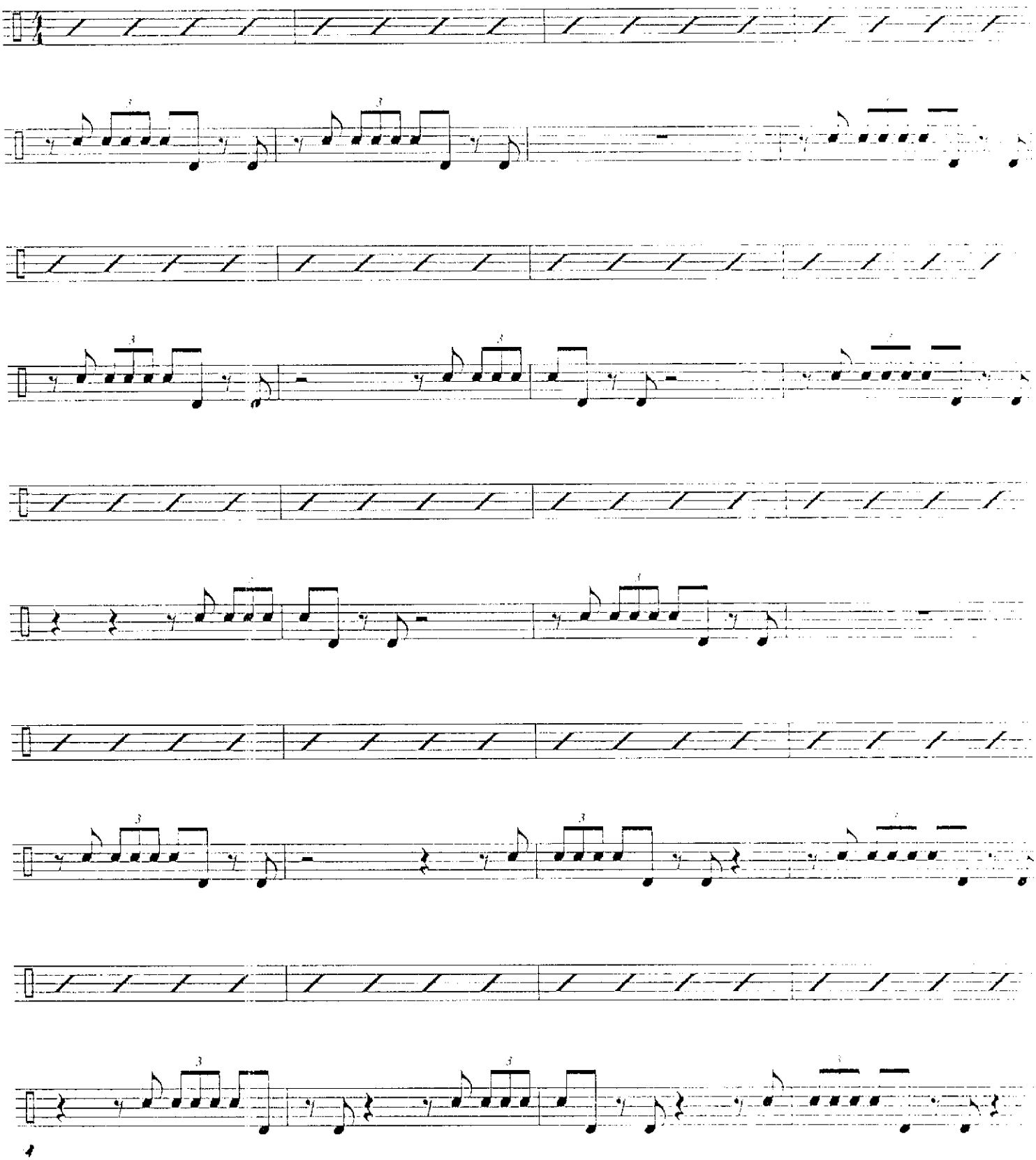
Step 2 — Orchestrating Phrases

Now orchestrate (move) the ideas around the set while trading fours. Here are some of the melodic possibilities:



Step 3 — Adding Rests to the Phrase

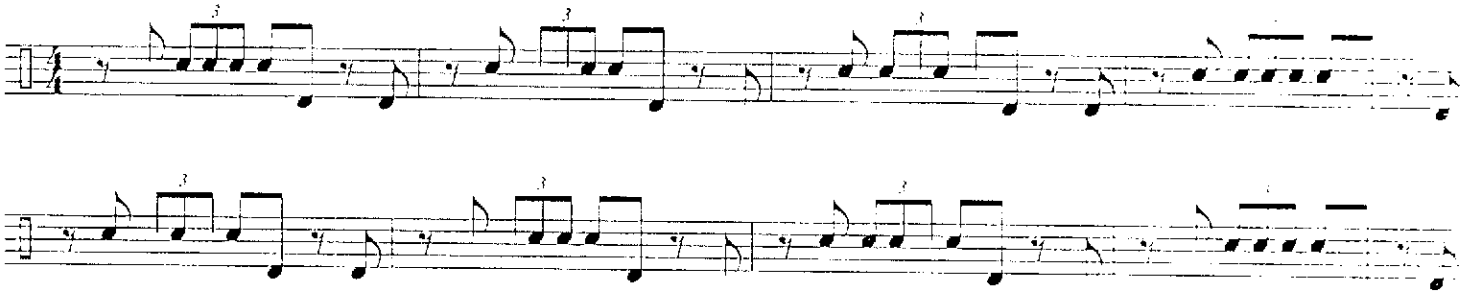
The next step is to use rests to create space, or rhythmic displacement, within the four-bar phrase.



Step 4 — Rests within the Phrase

COMPACT DISC 18 TRACK

Now take out notes within the phrase for more rhythmic interest.

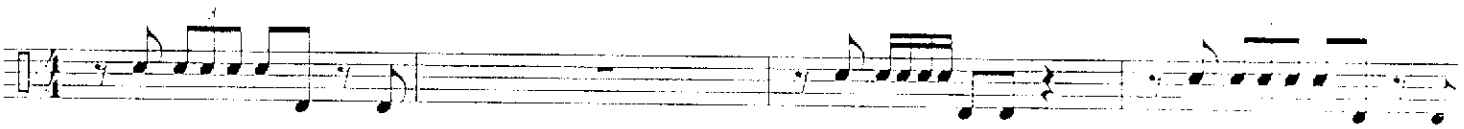


Now orchestrate these ideas.

Step 5 — Rhythmic Elasticity

Let's *s - t - r - e - t - c - h* the rhythm — spread it out so that it sounds slower:

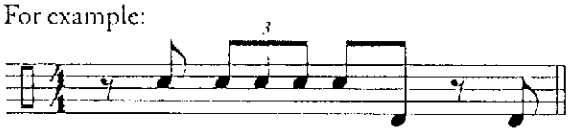
Or *contract* the rhythm, making it sound faster:



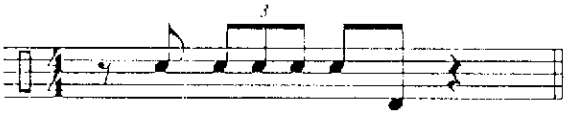
Three-beat Phrases

One of the most frequent rhythmic devices used by all the be-bop greats involves repeating ideas that are only three beats long over a 4/4 pulse. Most any of the 1-bar phrases can be transformed into a three-beat phrase by omitting either the first or last beat of a phrase.

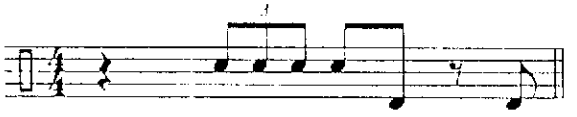
For example:



Becomes this figure when you remove the fourth beat:

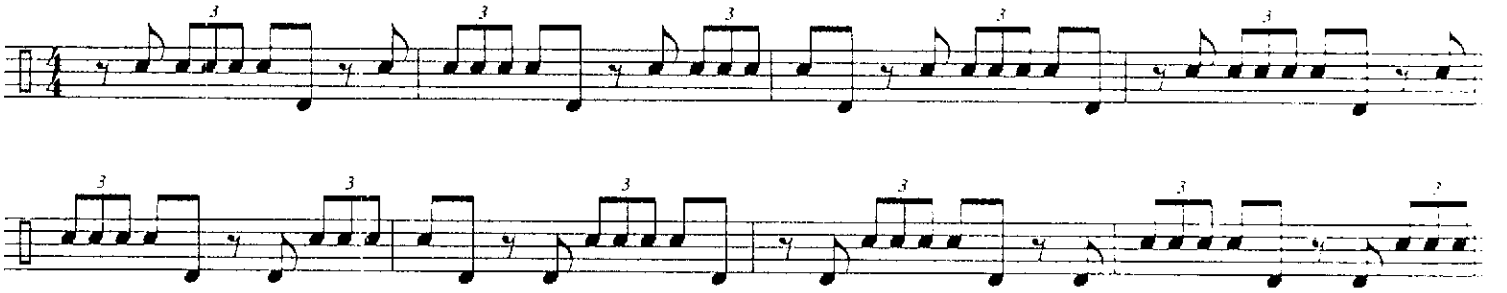


Or when you remove the first beat:



COMPACT DISC 19 TRACK

Check out how these 3-beat phrases sound in 4/4.

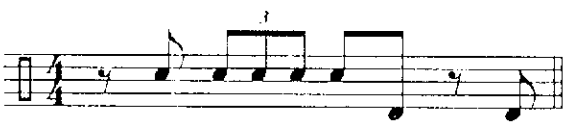


Now orchestrate the three-beat phrases around the set.

To review, solos can be developed in a number of different ways:

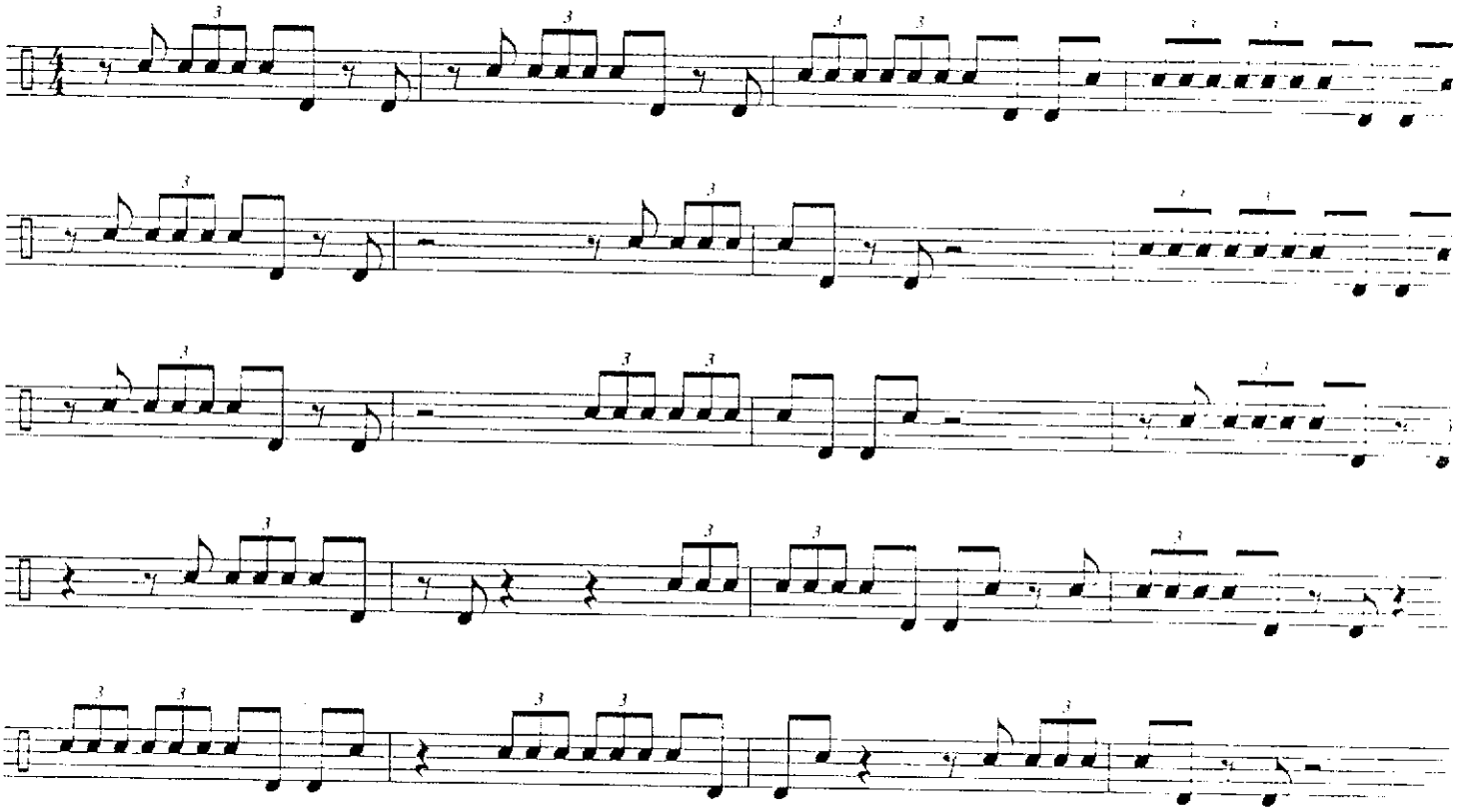
- Repetition
- Orchestration
- Dynamics
- Adding rests to create rhythmic displacement
- Omitting notes in the phrase
- Stretching or contracting the rhythm
- Use of three-beat motifs

As you can see, you can get a lot of musical mileage out of a simple idea:



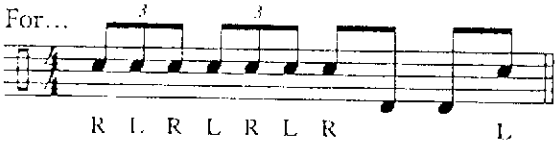
If you use creative logic,

Look what happens when you introduce a second idea — the second one-bar phrase:

