

# **ADVANCED TECHNIQUES for the MODERN DRUMMER**

By

**JIM CHAPIN**



*Illustrations by*

**COORDINATED INSTRUMENTATION**

**AS APPLIED TO JAZZ AND BEBOP**

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## INTRODUCTION

Acquiring the ability to perform two or more disconnected actions simultaneously is not a new concept. It is said that Julius Caesar could dictate a book, plan a battle, eat a meal and dress himself at the same time. In the East Indian Islands, such as Java and Bali, some children being trained in their native dances are able to execute counterrhythms, such as five against four almost as soon as they can walk. In India there is a group comparable to the Yogi who constantly practice innumerable combinations of actions designed to give the student independent control of each muscle in the body. The influence of this school is apparent in much Hindu dancing and drumming.

Our culture has developed harmonic and melodic music to an imposing degree but many other cultures in the world are considerably in advance of ours in purely rhythmic conception. The music of certain African tribes which we would call primitive is based on counterrhythms executed by two or more percussionists that make those of modern classical composers and practically all swing drummers sound amazingly simple.

Some of the most difficult counterrhythmic execution found in Western music is, surprisingly enough, not for drums but for piano. Another instrument in which independent action plays a major role is the pipe organ, which makes use of the feet as well as the hands. This preoccupation with counterrhythmic effects on other instruments emphasizes how slowly, in some respects, the drumming of "civilized peoples" has progressed.

It is impossible for this one exercise book to revolutionize our rhythmical conceptions even if that were its aim, which of course, isn't the aim at all. It is hoped, however, that this book will, to some degree, develop a measure of coordinated independence between the hands and feet in executing rhythmic figures against the standard cymbal rhythm. More specifically, the study of this book and the practice of its exercises will be primarily useful to the dance drummer in playing with the brass sections in big bands, and in improvising the short solo fill-ins characteristic of the ultramodern "be-bop" jazz. Perhaps more valuable though less tangible, a purpose of these exercises is the improvement of the drummers' general control and flexibility.

A good snare drum technique is almost prerequisite for studying this book. Nevertheless, the drummer should realize it is more important to be relaxed than to be "fast." These exercises will not "sound" unless they are played with a relaxed feel. The hands must fall into place without being forced. Since control is essential, the drummer should not attempt to play too fast at first. It is harder to play some of the exercises slowly and accurately than to play them rapidly and sloppily, so speed should never be an objective until the form has been mastered.

The exercises in this book are intended as exercises, and as nothing more, but they should be played musically and expressively. They are not designed to be lifted from the context and used while playing, though many of them might fit. Their purpose is to acquaint the drummer with some of the skills of counterrhythmic hand action. They merely scratch the surface of the field as anyone who experiments with his own original beats will soon realize. It is assumed that the student will go further and try making up his own exercises using any two or more rhythms. It must be pointed out, however, that originality is good, but experimenting, except the most inspirational, should be done while practicing and not while playing. Nothing in music is more objectionable to the average dance musician than a drummer who continually practices bass drum and snare drum syncopations and generally "fools around" to the extent that his rhythmic line is broken. Though a great technique is not absolutely necessary, a musical mind is. Techniques must be used tastefully and one should never feel that mastery of a beat means it must be shown off on all possible occasions. A cardinal rule is to never overplay. If complicated figures such as some of these are used, they should be made to flow as an integral part of the music rather than pounded out as a stiff exercise to be demonstrated to the largest possible audience. Such a note of warning is unnecessary for the average professional, but it is intended for those overenthusiastic students who might temporarily forget that musicianship comes first and technique second.

The ultimate aim is to free both hands and both feet from dependence on one another, and to give the drummer the means by which he can, without breaking the rhythmic mood, embellish the beat successfully. With this end in view, all these exercises should be practiced in reverse as well, with the left hand on the cymbal and the right hand playing the solo part. It is more practical while playing the hi-hat cymbal to avoid crossing by simply using the left hand. It must be admitted that few drummers buck convention in this respect, though in most cases the left hand on the left side would be natural. Crossing

hands to play hi-hat was caused originally by weak left hands, though it has become the accepted way to play and in the eyes of many laymen is confused with skill and good technique. In the exercises to follow both hands do a lot of independent solo rhythm work, so it is important in any event to develop the ability to play either way.

