

Part Five

There are more big band figures you will need to play, but in a swing feel they primarily fit into one or some combination of the eight 4/4 rhythms (exercises 1-8) or six 3/4 rhythms (exercises 9-14) presented in the previous section. You will have many opportunities to play multiple big band figures with the play-along charts. The goal of the big band set-ups is to clearly indicate to the rest of the band where the figure is to be played. Your set-up can either make this very clear or confuse the other musicians. Be sure you are comfortable playing each individual set-up in exercises 1-14 before playing these combination charts.

4/4 Combination Chart Track 43 & 61 (with embellishments)

A



B



3/4 Combination Chart Track 44 & 62 (with embellishments)

A



B



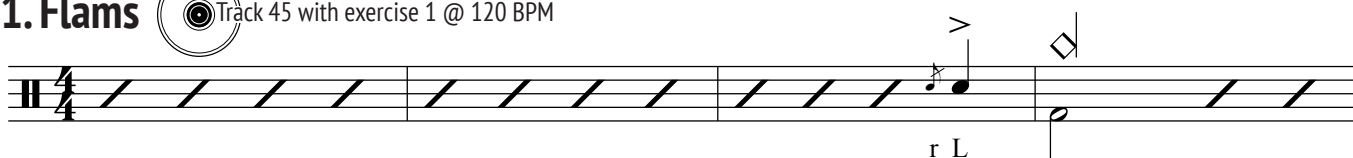
Part Six: Embellishing Your Set-Ups

Embellishing your set-ups means adding more than just a single note.

Following are sixteen examples of how to embellish a set-up for beat one. Be sure to experiment with different combinations of drums and cymbal crashes. Try playing more notes on the toms and bass drum to create a thicker sounding set-up. Some set-ups work better at slower tempos while others work better at faster tempos. Recorded music is your best avenue for learning more fills and creative orchestrations with your set-ups. See the recommended listening section for a discography of recordings to listen to and learn from.

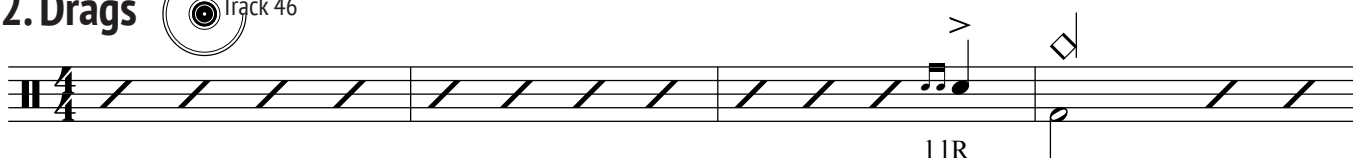
1. Flams

Track 45 with exercise 1 @ 120 BPM



2. Drags

Track 46



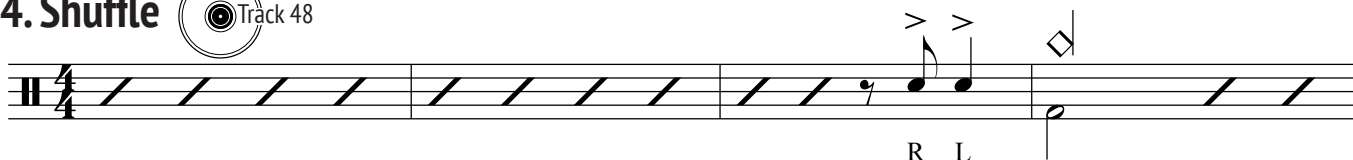
3 Ruffs

Track 47



4. Shuffle

Track 48



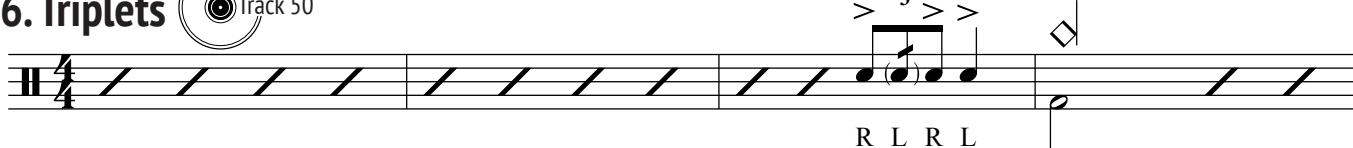
5. Shuffle Flams

Track 49



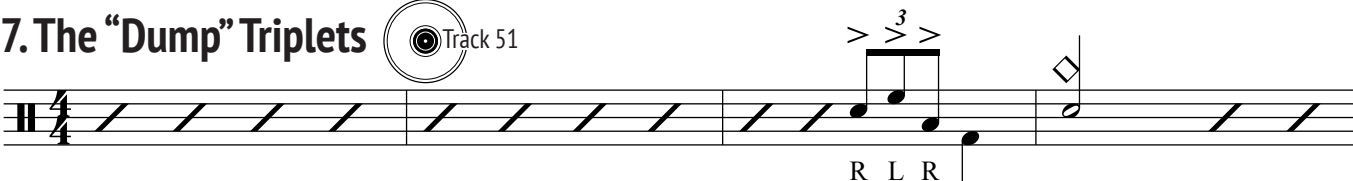
6. Triplets

Track 50



7. The "Dump" Triplets

Track 51



Part Six

8. Shuffle "Dump"



Drum notation for Track 52: Shuffle "Dump". The notation shows a 4/4 time signature with a shuffle feel. The first two measures are filled with diagonal lines representing a continuous shuffle. The third measure contains a triplet of eighth notes (R, L, R) with accents, followed by a quarter note (L) in the fourth measure. A diamond symbol is placed above the final note.