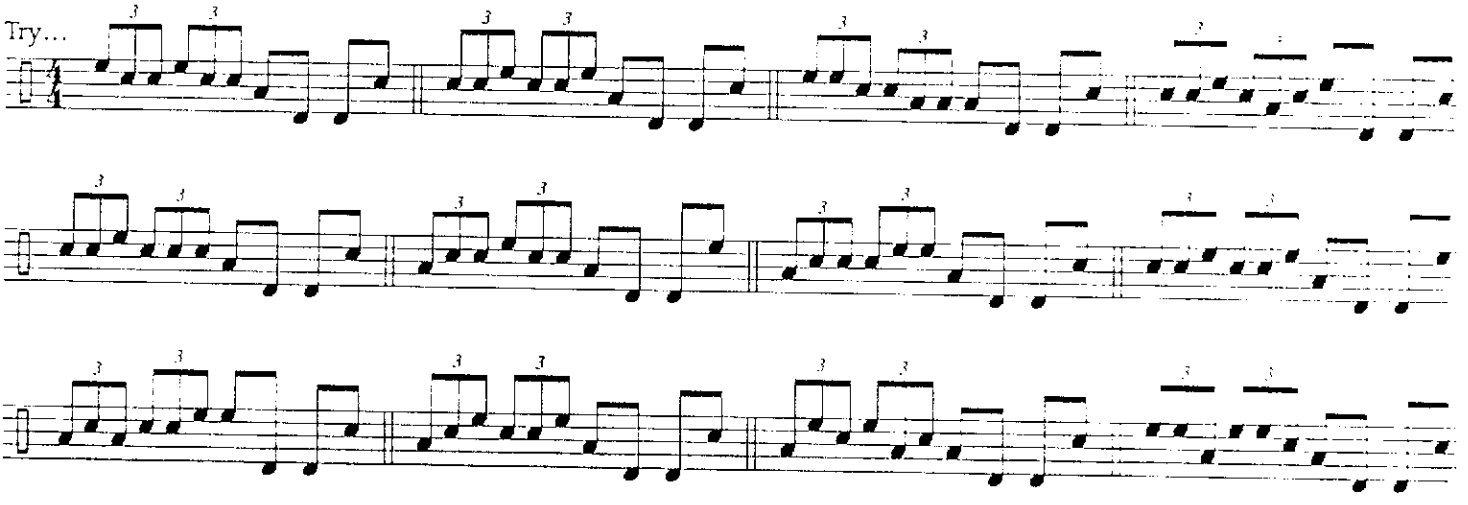


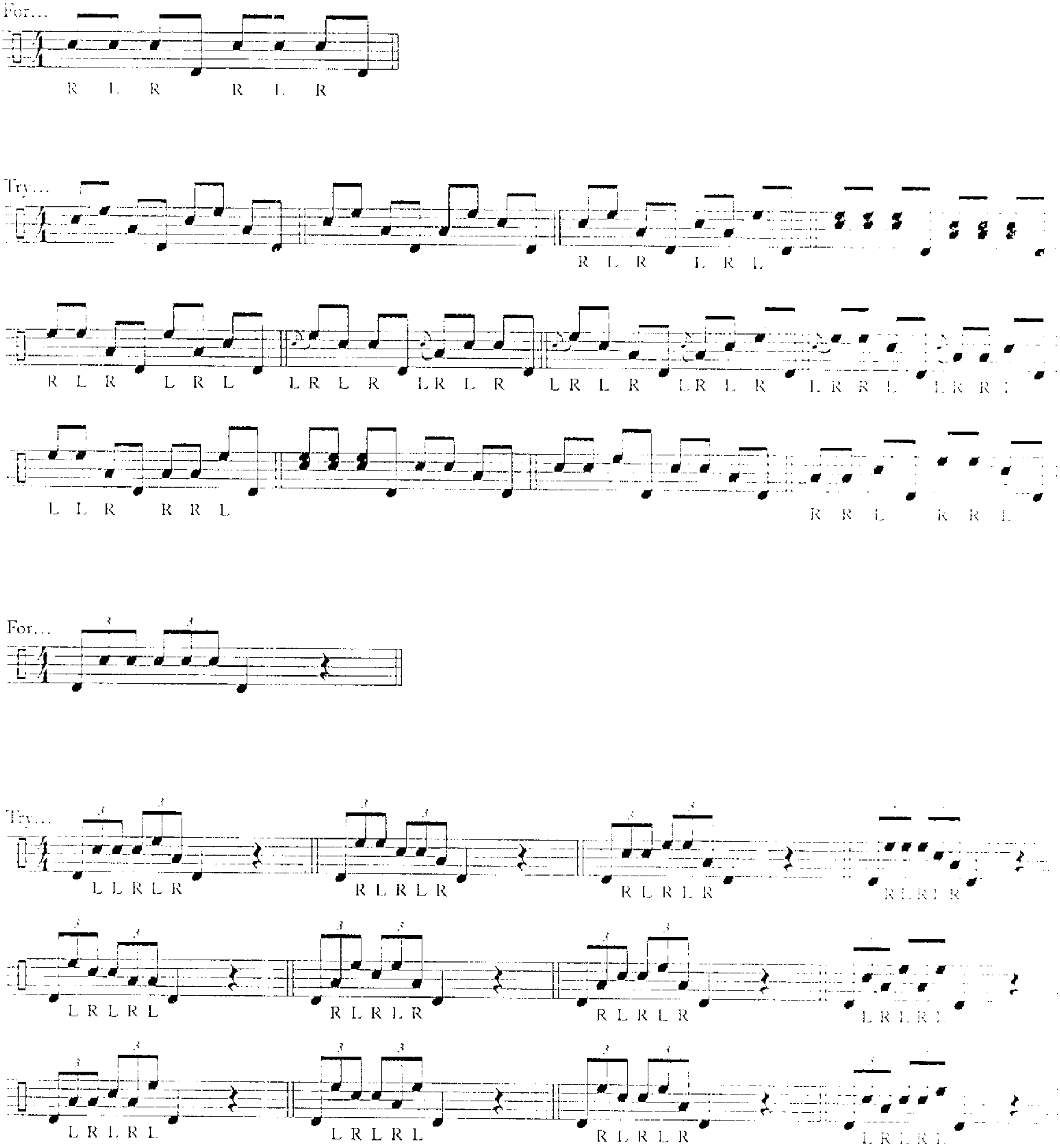
Here are some orchestrational ideas for four of the other one-bar phrases.

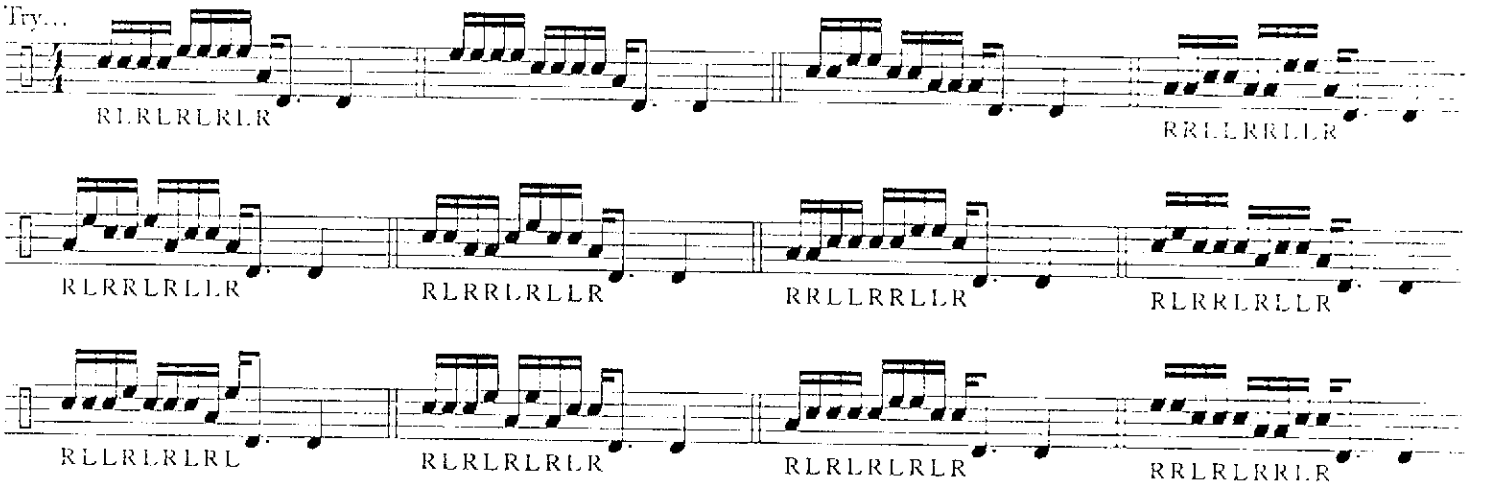
For...



Try...

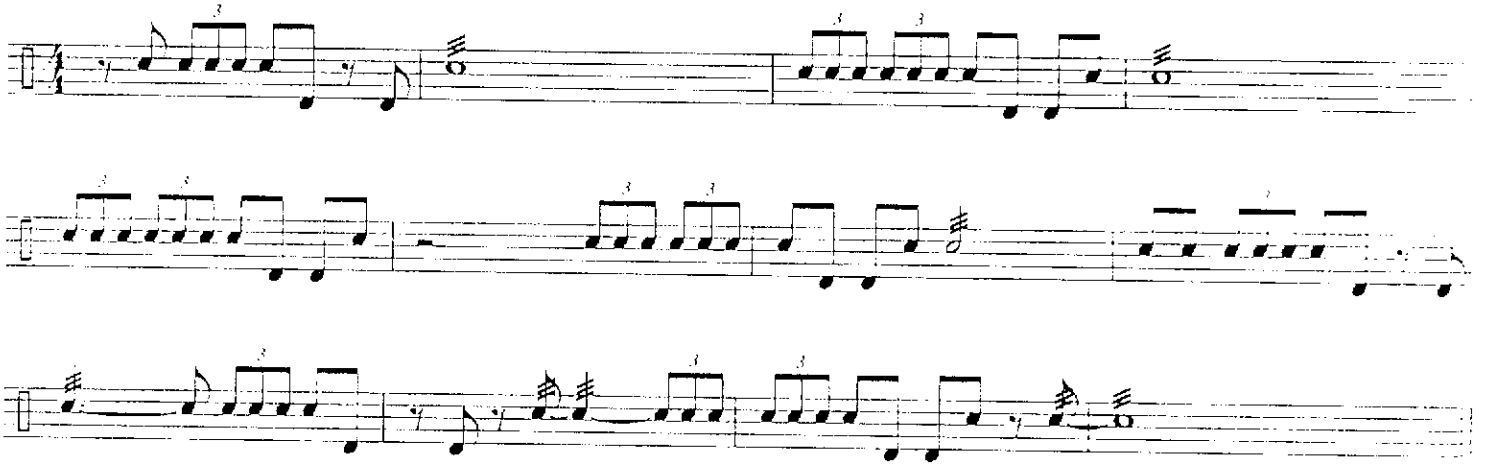



For...
R L R R L R
Try...
R L R L R L
R L R L R L
L R L R L R L R
L R L R L R L R
L R R L L R R L
L L R R R L
R R L R R L
For...
Try...
L L R L R
R L R L R
R L R L R
L R L R L
R L R L R
R L R L R
L R L R L
L R L R L
R L R L R

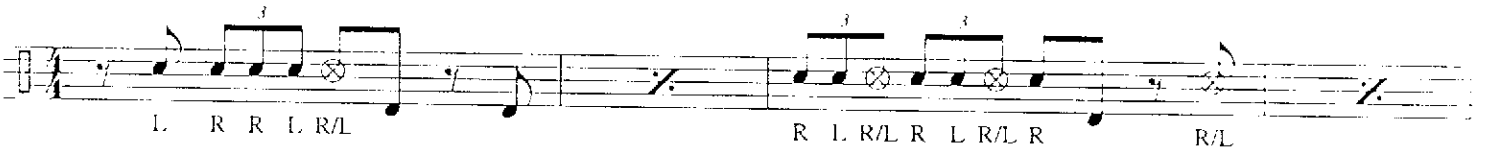


And so on. Now orchestrate, using dynamics and adding rests within the one-bar phrases.

Another effective idea is to use rolls to connect phrases.

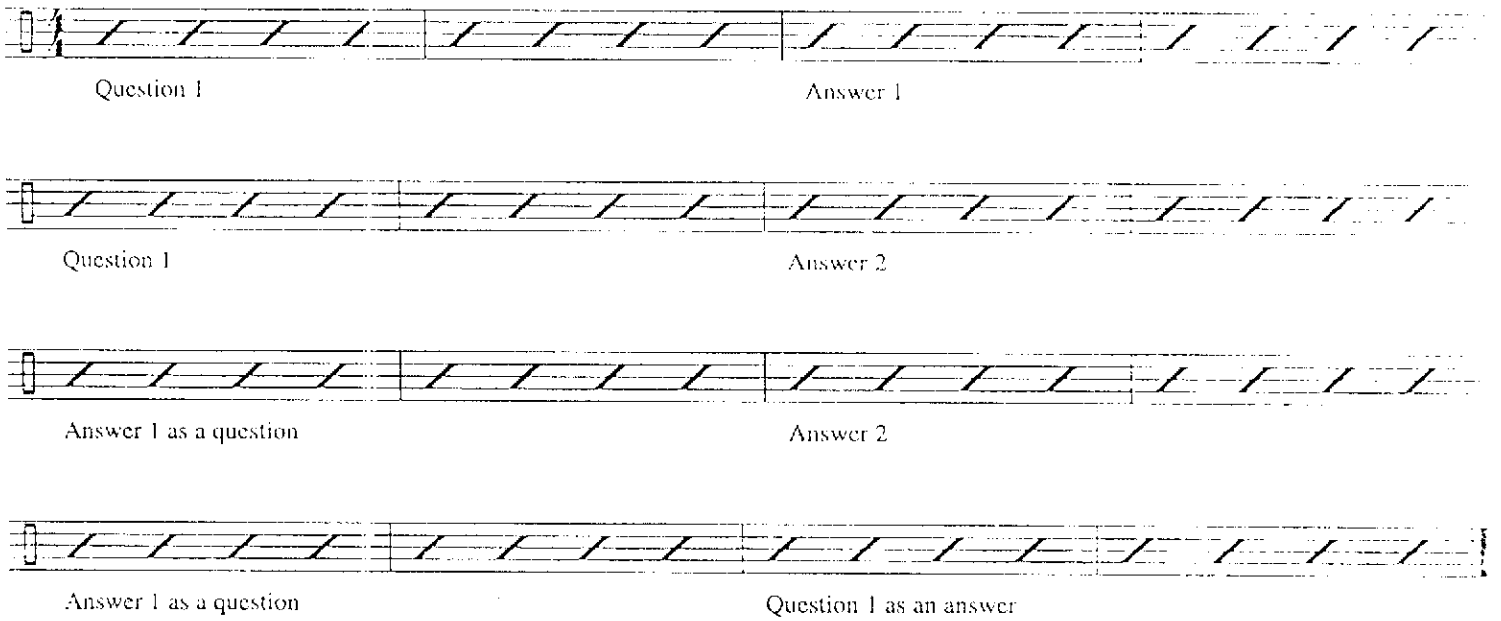


The "stick on stick" sound is also useful.



Developing Longer Solos

Students often tell me they don't know what to play when they are asked to solo. The truth is you don't need an immense vocabulary to play a solo if you develop your ideas fully. To play longer solos — a chorus or several choruses — use a *motif* (some phrase that is especially memorable) from the melody of the song as an opening statement or "question," and play an appropriate "answer." If you try this, you will find it helps you develop a logical and melodic solo.

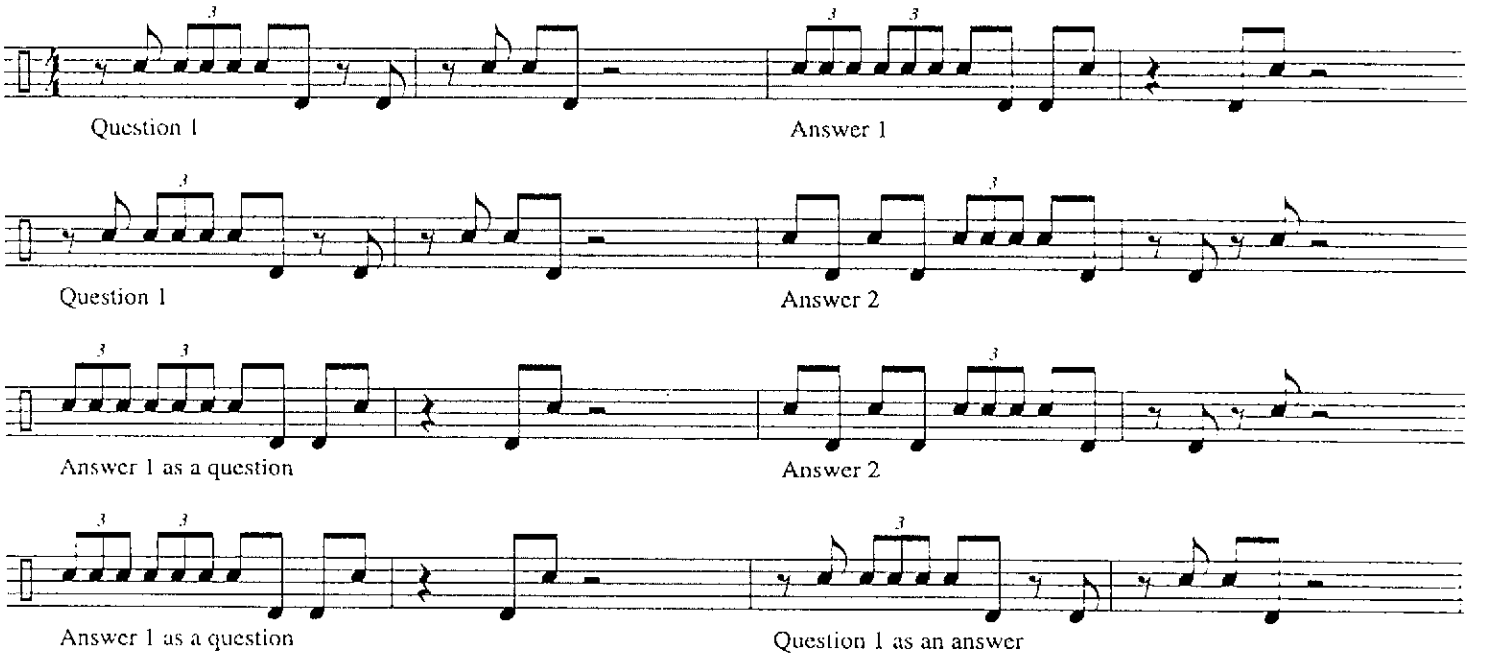


This format forces you to remember what you've just played. If you can't remember it, then you probably weren't thinking melodically. When you are thinking melodically, you're playing "makes more sense" and becomes more memorable to you, the band and the audience.