There are at least two ways of learning to play these independent hand exercises. The most scientific way is to work out each one slowly, marking well when the hands fall together (indicated in the exercises by dotted lines) and when they fall separately. This is admittedly slow, though it has an advantage in precision. To emphasize this system some of the exercises are written in a composite form above and below a single line to demonstrate more clearly where the beats fall in relationship to each other. More musical and inspirational perhaps is the method of playing one of the two component rhythms (in these exercises the cymbal rhythm) and singing the other, the solo line, until the sound of the two parts together is familiar to the ear. Then try to play the solo part, and if it is not successful, repeat the process until anything sung against the cymbal rhythm can be played with equalease. This process makes for smoothness of sound and execution not easily obtainable in the purely mechanical and analytical method, and can be applied to the learning of any of the exercises in this book. (Such a method will be particularly valuable in studying a later volume of this work, where some system like this is imperative because of the complicated mechanical relationships involved; in actuality playing in two or three different time signatures at the same time. This will contain exercises in one time signature with less familiar notational groups such as five and seven written against it.) Since the author considers the most effective way of learning these exercises to be a balanced combination of the two approaches, the exercises in the initial groups of the first section are written both ways.

In order to play the exercises in Section (A) the "shuffle" beat (a nick-name for continuous dotted eights and sixteenths against the cymbal rhythm) should first be learned. Used intact it has become in some cases the basis for a style of swing drumming. Such drummers as Cozy Cole, Lou Fromm, O'Neill Spencer, Arthur Herbert, Danny Alvin, and more recently, Alvin Stoller have developed it to a high peak of artistic efficiency. The trend toward less constricting rhythmic lines has caused it to be de-emphasized in Be-Bop, but it's very effective in specialized types of jazz such as that played by Louis Jordan, and it remains a wonderful exercise.

A brief discussion of notation problems might prove valuable, as they confront the jazz musician constantly. Written music, when first used, was just a guide, and a rather vague one. The emphasis was on interpretation and not on the performer reading his part in any absolute sense. Inevitably, the methods of writing improved, along with the flexibility of the instrumentalists; and composers, who in many cases were also the conductors, demanded and got more accurate reading.

There have been many cases of rhythms being deliberately distorted from their original value in the manuscript because conductors and performers found them to be more effective in an altered form. Throughout the works of Wagner one can find instances where an eighth note off the beat, followed by a quarter note, dotted quarter or half-note, while written like this,  , is often interpreted like this,  , or even like this,  . Several generations of musicians have played these specific parts in this altered valuation, so the initiated do it automatically, while an excellent reader, unfamiliar with Wagner, would be at odds with the rest of the orchestra, though really reading his part as written. The more conscientious conductors frown on these liberties as Wagner was very specific about the way his eighth notes were to be played.

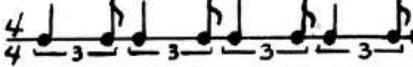
It remained for the jazz men, however, to play whole arrangements completely different from their written rhythmic valuation, which is one of the reasons why many capable symphony musicians have trouble in dance bands. In medium tempo jump tunes, anyone who has ever listened to any jazz at all has heard a group of eighth notes,



on one occasion, and a group of dotted eights and sixteenths,



on another, played identically, neither in their actual valuation. Jazz is written in cut-time or in four-four, and the way both eights and dotted eights and sixteenths would have to be written in those time signatures to correspond to the way they are usually played is,

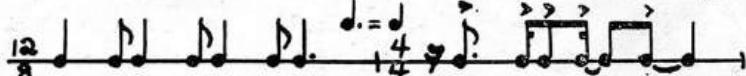


As quite a few musicians have observed, medium tempo jazz should be written for the most part in twelve-eight time,



because at that tempo the character and feel of much of the music is in

three rather than two, and should be divided that way. Playing triplets along with almost any medium tempo jazz record will show the student how much more naturally they fall than even eights. When the tempo is fast, however, the four-four or cut time notation is fairly accurate as eighth notes are played as written at up tempos. That is why the arranger would have a problem, in this day of double-time brass and saxophone figures, in writing in twelve-eight time. In going back and forth from the easy lobe of the twelve-eight to the more frantic sound of the double-time figures, he would have to change time signatures, though the basic beat would remain the same. Something like this would result:



Much of boogie-woogie music is divided in two rather than three and as it is usually in medium tempo, this would seem to conflict with the above theory. The very phrase, "eight to the bar", however, shows that the feel is a double time one, though the beat, itself, is a medium bounce.