9. 16th Notes



Drum notation for Track 53: 16th Notes. The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (R, L, R, L, R, L) with accents, followed by a quarter note (L) in the fourth measure. A diamond symbol is placed above the final note.

10. 16th-Note "Dump"



Drum notation for Track 54: 16th-Note "Dump". The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (R, L, R, L) with accents, followed by a quarter note (L) in the fourth measure. A diamond symbol is placed above the final note.

11. 5-Stroke Roll



Drum notation for Track 55: 5-Stroke Roll. The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (RR, LL, R, L) with accents, followed by a quarter note (L) in the fourth measure. A diamond symbol is placed above the final note.

12. 6-Stroke Roll



Drum notation for Track 56: 6-Stroke Roll. The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (R, LL, RR, L, R) with accents, followed by a quarter note (R) in the fourth measure. A diamond symbol is placed above the final note.

13. 6-Stroke Roll "Dump"



Drum notation for Track 57: 6-Stroke Roll "Dump". The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (R, LL, RR, L, R) with accents, followed by a quarter note (R) in the fourth measure. A diamond symbol is placed above the final note.

14. 32nd Notes



Drum notation for Track 58: 32nd Notes. The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (R, L, R, L, R, L, R, L) with accents, followed by a quarter note (L) in the fourth measure. A diamond symbol is placed above the final note.

15. 32nd-Note Double Strokes



Drum notation for Track 59: 32nd-Note Double Strokes. The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains a triplet of eighth notes (R, RR, LL, RR, LL, R) with accents, followed by a quarter note (R) in the fourth measure. A diamond symbol is placed above the final note.

16. Double Stroke Triplets



Drum notation for Track 60: Double Stroke Triplets. The notation shows a 4/4 time signature. The first two measures are filled with diagonal lines. The third measure contains two triplets of eighth notes (RR, LL, RR, LL, RR, LL) with accents, followed by a quarter note (LL) in the fourth measure. A diamond symbol is placed above the final note.

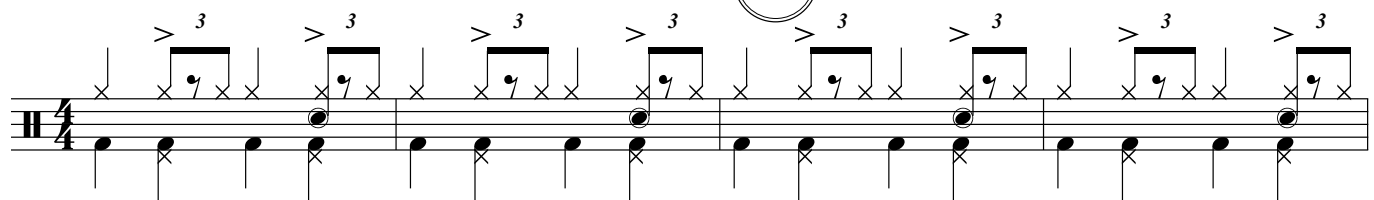
Part Seven: Jazz Drumming Styles

Jazz music and jazz drumming styles have evolved for decades. From early styles through today's mix of so many genres of music, there are a number of jazz drumming styles in which to choose from. Your jazz drumming sound will be a combination of what you listen to and your drumset technique and coordination abilities. Your choice of cymbals, drums, grooves, fills, solos, dynamics and complexity should be in response to what you hear the musicians playing.

There are several important jazz drumming styles drummers need to learn. These jazz drumming styles will give you a place to start. Each style serves a unique purpose.

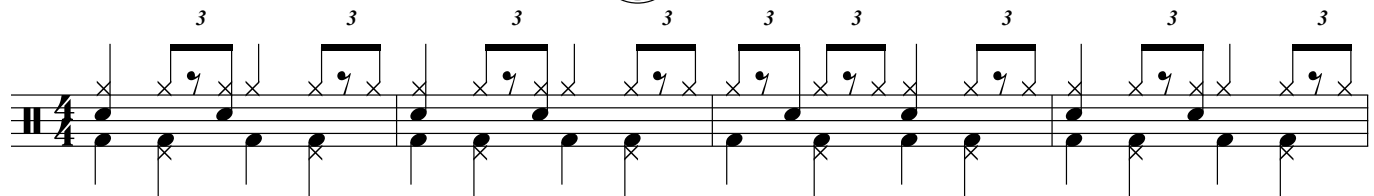
Groove Jazz - "Laying it down" or "Swingin' hard"

Track 63 (with exercise #1) @90 BPM & no horns



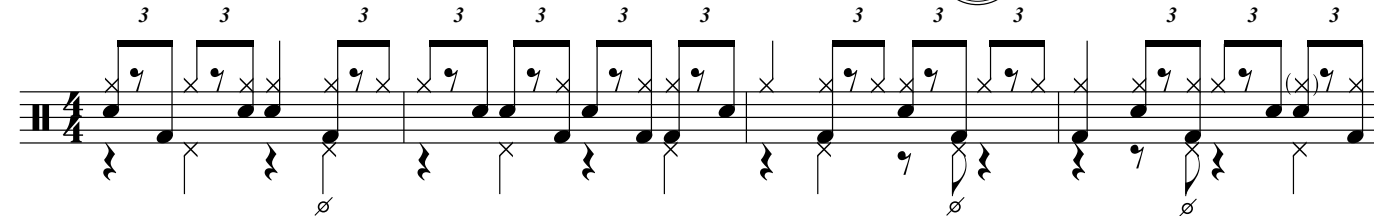
Riff Jazz - "AABA" or "Call and response"

Track 64 @ 120 BPM & no horns



Bebop Jazz - Syncopated interplay with snare, bass, and hi-hat

Track 65 @ 160 BPM & no horns



Shuffle Jazz - "chu-ga, Cha-ga, cha-gu, Cha-gu"

Track 66 @ 120 BPM & no horns