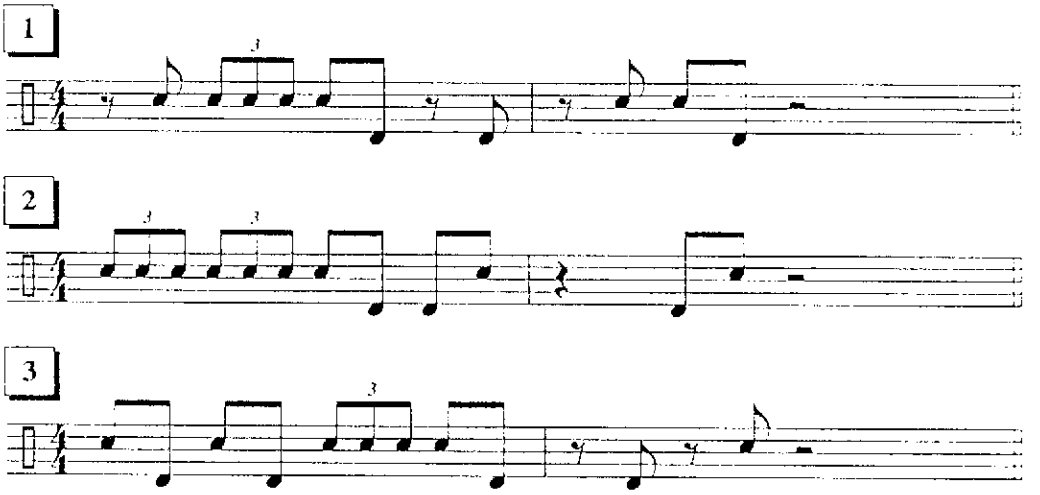
Question and Answer Solo

COMPACT DISC 20 TRACK

Here's what the format sounds like using ideas from the one-bar phrases.



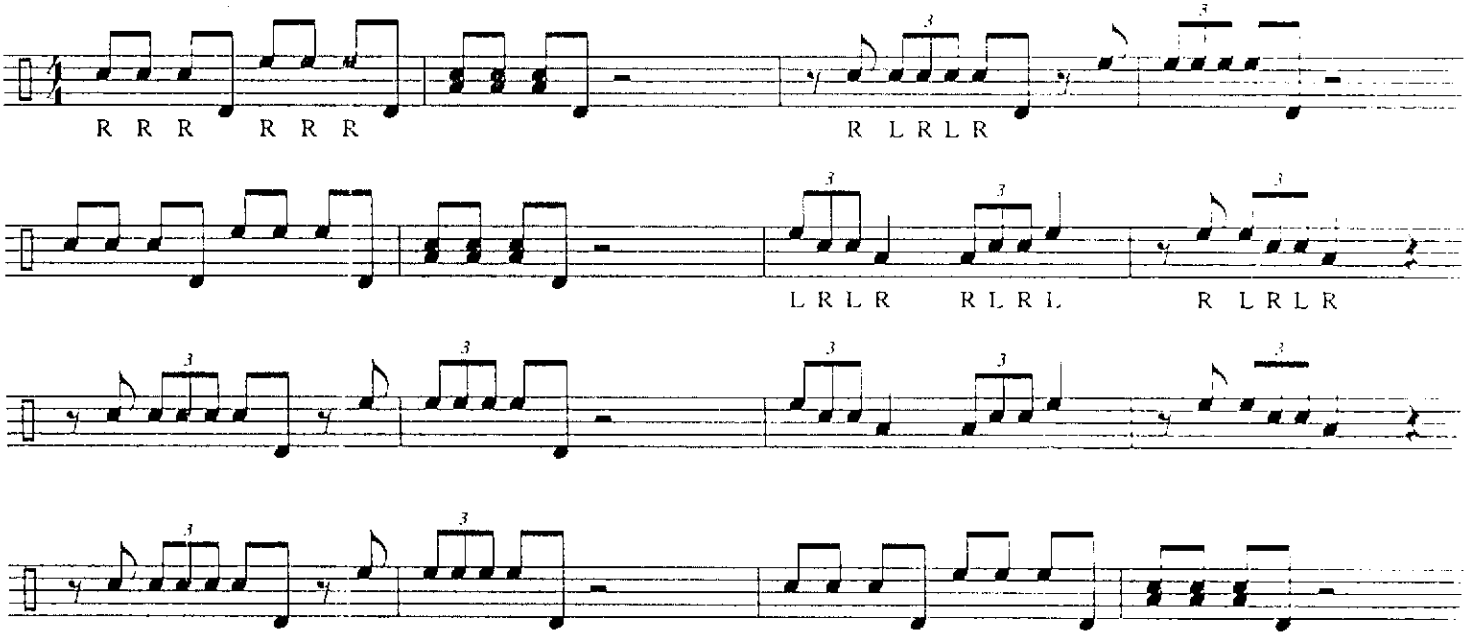
As you can hear, by using just three ideas:



an interesting and musically logical solo was created.

Question and Answer Solo Number 2

Here's another solo using the same format. Can you hear the logic? The melody? The questions and answers?



A great way to improve your soloing is to learn someone else's solo. Collect solo ideas from the recommended listening CDs. Learn the ideas by ear or by transcribing them and then integrate these new ideas into your own soloing vocabulary.


Max Roach
"My brush technique really developed to its present level by watching old masters like Sidney Catlett, Jo Jones, Keg Johnson and O'Neil Spencer. I had a chance to check out O'Neil Spencer when he was with John Kirby's band. To me, he was a master. Today brushes aren't used as much as they were once, but brush technique is beautiful, and some of the guys still remember these things."
Max Roach
from Notes and Tones
by Art Taylor
Brushes

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.

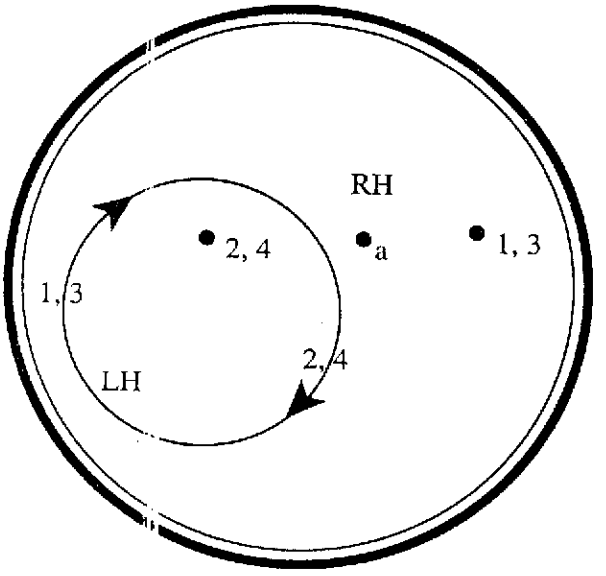
The biggest difference between playing with brushes and playing with sticks is the way you achieve a good sound. Playing with brushes requires a type of sustained motion (particularly with the left hand) that is completely different from playing with sticks.

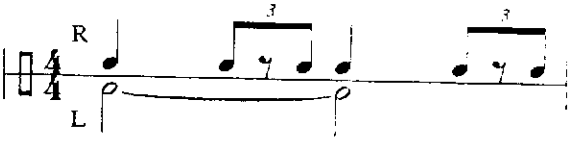
I have found that most students make dramatic improvements in their brush playing once they realize that the left hand must make its circling patterns in time. This is done by gently leading the brushes over the head. Don't push the brush into the head — sweep it over the head.

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.

COMPACT DISC 23 TRACK



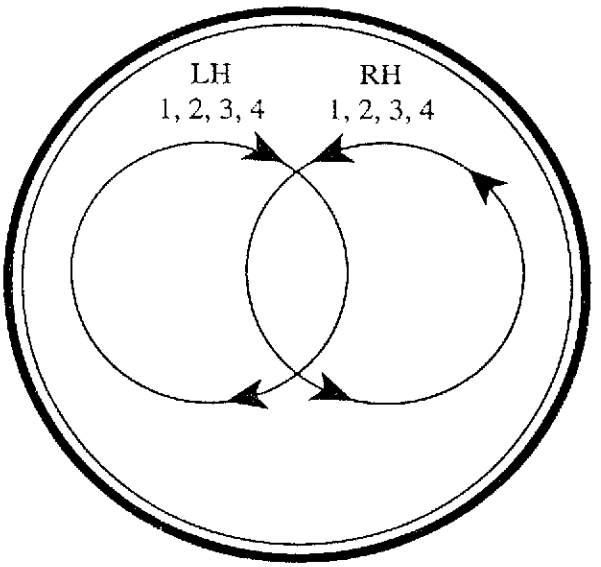


John R.

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:

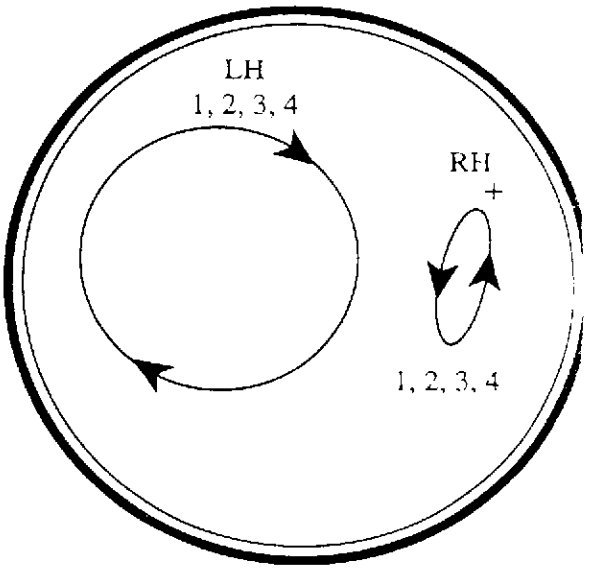
COMPACT DISC 24 TRACK

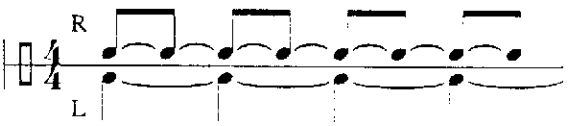


Recorded sequence — two bars each pattern.

Straight Eighth-note Ballad

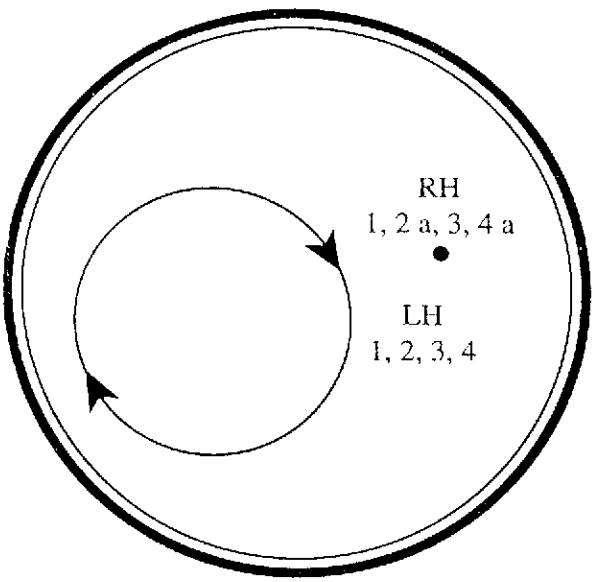
On some ballads, the melody is played with a straight 8th-note feeling. The rhythm section must immediately recognize whether the melody is being played with a swing feel or an eighth-note feel and provide the appropriate support. Both brushes stay on the head at all times.

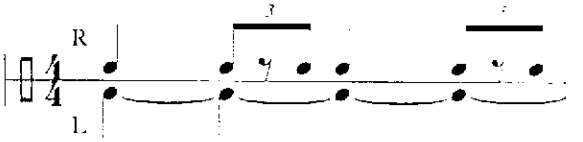




Swing Ballad Variation

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

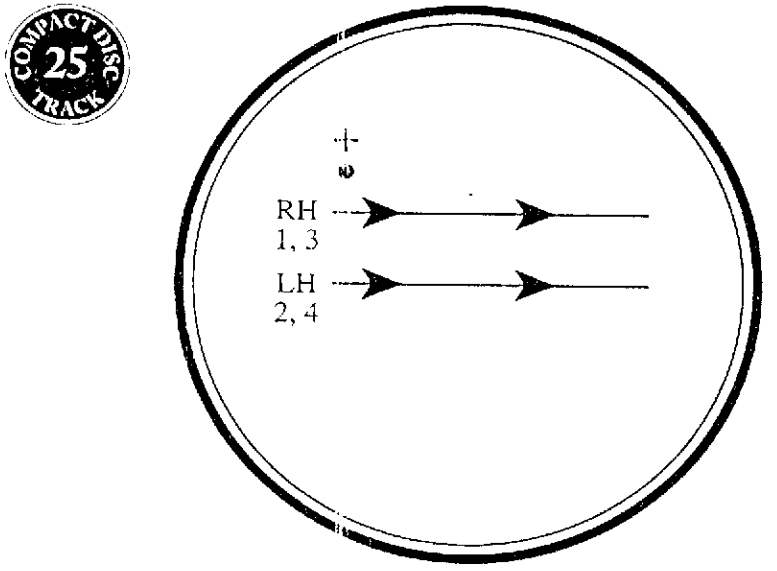


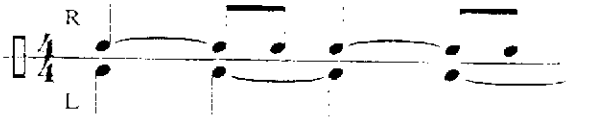


Uptempo Patterns

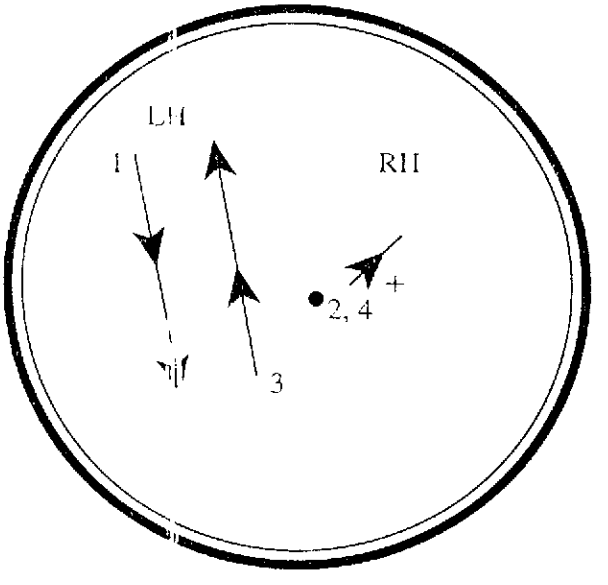
This next pattern is used for uptempo playing. The hands split up the ride cymbal pattern:

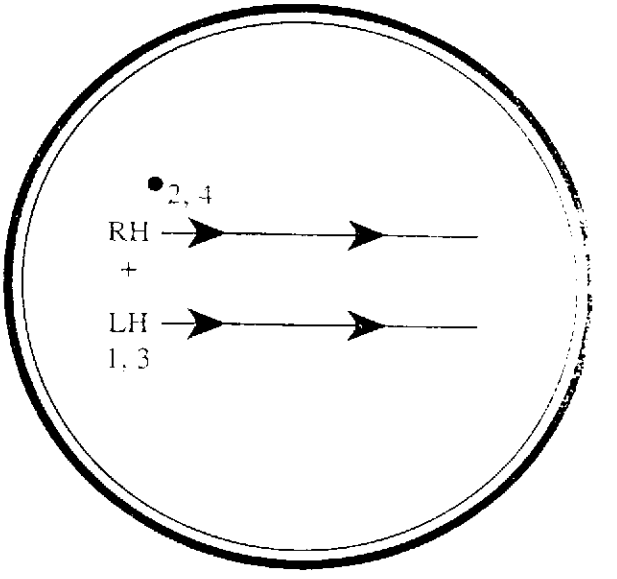
Be sure to have one of your hands sweeping at all times; don't lift off the head until the other hand has started.

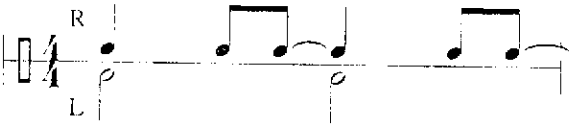




Here are two uptempo patterns that Jack DeJohnette showed me. Pay special attention to the synchronization with the hi-hat because the coordination is a little awkward. The left hand sweeps on beats 1 and 3. The right hand taps on beats 2 and 4 and sweeps on the "ands" of beats 2 and 4.