The foregoing excursion into the theory of notation as applied to jazz means this to the student of these exercises. Sections 1A, 1B, 1C and 1D are in their proper order as far as their relationship to the written cymbal rhythm is concerned, and as to their relative difficulty. It must be realized though that dotted eights and sixteenths played exactly as written have a very "ticky" sound, and the drummer interpreting the exercises in Section 1A will naturally fall into the triplet, twelve-eight feeling. This will mean that No. 1 of Section 1A, the "shuffle", will really sound just like No. 4 in Section 1C, the "shuffle" in triplet form, unless forced into its true value, which is less relaxed and more staccato sounding. Dotted eights and sixteenths, when played with their true value are most effective in jazz in the double-time mode. It has been pointed out to the author by Henry Adler that from a swinging point of view, Section 1C, even though the notation is less familiar, would be the logical starting point, as the student, thoroughly steeped in the tradition of jazz, will feel the exercises more naturally if they move in the triplet mode. There is no reason why Sections 1A and 1C should not be studied together, or even with 1C as the first lesson, if the student feels more natural that way. The relationships in Section 1A, however, between the cymbal rhythms and solo hands are less difficult technically, and more familiar notationally than those of the other sections. If these paragraphs on interpretation have been understood and can be applied, this fact will present a cogent argument for the order in which the exercises are presented here.

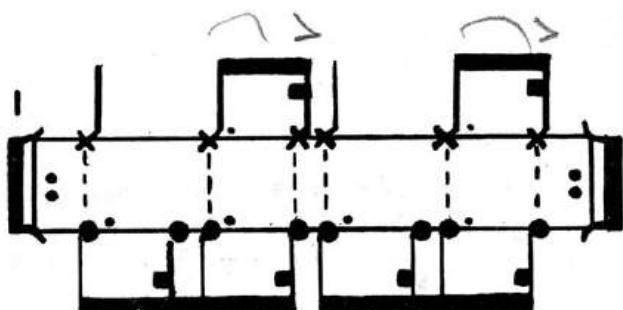
A few notes and suggestions are perhaps needed to clarify these studies. Sections 1 A and IV A and all the exercises therein should be practiced two ways: interpreting the dotted eighths into the triplet, twelve-eight feeling at a medium tempo, and also in their true value, more slowly, perhaps, with an underlying "eight to the bar" feeling. Sections 1 B and IV B should be practiced very strictly at first, with the division definitely in two, to make sure that the cymbal rhythm doesn't follow the solo hand. Later, when the student is sure of the form, the exercises can be interpreted more freely. All the melodic exercises in Sections 1 B and IV B are in up tempo, so there will be no problem of the straight eighths sounding good as written. In melodic Exercise No. 3, Section 1 C, the eighth notes are mixed up with triplets at a medium tempo, while an example of moving from the twelve-eight feeling into the double time mood will be found in Melodic Exercises 2 and 3 in Section 1 D. The eighth notes, naturally, in both these cases, are to be interpreted, though it may also be interesting to practice them in strict value. Exercises IV B should be played as written, while Solo Exercise IV B can be practiced several ways: slowly, as written; fast, so that the eighths will fall even naturally; and at medium tempo, with the freer three feeling. All the triplets in Section 1 C and IV C are to be played as written. It may be interesting to notice Melodic Exercise No. 2 in Section IV C, as its rhythm is that of a melody that is always written in eighth notes, though it is played exactly as the rhythm is written here. Sections 1 D and IV D contain no interpretive problems, but those already mentioned in the case of the eighth notes in melodic Exercises 1 D, though plenty of technical ones of a most difficult kind. Practice both by the analytical method and by the singing method will solve them rapidly.

Though the bass drum is not written in these first exercises, it is assumed that the drummer will play straight four or two with the foot while practicing.

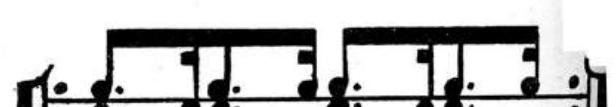
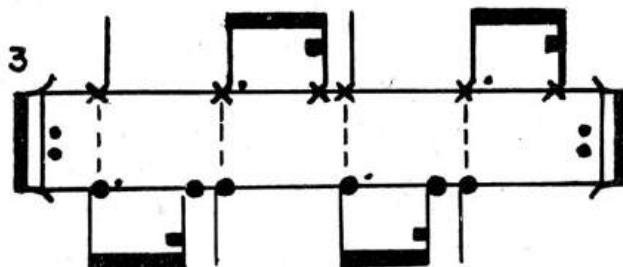
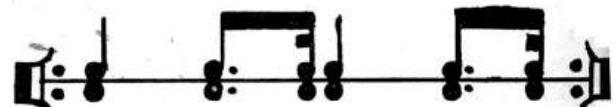
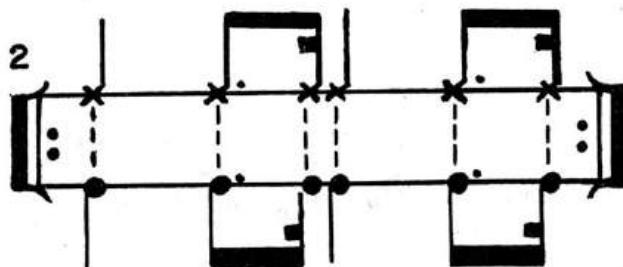
**SECTION I, PART A**  
Dotted Eights and Sixteenths