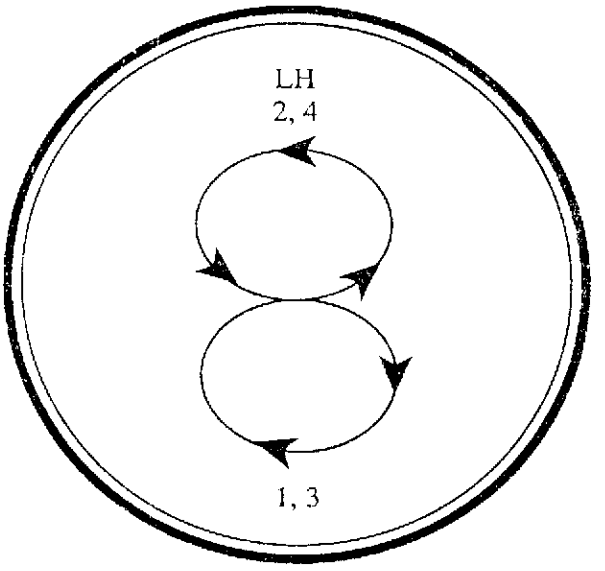


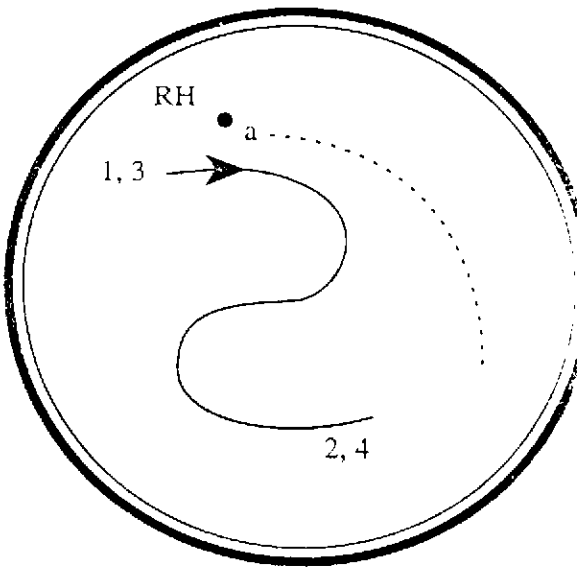


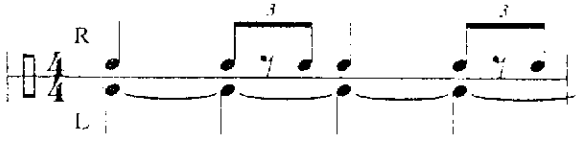


The "Figure 8"

Here is a great sounding pattern that can be used in a variety of tempos:

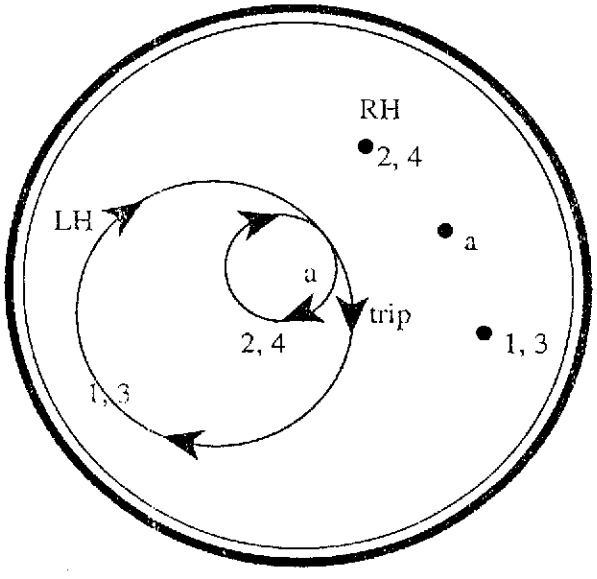


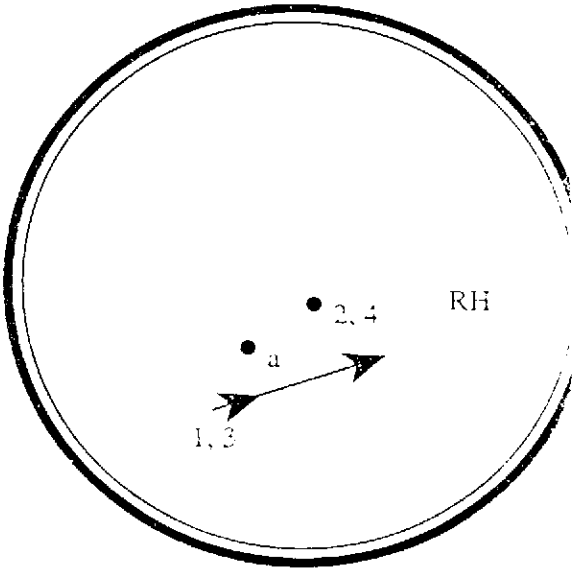


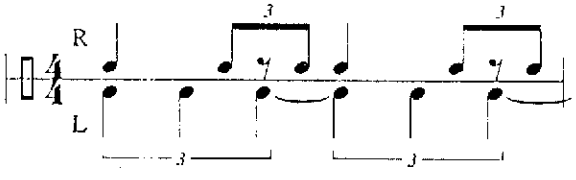


"3 Against 2" Feel

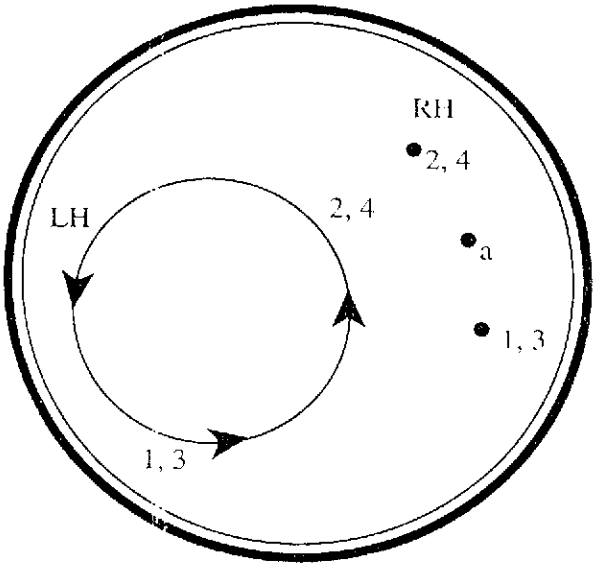
I first heard Marty Morell play a pattern like this with the Bill Evans Trio in the early '70s. Notice that the left hand plays a small circle within a circle. The sound of the left hand should be perfectly smooth except for accent pulses as noted. A good-sounding right hand variation would be to sweep the right hand from beat 1 to 2 and from 3 to 4. This will help thicken the sound.

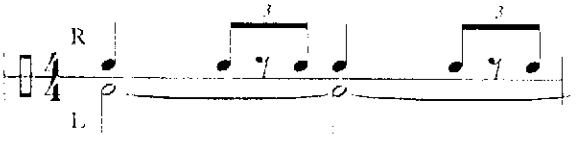




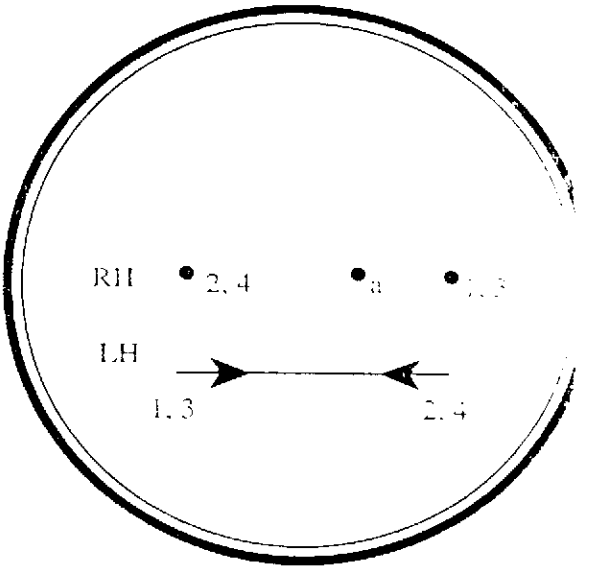


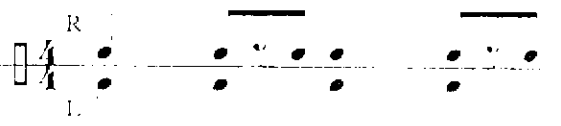
Here's a pattern Elvin Jones plays frequently. He uses a counterclockwise circle in the left hand and pushes the brush into the head slightly on beats 2 and 4.





Here's a swinging pattern that can be played at most tempos. Brush master Ed Thigpen uses it on a great jazz record, Oscar Peterson's Affinity. The left hand accents stops on each beat.

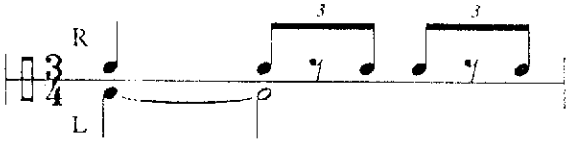


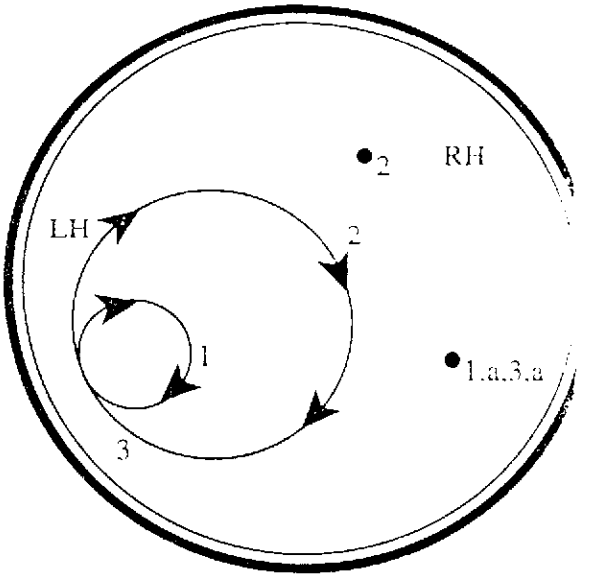


Brush Patterns in 3/4

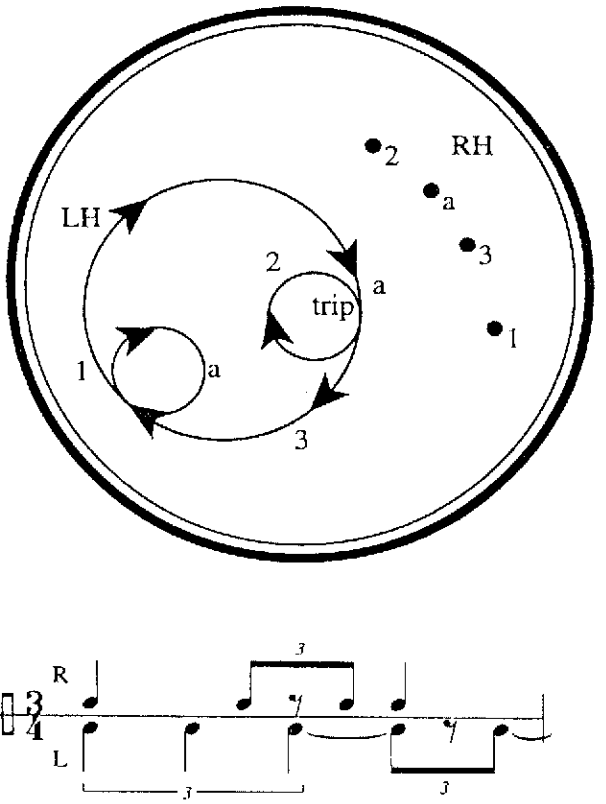
The left hand makes a small fast circle for beat 1 and a slow large circle for beats 2 and 3.

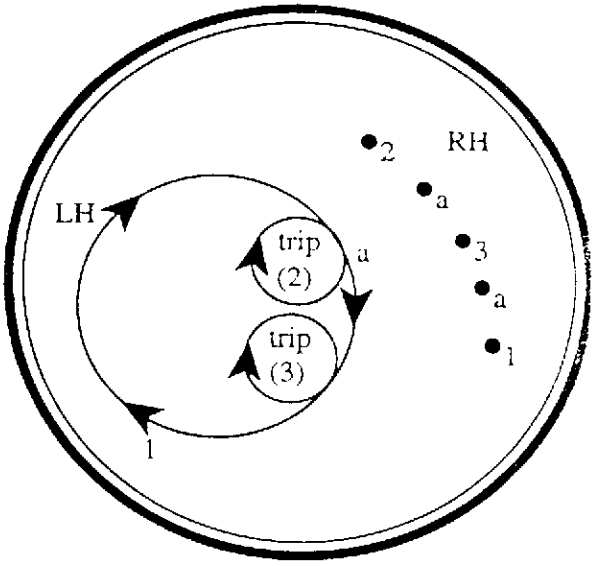
On the CD, each pattern in 3/4 is repeated four times.



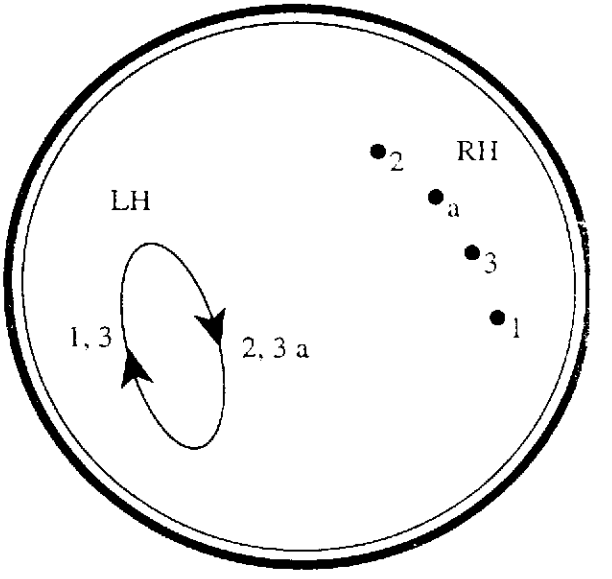


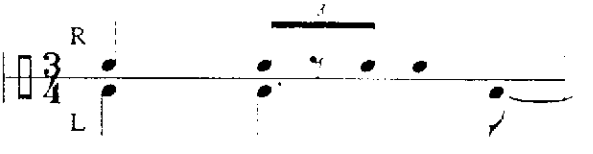
Here are two more Marty Morell type patterns in 3/4:



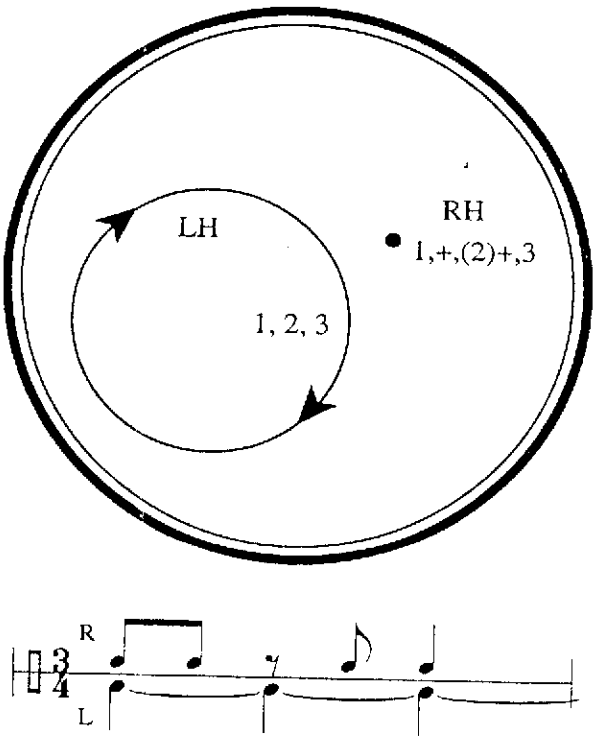


In this pattern, the left hand sweeps accented dotted quarter-notes starting on beat 2. The hi-hat plays the "and" of beat 1 and beat 3, Viennese style:





Now a variation with the left-hand circling in quarter-notes.



When playing with brushes, make sure that your bass drum and hi-hat are in balance with the volume of the brushes. Play the bass drum and the hi-hat as softly as you can without losing the qualities of their sound.

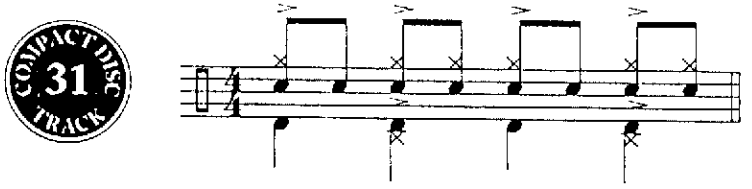
The patterns described here are by no means the only "good" ones. But in order to sound good with brushes, you must lay down a solid foundation. Practice with brushes for 15 or 20 minutes each day until you get a good swing feel at all tempos. For inspiration, there are many recordings: Jo Jones with his own groups; Philly Joe Jones with Miles Davis or Wynton Kelly; Vernell Fournier with Ahmad Jamal; Joe Morello with Dave Brubeck; Ed Thigpen with Oscar Peterson; Paul Motian, Shelly Manne, Larry Bunker and Marty Morell with Bill Evans; and Kenny Washington with Tommy Flanagan.

More Jazz Essentials

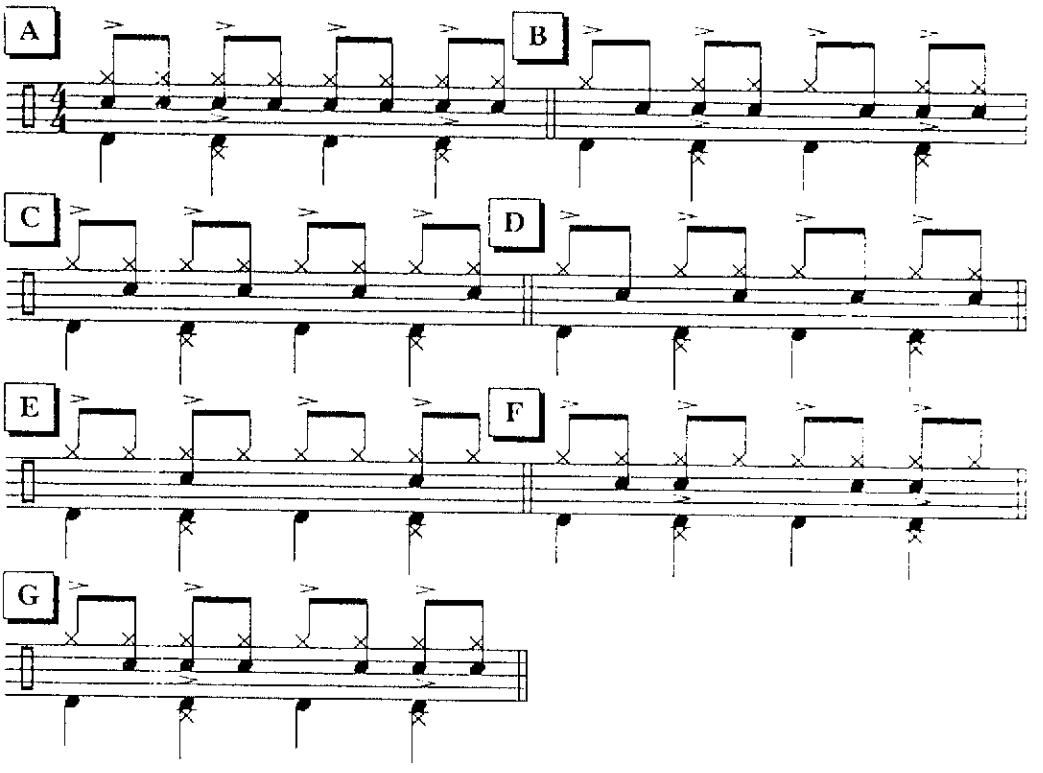
This section will briefly explain a number of different "feels" that jazz drummers are often required to play.

The Shuffle

The shuffle is a rhythm in 4/4 with a "walking" feel. It creates a strong trance-like groove by playing all the eighth-notes in the bar. As always, swing the eighth-notes. Begin at ♩ = 100.



Here are some variations on this pattern:

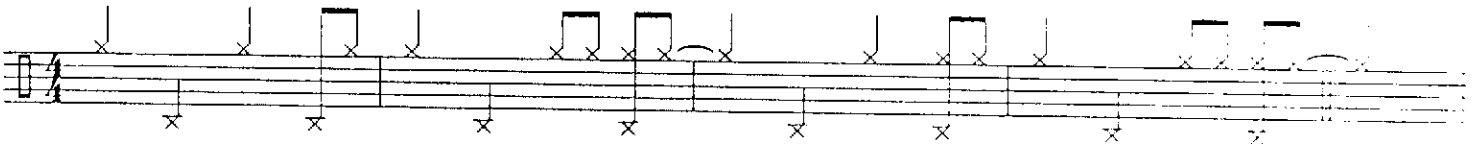


These rhythms may be played on the ride cymbal, half-open hi-hat, or a "china" cymbal. It is generally best to stay with one variation and lock the time up. This rhythm grooves hard and will really romp if you stick with it. Listen to Art Blakey (on *Moanin'*), Grady Tate and Mel Lewis, all masters of the shuffle. On CD track 30, we play the A sections of "Last Week" with a shuffle feel.

John R.

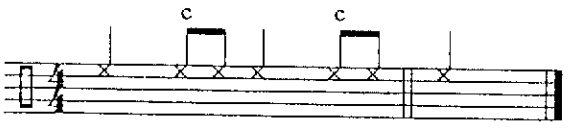
Playing in "2"

When a leader or band member asks for a "2-feel," the bass player plays half-note-based rhythms (beats 1 and 3) rather than a "walking" quarter-note pulse. The drummer in turn will play a more relaxed groove, which can be done by playing fewer quarter-note based rhythms on the ride cymbal.

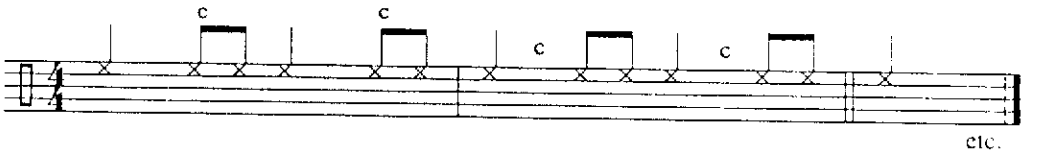


(Because playing in "2" is less active, you must be sure to keep things popping — play with the some snap and don't let the music sound sleepy or bogged down. Keep the hi-hat crisp.)

Another way to play in "2" is to play time on the hi-hat. To do this, use your foot to hold the two cymbals about a quarter of an inch apart. Position your left thumb on the top cymbal and your fingers on the bottom cymbal. Use your left hand instead of your foot to close the cymbals on beats 2 and 4. The will be smoother — without the snap.

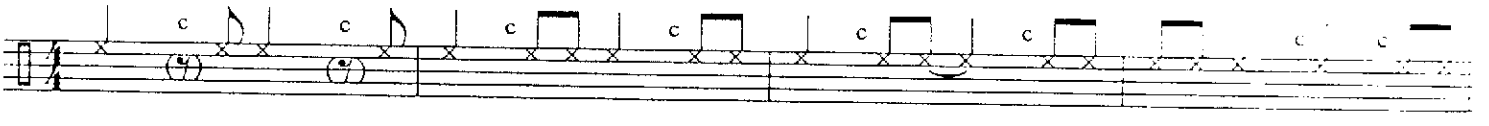


A nice variation is to close the cymbals with your hand on the "and" of either beat 1 or beat 3 — like this:



Don't squeeze the cymbals together, just gently dampen the sound without stopping the flow of the rhythm.

Try this variation:



Listen to the tune "Last Week" (CD track 30) — we play the bridge with a "2-feel."

3/4 Waltz

Many jazz tunes are written in 3/4. Standard tunes that were originally written in 4/4 can be converted to 3/4 for a change of pace.

The three most common ways to play 3/4 are:

1 **In "1"**

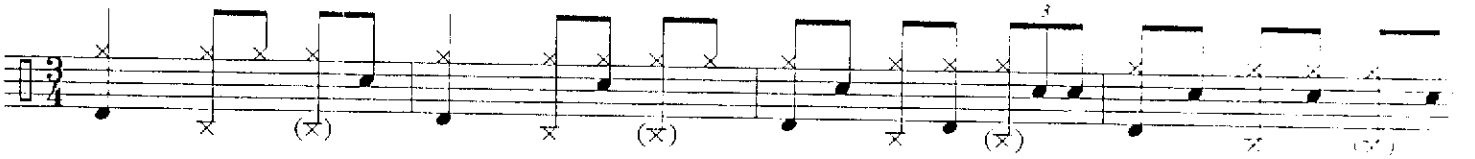
The bass player plays a dotted half-note on beat 1 and lets it sustain for the entire measure.

2 **In "3"**

The bass player plays three quarter-notes to the bar to give a strong "walking" feel, similar to walking in 4/4.

3 **Broken "3" feel**

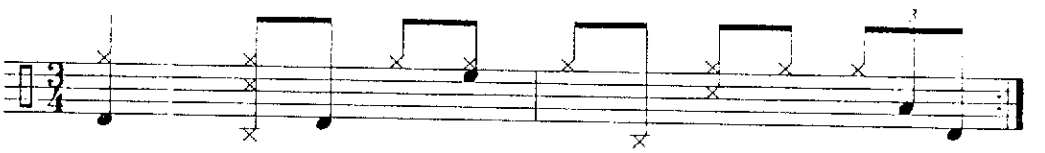
The bass player plays rhythms based on dotted quarter-notes. In all three forms, the drummer plays a similar type of part:



However, the emphasis changes depending on the feel. When playing in "1," the bass drum and hi-hat are the center of the time while the ride cymbal and hi-hat are less driving. When playing in "3," the ride cymbal and hi-hat are more focused and driving while the bass drum and snare play lighter. In the broken "3" feel, the left hand is more prominent.

On the tune "Satch and Diz" (CD track 1 or 44) the **A** sections of the head and piano solo are played with in "1." During the sax solo the **A** section is played in "3."

Here is an example of a 3/4 pattern that works well in a Latin-jazz feel:

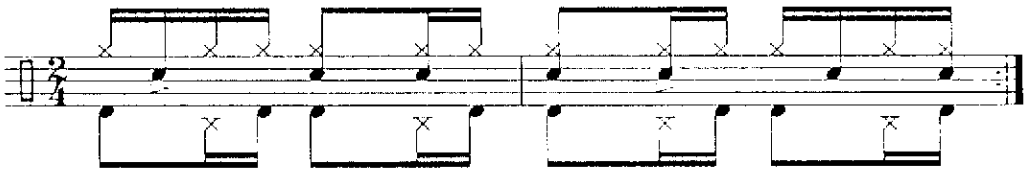


Check out Max Roach's recording, *Jazz in 3/4 Time*, for some swinging playing in 3/4.

Samba

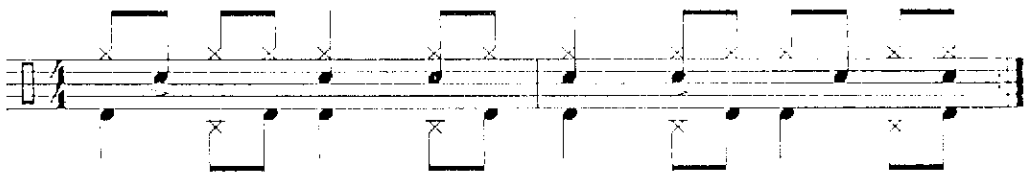
The samba is a Brazilian rhythm in 2/4 that "swings" in its own way. The eighth-notes are played straight, not "rounded." Don't let the ride cymbal sound like swing. It should be very straight, but relaxed. The patterns that your right hand and your feet are playing should really lock together and create the forward momentum. Don't play the bass drum too loudly. The sound should be very even and balanced between your hands and feet.

♩= 90-120



COMPACT DISC 34 TRACK

This pattern is generally written and felt in 4/4 when used in conjunction with swing:

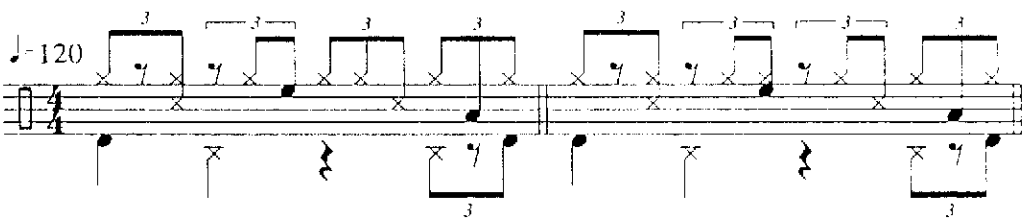


There are many different traditional samba rhythms which can be incorporated into jazz. As with any style of music, make an attempt to "get to the source" and hear the original artists. It is worth knowing the work of contemporary Brazilian artists such as Milton Nascimento, Ivan Lins, Joyce, Jorge Ben, Chico Buarque, Eliane Elias, Gal Costa, Beth Carvalho, Elis Regina, Gilberto Gil and Djavan. Also look for recordings featuring Brazilian drummers Dom Um Romao, Airto Moreira, Duduka Da Fonseca, and Portinho.

12/8 Feel

This rhythm also known as *nanigo*, *bembe*, or *Afro-Cuban 6/8*, is perhaps the grandfather of the modern jazz ride cymbal pattern. The 12/8 feel can be played for an entire song or used to change the mood within a song. Two masters of the 12/8 groove are Elvin Jones and Art Blakey.

♩= 120

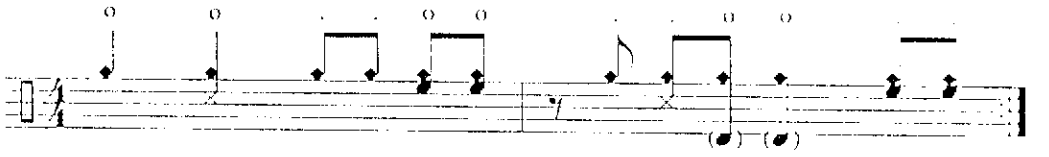


COMPACT DISC 35 TRACK

Mambo

The mambo is an Afro-Cuban rhythm in 4/4. Traditionally played on timbales, the mambo pattern can be adapted for use on the drumset.

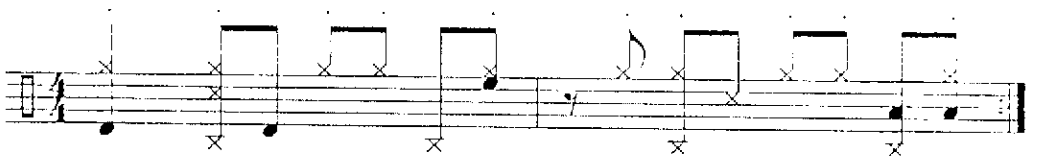
Traditional Application



The mambo craze of the 1950s influenced drummers such as Max Roach and Art Blakey, who adapted the rhythm and feel of the mambo to the bop rhythms of their time. Their mambo pattern was a bit more rounded and improvised than the traditional mambo, and can be played with either a straight eighth-note or swing feel:

Jazz Adaptation

♩= 140-240



COMPACT DISC 36 TRACK

To hear Afro-Cuban grooves and jazz paired with standards by Thelonious Monk, Miles Davis, Wayne Shorter and others, check out recordings by Jerry Gonzalez and The Fort Apache band with Steve Berrios on drums and percussion. Other drummers to look for are Ignacio Berroa with Dizzy Gillespie; and Robby Ameen with Ruben Blades and Dave Valentin.

Uptempo Playing

Drummers Max Roach, Philly Joe Jones, Jake Hanna and others can be heard on records playing tempos as fast as ♩ = 400. How?

The playing of uptempo jazz requires subtle changes in the phrasing of both the ride cymbal pattern and comping. At tempos below ♩ = 270, you must maintain the triplet spacing we've been working on; but between ♩ = 270 and ♩ = 300, your ride cymbal pattern and comping will "flatten out." The triplet phrasing changes to a more straight-eighth-note spacing. Maintaining the triplet spacing above ♩ = 300 will create an edgy stiffness in your playing and tend to stifle the flow of those you accompany. The comping can include triplets, but will be mainly eighth- and quarter-note-based.