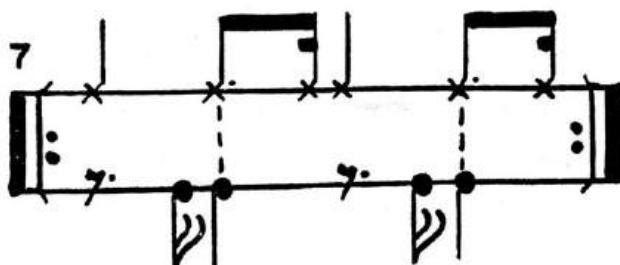
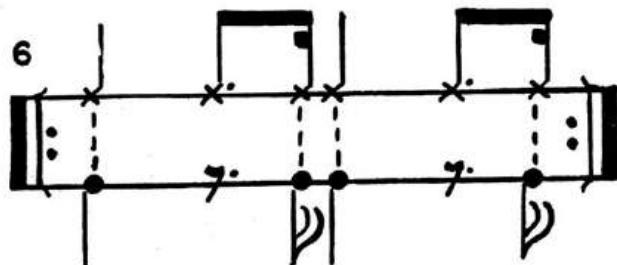
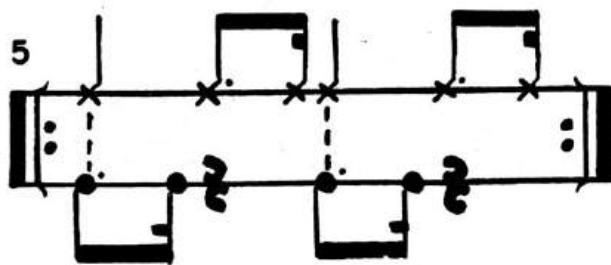
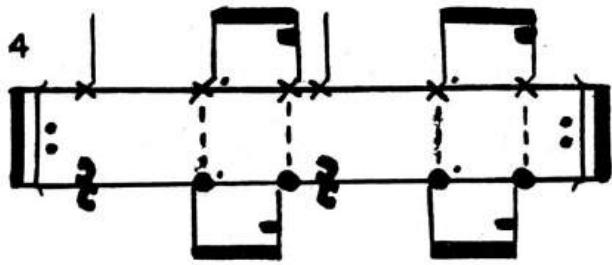
These initial exercises are all derived from No. 1, the "shuffle". It is placed first because it follows the dotted eighth and sixteenth cymbal pattern closely. In each exercise after the first certain notes have been left out. The dotted lines indicate the places where the hands fall together.