In order to be able to play uptempos you must practice playing uptempos. One good way to practice all the ideas in this book is to play along with records and try to "cop the feel" of the masters. Practicing uptempos with records is especially valuable because it shows you exactly how far you have to go to be able to do what you must be able to do.

John Riley

Endurance and Speed

In practicing uptempos, it is important to recognize that there are two components which work together, but must be practiced separately: endurance and speed. You need them both, but you must develop endurance before speed.

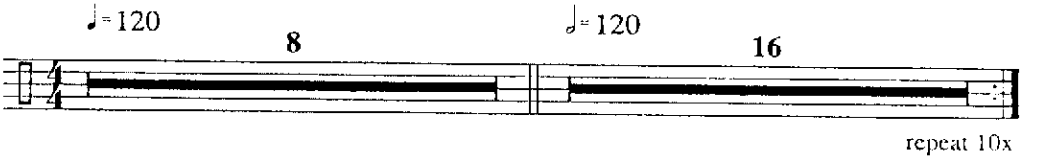
To improve your endurance, work on sustaining a moderately fast pace for a long time, say 15 minutes. It's best to keep the ride cymbal pattern very consistent — really focus on the sound and feel you are creating, and stay relaxed.

While the hi-hat stays on "2 and 4," interject an occasional comping idea with the snare drum or bass drum, but don't let your comping take away from the ride cymbal — this is a ride cymbal exercise. Practice with a metronome in half-notes clicking on beats 1 and 3 or beats 2 and 4. The tempo should be just fast enough so that you have to push yourself a little to finish the last few minutes. Keep a record of the tempo you started with and how long you could sustain it. Increase the tempo five BPM (beats per minute) every few days as your conditioning improves.

Uptempo "Sprint" Exercise

To play faster, you must practice playing faster. After you've been working on the endurance exercise for a week or two, you will have an idea of what you can do, as well as having the endurance to do it. Now you must push your upper limit in short bursts to eventually increase your endurance tempo. Do this by taking a tempo 10 to 20 BPM faster than your endurance tempo and do "sprints." If you're playing for 15 minutes at ♩ = 100, then set your metronome at 120 and play the following:

Eight measures at ♩ = 120, followed by sixteen measures at ♩ = 120.



In other words, eight bars of regular time followed by sixteen bars of double-time. The eight bars of regular time are the "recovery" phase, while the sixteen bars of double-time are the sprint phase. The click will be on all four quarter-notes in the first half and on "1 and 3" in the sprint phase. Shift the hi-hat to double-time as well.

Be sure you are warmed up *before* you do this. In the sprint phase, play lightly but stay focused and relaxed. Try to incorporate all your resources — wrist, fingers and arm. As you get stronger, you can increase the intervals to sixteen bars of regular time and thirty-two bars of double-time. Remember that if you are playing ♩ = 150 or faster, the 4/4 section will have a definite triplet feel, while the double-time section will flatten out to a more straight eighth-note feeling. On the tune "Out In The Open" (CD track 39) the ride cymbal pattern is flattened out in this manner due to the tempo.


Mel Lewis
Charts
"The drums should be as musically supportive of the composition as the rest of the instruments. And this should be normal. This shouldn't be something exceptional. When you hear a drummer playing musically you shouldn't say, "Oh my! Isn't that unusual?" It should be normal. It's a musical instrument, playing with other musical instruments."
Elvin Jones
Modern Drummer
1982

Lead Sheets

There are a number of different ways that a band leader can introduce new music to a group. In most small group situations, the leader will supply identical "lead sheets" for each tune to each member of the group. Lead sheets contain the melody, chord changes, dynamics and usually some information about the style (i.e., "medium swing") of the song. Each player is expected to know how to read the lead sheet and create the appropriate musical part on their instrument. The lead sheet gives a drummer the four crucial elements needed to play a new song in a musical fashion — *style*, *form*, *melodic shape*, and *dynamics*. Lead sheets don't contain "beats." The drummer must create the appropriate feel based on the style indicated on the sheet (ballad, "2-feel," shuffle, calypso, etc.).

Drum Parts

Some leaders write specific parts, as in a big band, for each instrument. A good drum part will indicate the style, the important rhythmic information from the melody, show the form, and the dynamics. Drum parts don't contain the actual melody or chord changes, but may use descriptive words to suggest the melodic or harmonic mood such as "smoothly," "build" or "less intense" and so on.

"You'll hear it"

A third scenario finds the leader without music for the drummer. I'm often told, "You don't need a part — you'll hear it." Experienced players can hear a tune once or twice and be able to sound good playing it *if* they ask the leader the right questions about the song before it is counted off:

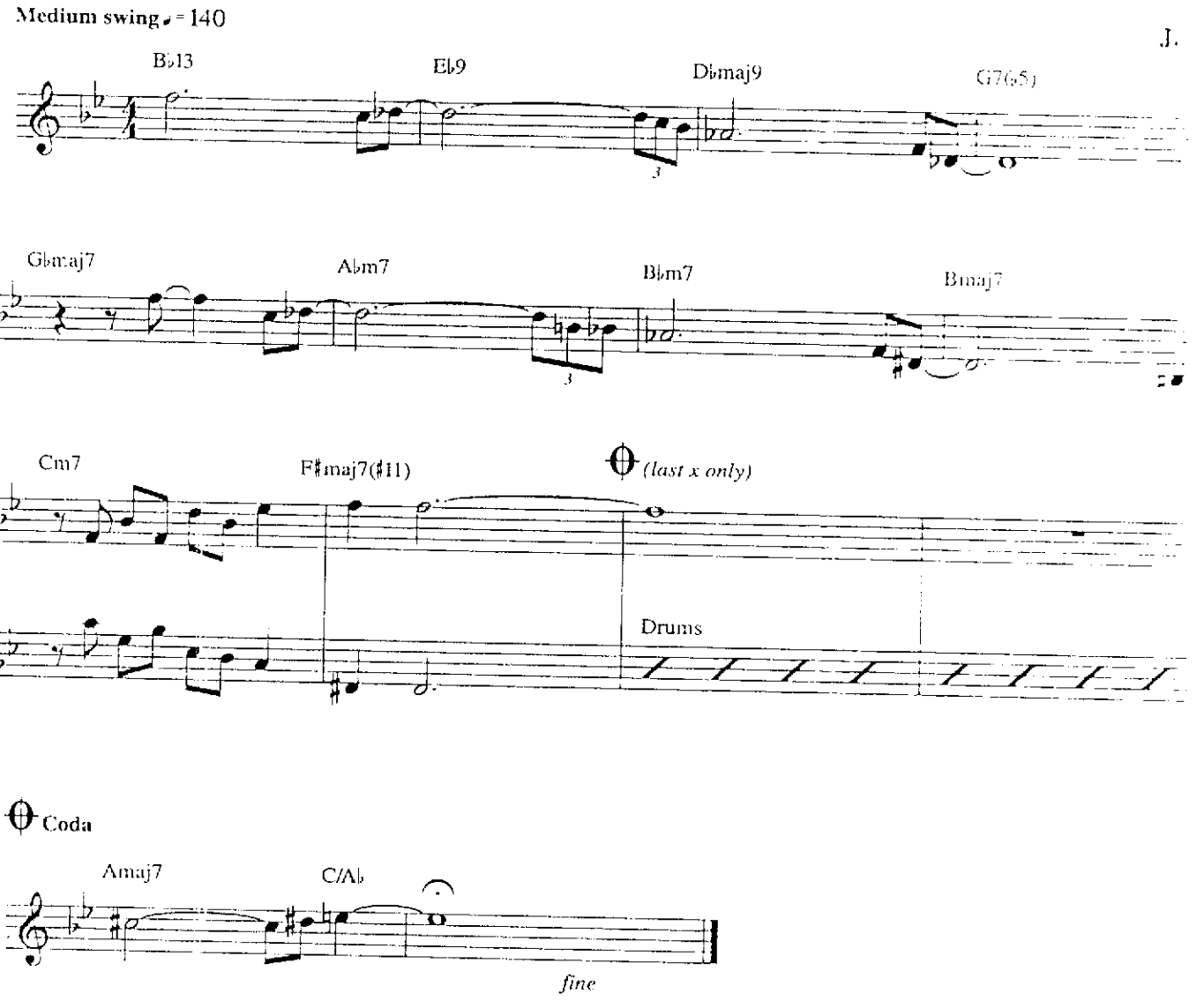
- What is the style or feel — sticks or brushes?
- What is the form?
- What about dynamics (A sections loud, bridge soft, etc.)?

With this information, which a leader can relay to you in a few seconds, you have a much better chance of not only sounding like you "hear it," but like you "know it." When you are told "you'll hear it," just ask, "What's the feel and the form?" The leader will say something like, "Medium up, swing, 20-bar form, five 4-bar phrases. On the head there's a stop on beat one of the first phrase. Come back in on the second phrase." Remember what he tells you and go for it!

Since lead sheets provide more musical information than drum parts, I'm including the lead sheets for you to use when you play along with these tracks. Lead sheets don't tell you whether to use sticks or brushes, or where all the "hits" (accents) are. You must make the appropriate musical choices about how to accompany the melody. Playing "School Days," I choose to play brushes but sticks would have worked equally as well. On "Last Week" I played the A sections with a shuffle feel, but that is not the only approach that will compliment the song. Experiment — play each track with sticks then with brushes. Try switching between sticks and brushes within a song.

My compositions and our renditions of them reflect our broad experiences as musicians and as such include some "post-bop" influences. Work on achieving a true, pure bop feel and vocabulary, then experiment by introducing elements from your own experiences as a musician. The more thoroughly you understand the past, the more clearly you can see the future.

School Days



Form:

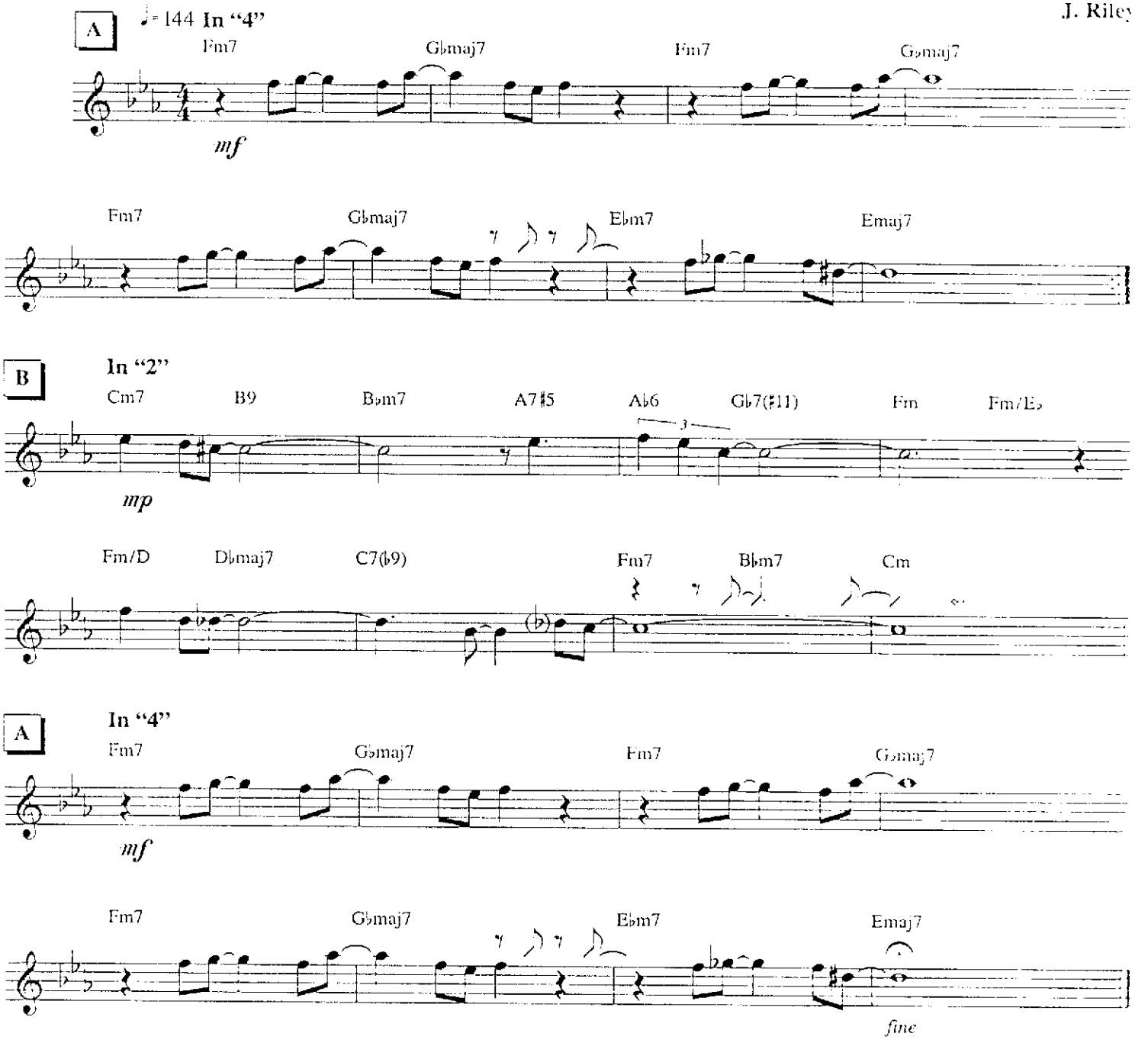
- Play the head twice
- Two chorus bass solo
- Two chorus piano solo
- Play the head once and go to the coda

Last Week

COMPACT DISC 30 TRACK

COMPACT DISC 41 TRACK

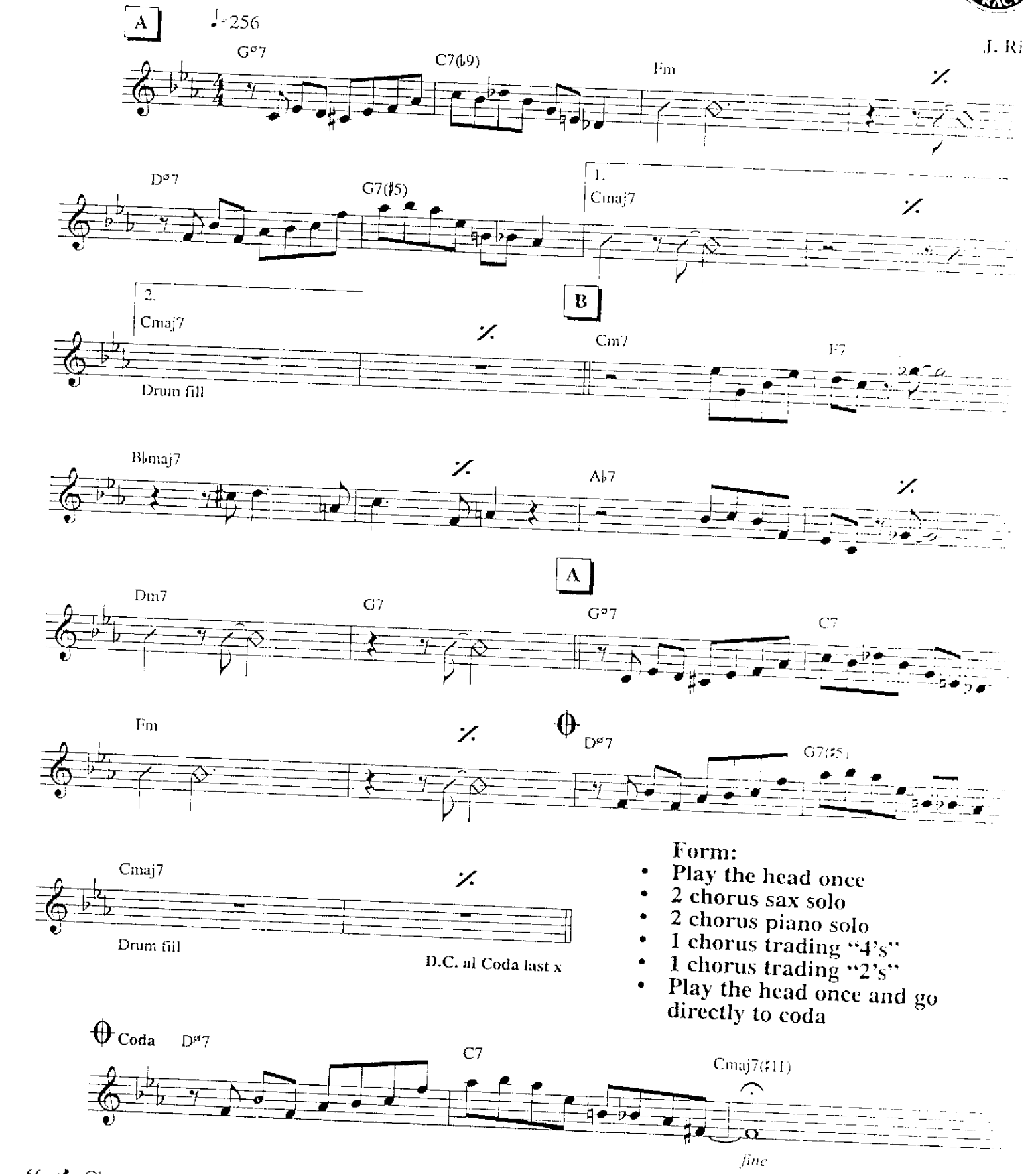
J. Riley



Form:

- **Play the head once**
- **Two chorus sax solo**
- **Two chorus piano solo (First chorus AAB)**
- **Play the head once to fine**

What Is This Thing Called?



Form:

- Play the head once
- 2 chorus sax solo
- 2 chorus piano solo
- 1 chorus trading "4's"
- 1 chorus trading "2's"
- Play the head once and go directly to coda

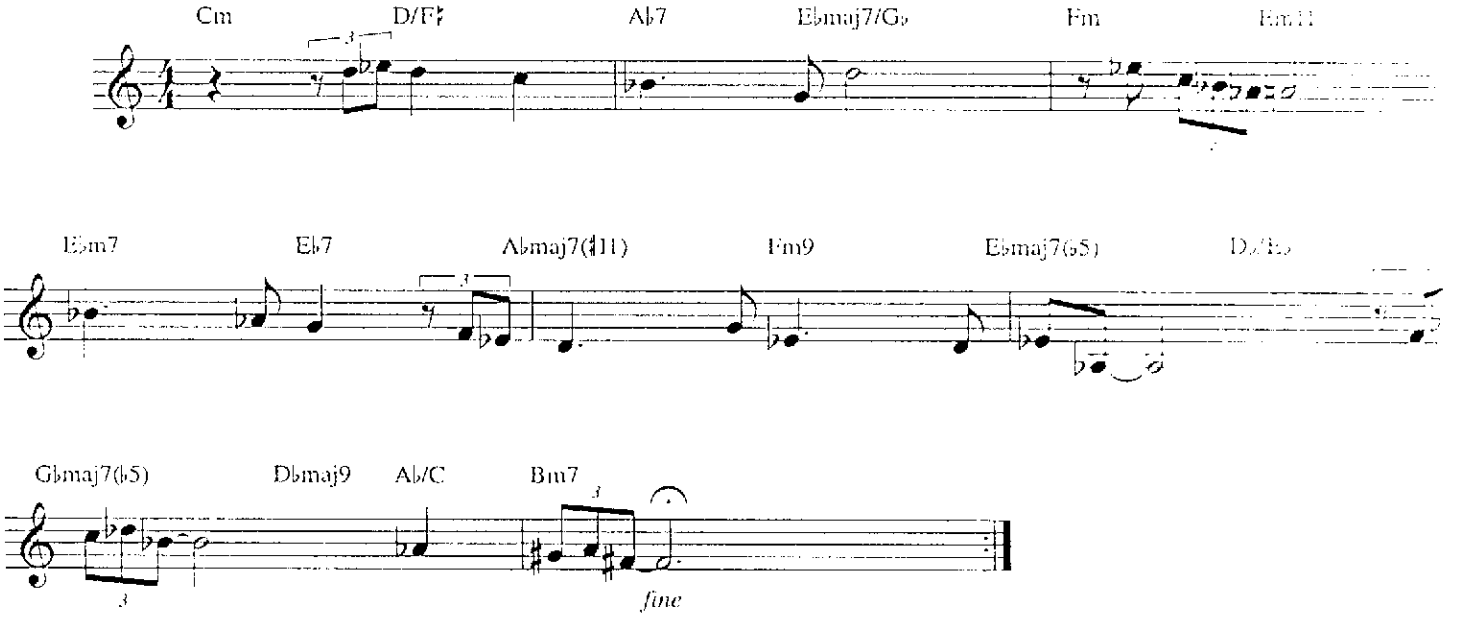
October

COMPACT DISC 29 TRACK

COMPACT DISC 43 TRACK

Ballad ♩ = 60

J. R



Form:

- **Play the head once**
- **One chorus sax solo**
- **One chorus piano solo**
- **One chorus bass solo**
- **Play the head once to fine**

Satch & Diz

♩=226

J. Riley

A **In "1"**

Bbm9 Ebmaj9 Cmaj7 Gb(b5)

Bbm9 Ebmaj9 Cmaj7 F7(b5#9)

B **In "4"**

Bb(b5) Db(b5)

3

E C°7 F7(b5#9)

A

Bbm9 Ebmaj9 Cmaj7 Gb(b5)

Bbm9 Ebmaj9 Cmaj7 F7(b5#9)

fine

Form:

- **Play the head once**
- **Two chorus piano solo**
- **Two chorus sax solo**
- **Play the head once to fine**

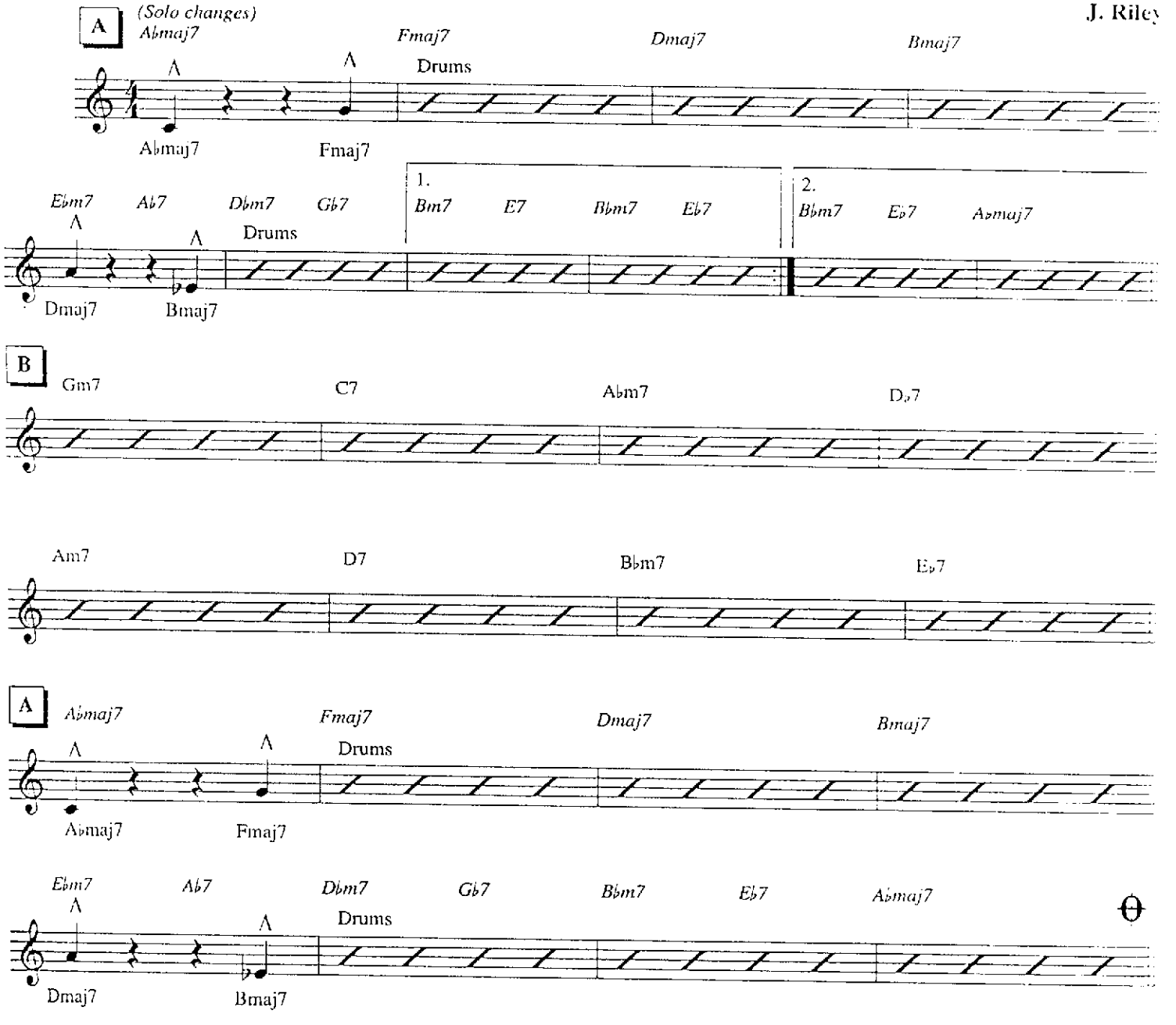
Out In The Open

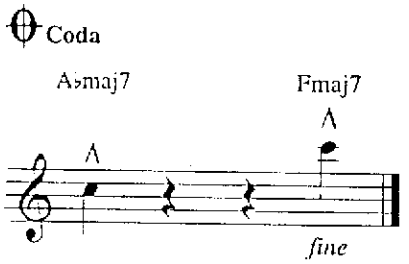
COMPACT DISC 39 TRACK

COMPACT DISC 45 TRACK

Up swing (♩=300)

J. Riley





Form:

- **Play head once**
- **Three chorus sax solo**
- **Three chorus piano solo**
- **One chorus drum solo**
- **Play head once go directly to coda**

Arthur Taylor

Appendix

Recommended Listening

Once I was speaking on the telephone with the late Stu Martin, a fine jazz drummer. In the background I could hear a very abstract series of "bleeps and blats" which certainly didn't sound anything like music to me. When I asked, "What's that noise in the background?" Stu told me that he was trying to learn about synthesizers and sequencers and that since their "language" was foreign to him he was learning just what these things did by letting the synthesizer "play" randomly twenty-four hours a day so that he would be totally immersed in its language.

To be fluent in any style of music, you must know the "dialect." The discography that follows consists of some of the classic recordings of the bebop era (roughly 1945–1960). All the great players I know have *studied* hundreds of recordings and have listened to and probably own a thousand or more jazz recordings. For the jazz novice, a trip to the record store can be daunting, with thousands of titles to choose from. To help you start your own immersion process, I recommend six widely available classic CDs as a supplement to the material in this book. These recordings can serve as both a reference and a source of inspiration, when related to the concepts found in the book. Study the feel; learn the tunes. Transcribe any comping and solo ideas you like, and play along with the music.

These are the six CDs I recommend:

Artist	Title	Label
Clifford Brown & Max Roach	*Clifford Brown & Max Roach*	Emarcy
Art Blakey & The Jazz Messengers	*Moanin'*	Blue Note
Roy Haynes	*We Three*	Prestige
Miles Davis	*Milestones*	Columbia
Art Pepper	*Art Pepper + Eleven*	Contemporary
Thelonious Monk	*Monk's Dream*	Columbia

These CDs showcase both the music and their musical drummers in formats from trio to big band. Max Roach, Art Blakey, Roy Haynes and Philly Joe Jones are among the most influential drummers of all time. *Art Pepper + Eleven* is a large group featuring a very musical groover, Mel Lewis. Knowledge of the music of Thelonious Monk is essential for any jazz musician and Monk's drummer Frankie Dunlop is a much overlooked swinger.

Following is a brief synopsis of each recording which includes information about each tune. Some of the tracks include recommendations for working on your ride cymbal phrasing. Play along with "RC1," and work your way up to RC2 and RC3.

Max Roach

Clifford Brown & Max Roach (1954-55)

Max and Clifford lead one of the most popular and influential bands of the 1950s. Check out their swinging feel, awareness of form, and melodic soloing throughout. Max provides a different texture for each soloist.

"Delilah"

Tempo	Medium
Intro	16-bar intro
Form	32-bar **AABA**
A section	In "2" with mallets
B section	In "4" with sticks
Solo section	In "4" with sticks/brushes during piano solo
Drum solo(s)	Trading "4's" leads to one chorus drum solo with mallets

"Parisian Thoroughfare"

Tempo	Medium
Intro	Long intro double-time feel
Form	32-bar **AABA**
A section	Double-time feel
B section	In "4"
Solo section	In "4"/brushes during piano solo
Drum solo(s)	Trading "4's" leads to one chorus drum solo

"Blues Walk"

Tempo	Medium-up
Intro	Last 4 bars of tune
Form	12-bar blues
Solo section	"Riff" backgrounds used to build intensity during solos
Drum solo(s)	Trading "4's"and 4-bar send-off sets up a six chorus drum solo. Listen for the horns trading 4's-, 2's-, 1's- and 1/2-bar phrases.

"Daahoud"

Tempo	Medium (RC3)
Form	32-bar **AABA** with a 4-bar coda–Listen to Max "play" the melody
Solo section	32-bar **AABA**
Drum solo(s)	One chorus

"Joy Spring"

Tempo	Medium (RC2)
Intro	8 bars
Form	32-bar **AABA** with nice brush playing throughout
Drum solo(s)	Trading "4's" leads to one chorus drum solo

"Jordu"

Tempo	Medium (RC1)
Form	32-bar AABA
A section	Stop time
B section	In "4"
Solo section	In "4"

"What Am I Here For"

Tempo	Up
Intro	8 bars
Form	32-bar (16+16 form) and 4-bar tag on the head
Drum solo(s)	1 chorus drum solo

Art Blakey

Moanin' (1958)

Art's driving time feel, use of dynamics to support the soloist, riff based comping, great shuffle playing and impassioned soloing fire up the band. Listen for how each soloist picks up ideas from the previous one.

"Moanin'"

Tempo	Medium-tempo (Shuffle #1)
Form	32-bar **AABA**
A section	Stop time
B section	Shuffle

"Are You Real?"

Tempo	Medium (RC 3)
Intro	12-bar intro
Form	36-bar (8-8-8-12) **ABAB**
Drum solo(s)	Trading "4's" with Art playing last eight

"Along Came Betty"

Tempo	Medium-slow "4" (RC 1)
Form	34-bar **ABCD** (8-8-8-10)
Listen for:	Great relaxed swing feel Art comps in the spaces the soloists leave in their lines

"The Drum Thunder Suite"

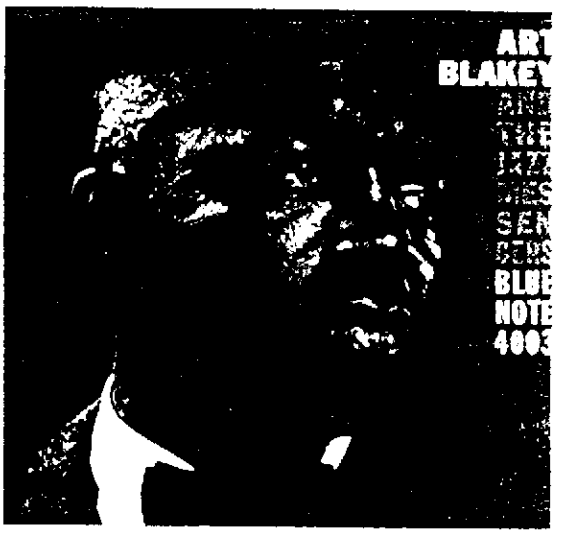
Form	A series of ensemble "send-offs" and interludes connected together by melodic drum soloing with mallets and sticks. Each section creates a different mood from the ferocious opening to the lighter middle and swinging finale.

"Blues March"

Tempo	Medium (Shuffle #2)
Form	12-bar blues march shuffle with open-ended march-like drum solo interludes

"Come Rain or Come Shine"

Tempo	Medium in "4" (RC2)
Form	32-bar **ABAC** with stop-time on head. Great "walking" swing feel



Blue Note 4

Roy Haynes

We Three (1958)

Like Max Roach and Art Blakey, Roy is one of the pioneering "musical" drummers of the bop era. Known for his loose swing feel, crisp comping, and melodic soloing, Roy has cited "We Three" as one of his favorite recordings.

Prestige OJCC

"Reflection"

Tempo	Medium-tempo (RC 4)
Intro	18 bars
Form	32-bar **AABA**
A section	"Latin"
B section	Stop time
Solo section	In "4"
Drum solo(s)	1 chorus

"Sugar Ray"

Tempo	Medium (RC 2)
Form	24-bar **ABC** (head played twice)
A section	Stop time
B section	12/8 feel
C section	Stop time
Solo section	16-bar form, starting in "2," evolving into "4"
	Drum solo(s) 1 chorus

"Solitaire"

Tempo	Ballad with brushes
Form	32-bar **AABA** with some implied double-time

"After Hours"

Tempo	Slow Blues (RC 1)
Form	12-bar blues form with some implied double-time "2" feel

"Sneakin' Around"

Tempo	Medium (RC 3)
Intro	8 bars
Form	32-bar **AABA** ("2" feel during head)
Solo section	In "4"
Drum solos	Trading "4's"

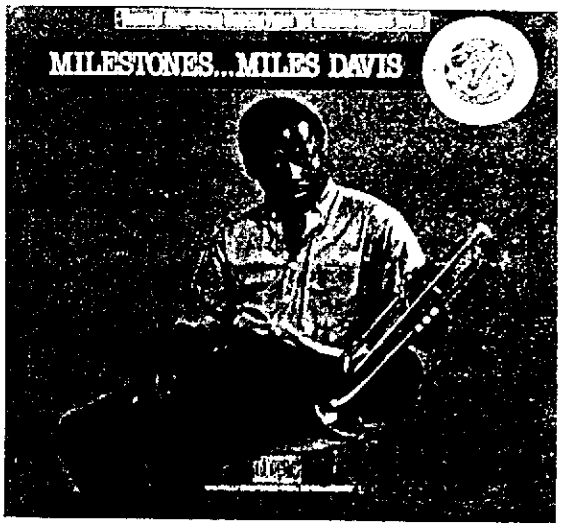
"Tadd's Delight"

Tempo	Medium-up (RC 5)
Intro	8 bars
Form	32-bar **AABA** ("2" feel during head)
Solo section	In "4"
Drum solos	Trading 4's leads to 1 chorus drum solo

Philly Joe Jones

Milestones (1958)

Philly Joe Jones, Red Garland and Paul Chambers are *the* rhythm section. They support the soloists in their most burning or subtle moments. Check out Joe's smoking uptempo playing and his slick, almost rudimental soloing.



Columbia Jazz [illegible]

"Dr. Jekyll"

Tempo	Uptempo in "4"
Form	12-bar blues
Drum solo(s)	Miles trades 8's and 4's Joe takes a two and a half chorus solo

"Sid's Ahead"

Tempo	Medium-slow (RC 1)
Form	12-bar blues in "2"
Solo section	In "4" some implied double-time feel
Drum solo(s)	"4's"

"Two Bass Hit"

Tempo	Up
Intro	8 bars
Form	**ABCD** (16-16-8-16)
Solo section	12-bar blues
Listen for:	Intricate arrangement with hip drum interludes Riff comping

"Miles"

Tempo	Medium-up (RC 3)
Form	**AABA** (8-8-16-8)
Listen for:	Cross-stick placement

"Billy Boy" (trio)

Tempo	Up-tempo with brushes and sticks
Intro	16 bars
Form	**AABA** (16-16-8-16) Slick arrangement played by a tight trio Creative and swinging "4's"

"Straight No Chaser"

Tempo	Medium (RC 2)
Form	12-bar-blues in "4"

Mel Lewis

Art Pepper + Eleven (1959)

Mel's buoyant time feel, supportive comping, ensemble set-ups and use of cymbals (including riding on the hi-hat) to support the different ensemble passages.

"Move"

Tempo	Medium-up
Intro	7 bars
Form	32-bar **AABA**
A section	In "4"
B section	In "2"
Solo section	In "4"

"Groovin' High"

Tempo	Medium-tempo
Intro	6 bars
Form	32 bars (16-16)
First 16	In "2"
Second 16	In "4"
Solo section	In "4"

"Opus De Funk"

Tempo	Medium (RC 4)
Intro	8 bars
Form	12-bar blues in "4"
Listen for:	Mel plays around the ensemble figures figures during shout chorus

"Round Midnight"

Tempo	Ballad
Form	**AABA** 32 bars
Listen for:	Brushes going in and out of double-time feel

"Four Brothers"

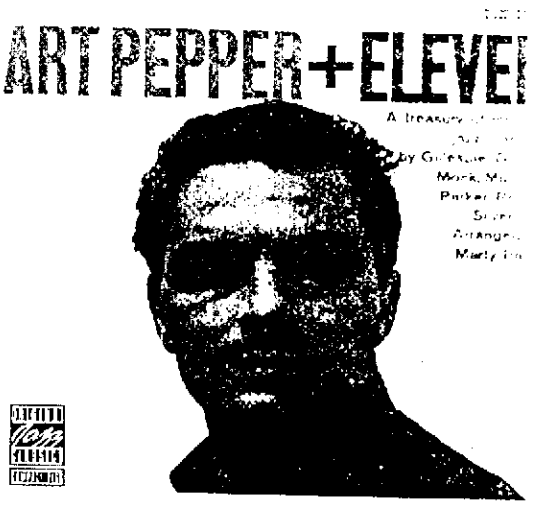
Tempo	Medium-up in "4" (RC 5)
Form	32-bar **AABA**

"Shaw 'Nuff"

Tempo	Uptempo "4"
Intro	24 bars
Form	32-bar **AABA** with 8-bar send off
Listen for:	Mel's driving but relaxed uptempo ride cymbal playing

"Bernie's Tune"

Tempo	Medium-tempo in "4" (RC 2)
Intro	10 bars
Form	32-bar **AABA**
Listen for:	Mel's intro fill suggests the melody



Contemporary (OJCCD-[illegible])

"Walkin' Shoes"

Tempo	Medium-tempo in "4" (RC 3)
Intro	4 bars
Form	32-bar **AABA**
Head	Brushes
Solo section	In "4" with sticks

"Anthropology"

Tempo	Medium
Intro	10 bars in "2"
Form	32-bar **AABA**
A section	In "4"
B section	In "2"
Solo section:	First chorus of solo section: A's use "2-4" pedal B section uses pedal in "4" Subsequent choruses in "4"
Listen for:	Mel's "4" feel on the hi-hat

"Airegin"

Tempo	Medium-up
Intro	12-bar Latin feel
Form	**ABAC** (8-12-8-8)
Listen for:	Mel plays sparsely during this [illegible] arrangement

"Walkin'"

Tempo	Medium-slow (RC 1
Intro	8 bars
Form	12-bar blues in "2"
Solo section	In "4"

"Donna Lee"

Tempo	Medium-up in "4"
Intro	8 bars
Form	32-bar (16-16)

John R[illegible]

Frankie Dunlop

Monk's Dream (1962)

Monk was one of the pioneering bop composers. His tunes are a "must know" for anyone playing this music and their angular motion makes them great to play. On this CD, his quartet is in top form with drummer Frankie Dunlop's infectious swing feel and snappy comping bringing it all together.

"Monk's Dream"

Tempo	Medium-tempo (RC 2)
Form	32-bar **AABA**
A section	In "2"
B section	In "4"
Solo section	In "4" Frankie comps in just the right places

"Body and Soul"

	Solo piano
Form	32-bar **AABA**

"Bright Mississippi"

Tempo	Medium-up (RC 4)
Form	32-bar tune (16+16) based on "Sweet Georgia Brown"
Listen for:	Monk and Frankie play off each other behind the tenor solo

"Five Spot Blues"

Tempo	Medium-tempo (RC 3)
Form	12-bar blues First chorus of head is in "2"
Solo section	In "4"
Listen for:	Q and A comping on the head and throughout

"Bolivar Blues"

Tempo	Medium-slow (RC 1)
Form	12-bar blues Head in "2"
Solo section	In "4"

"Just A Gigolo"

	Solo piano
Form	16 bars **AB**

"Bye-Ya"

Tempo	Medium (RC5)
Intro	8 bars
Form	32-bar **AABA**
A section	In "2"
B section	In "4"
Solo section	In "4"
Drum solos	1 chorus

Columbia Jazz 4[illegible]

"Sweet and Lovely"

Tempo	Slow "2"
Intro	4 bars
Form	32-bar **AABA**
Listen for:	Great "2" feel

General Discography

Louis Bellson

With Duke Ellington *(West Coast Party)*; as a leader (*Thunderbird*).

Art Blakey

With the Jazz Messengers *(Moanin', Live at Birdland)*; with Hank Mobley *(Soul Station, Roll Call)*; with Thelonious Monk *(Blakey and Monk, Thelonious Monk and John Coltrane)*.

Sid Catlett

With Louis Armstrong *(Louis Armstrong and the All Stars, The Complete Keynote Sessions)*.

Kenny Clarke

With the Modern Jazz Quartet *(La Rondo)*; with Miles Davis *(Bag's Groove, Miles Davis and the Modern Jazz Giants)*; with Dexter Gordon *(Our Man in Paris)*; with Dizzy Gillespie *(The Giant)*; with Cannonball Adderley *(Presenting Cannonball Adderley)*; with Sonny Rollins *(Aix En Provence)*; with Donald Byrd *(Byrd's Word)*.

Jimmy Cobb

With Miles Davis (*Kind Of Blue, Live at the Blackhawk, Live at Stockholm, Miles and Monk at Newport*); with Wynton Kelly (*Smokin' at the Half Note*); with Wes Montgomery (*Full House*).

Frankie Dunlop

With Thelonious Monk (*Monk's Dream, Criss Cross*).

Vernell Fournier

With Ahmad Jamal *(Live at the Pershing)*.

Al Harewood

With Curtis Fuller *(Blues-ette)*.

Louis Hayes

With Cannonball Adderley *(At the Lighthouse)*; with Joe Henderson *(The Kicker)*; with Horace Silver *(Blowin' Away the Blues)*.

Roy Haynes

As a leader *(We Three, Out In The Afternoon)*; with McCoy Tyner *(Reaching Forth)*; with Thelonious Monk *(In Action)*; with Steve Lacy *(The Straight Horn of Steve Lacy)*.

Billy Higgins

With Lee Morgan *(The Sidewinder)*; with Dexter Gordon *(Generation)*; with Ornette Coleman *(Something Else)*.

Jo Jones

As a leader *(Trio, Percussion and Bass, The Essential Jo Jones)*; with Count Basie *(The Best of Count Basie)*; with Lester Young *(Prez At His Very Best)*.

Philly Joe Jones

With Miles Davis *(Milestones, Relaxin')*; with the Sonny Clarke Trio *(Cool Struttin')*; with Milt Jackson *(Bags Meets Wes)*; with Sonny Rollins *(Newk's Time)*; with Hank Mobley *(Workout, No Room for Squares)*; with Art Pepper *(Art Pepper Meets The Rhythm Section)*; with Wynton Kelly *(Piano, Kelly at Midnight)*; with John Coltrane *(Blue Trane)*.

Tiny Kahn

With Stan Getz and Jimmy Rainey *(Live at Storyville)*.

Gene Krupa

As a leader *(Drummer Man, The Gene Krupa Story)*; With Benny Goodman *(Live at Carnegie Hall)*.

Mel Lewis

With Art Pepper *(Art Pepper + 11)*; as a leader *(Mel Lewis and Friends, The Definitive Thad Jones Vols. 1* and *2)*; with Terry Gibbs *(Dream Band Vol. 1–5)*.

Shelly Manne

As a leader *(Manne Kind, Live at the Blackhawk–Vol. 1–5)*; with Bill Evans *(Empathy)*; with Sonny Rollins *(Way Out West)*.

Joe Morello

With Dave Brubeck *(Live at Carnegie Hall)*.

Paul Motian

With Bill Evans *(Village Vanguard Sessions)*.

Charlie Persip

With Dizzy Gillespie *(Dizzy's Duets, Sunny Side Up, Birds Works)*.

Buddy Rich

As a leader *(The Monster)*; with Charlie Parker *(Charlie Parker with Strings)*.

Ben Riley

With Thelonious Monk *(Live at the It Club)*; with Sonny Rollins *(The Bridge)*.

Max Roach

With Clifford Brown *(Clifford Brown and Max Roach, Live at Basin Street)*; with Charlie Parker *(Bird: The Savoy Recordings)*; with Sonny Rollins *(Freedom Suite)*; as a leader *(Conversation, Jazz in 3/4 Time)*.

Pete "LaRoca" Sims

With Joe Henderson *(Page One, Our Thing)*; with Jackie McLean *(New Soil)*.

O'Neil Spencer

With John Kirby *(Boss of the Bass)*.

Arthur Taylor

With Red Garland *(A Garland of Red)*; with John Coltrane *(Trancing In, Soul Trane, Giant Steps)*; with Thelonious Monk *(Live at Town Hall)*.

Ed Thigpen

With Oscar Peterson *(Affinity, We Get Requests)*.

Dave Tough

With Woody Herman *(His First Herd, The Thundering Herd)*.

Chick Webb

As a leader *(A Legend Vol. 1, King of the Savoy Vol. 2)*.

Shadow Wilson

With Illinois Jacquet *(The Black Velvet Band)*.

Compilation Recordings

On Impulse Records *(The Drums, The Big Beat, The Soul of Jazz Percussion)*.

Drummer-less Recording (For Play-along)

Jim Hall *(Jazz Guitar)*; Wynton Kelly *(Piano)*; Monty Alexander/Ray Brown/Herb Ellis *(Triple Treat)*; Oscar Peterson *(And the Bassists, The Trio)*; Bill Evans *(Intuition, Undercurrent)*; Nat King Cole (any trio recording).

Books and Videos

Drumset Methods

Herlin Riley and Johnny Vidacovich *(New Orleans Jazz & Second Line Drumming)*; John Ramsay *(Art Blakey's Jazz Messages)*; Jim Chapin *(Advanced Techniques for the Modern Drummer Vols. 1* and *2)*; Ted Reed *(Syncopation)*; Rick Mattingly *(Creative Timekeeping)*; Ed Soph *(Essential Techniques for Drum Set)*; Keith Copeland *(Creative Coordination)*; Steve Houghton *(Essential Styles Vols. 1* and *2)*; Ron Fink *(Drumset Reading)*; Jack DeJohnette and Charles Perry *(The Art of Modern Jazz Drumming)*.

Snare Drum Technique and Reading Methods

George Lawrence Stone *(Stick Control)*; Joe Morello *(Master Studies)*; Charles S. Wilcoxin *(Modern Rudimental Swing Solos)*; John Pratt *(14 Modern Contest Solos)*; Mitchell Peters *(Odd Meter Rudimental Etudes)*; Anthony Cirone *(Portraits in Rhythm)*; Fred Albright *(Rhythmic Analysis)*.

Brush Methods

Philly Joe Jones *(Brush Artistry)*; Ed Thigpen *(The Sound of Brushes)*.

Afro-Cuban/Brazilian Methods

Frank Malabe and Bob Weiner *(Afro-Cuban Rhythms for Drumset)*; Duduka Da Fonseca and Bob Weiner *(Brazilian Rhythms for Drumset)*; Robby Ameen and Lincoln Goines *(Funkifying the Clave)*; Airto Moreira and Dan Thress *(Rhythms and Colors/Listen and Play)*.

General

Ron Spagnardi *(The Great Jazz Drummers)*; Burt Korall *(Drummin' Men)*; Charlie Persip *(How Not to Play the Drums)*; Bob Moses *(Drum Wisdom)*; Burton Kaplan *(Musicians Practice Log)*; Mickey Hart *(Drumming at the Edge of Magic)*; Art Taylor *(Notes and Tones)*; Mike Hennessey *(Klook: The Story of Kenny Clarke)*; Gene Lees *(Meet Me at Jim and Andys)*; James Loehr *(Mental Toughness Training for Sports)*; David Liebman *(Self-Portrait of a Jazz Musician)*.

Instructional Videos

Herlin Riley *(Ragtime and Beyond)*; Jack DeJohnette *(Musical Expression on the Drumset)*; Clayton Cameron *(The Living Art of Brushes)*; Elvin Jones *(Different Drummer)*; Peter Erskine *(Everything is Timekeeping)*; Ed Thigpen *(The Essence of Brushes)*; Joe Morello *(The Natural Approach to Technique)*.

Video Performance

Gene Krupa *(Jazz Legend)*; Mel Lewis *(Live in Jerusalem)*; Art Blakey *(The Jazz Messengers, 1961 in Japan)*; Wynton Marsalis *(Blues and Swing)*; Tony Williams *(New York Live)*; John Scofield *(Live 3 Ways*, with John Riley and Marvin "Smitty" Smith*)*; Thelonious Monk *(Straight No Chaser, Monk In Japan '63)*.