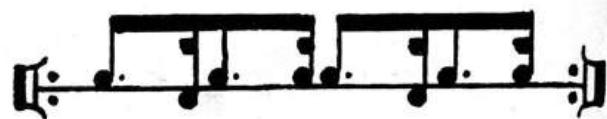
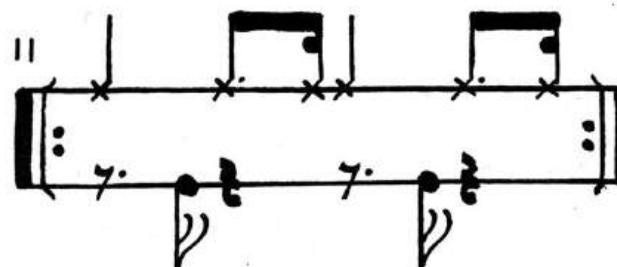
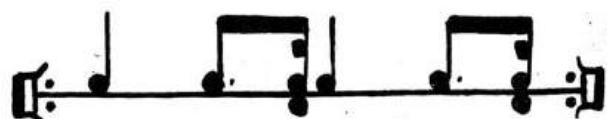
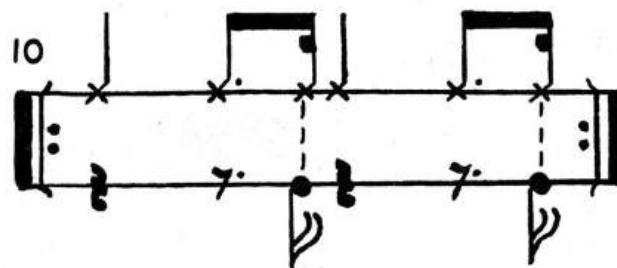
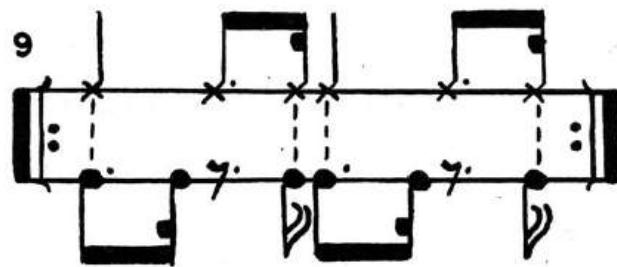
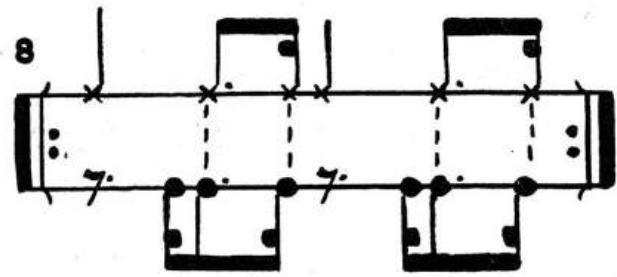
HI-HAT 2 - 4      SNARE/BASS 1 bar

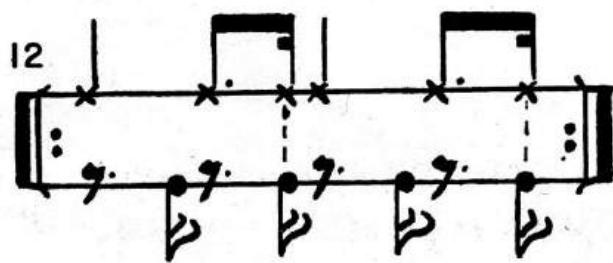


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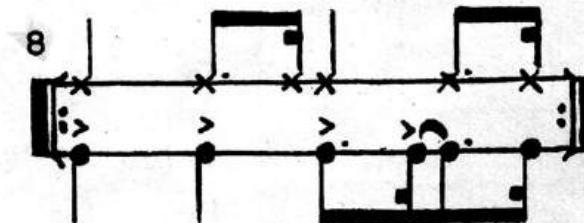
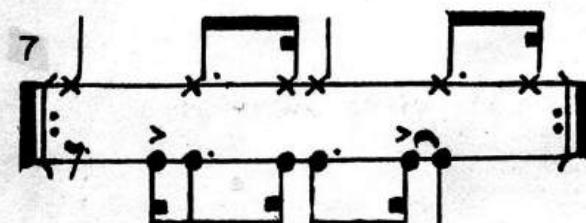
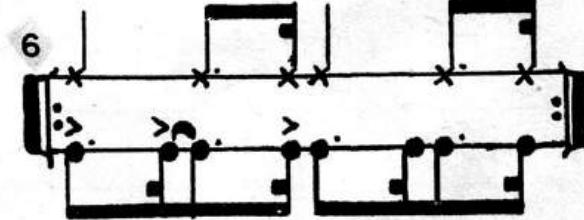
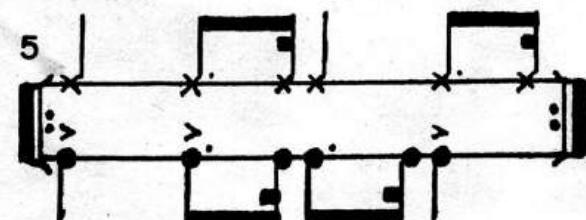
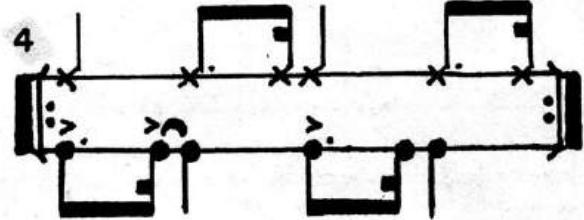
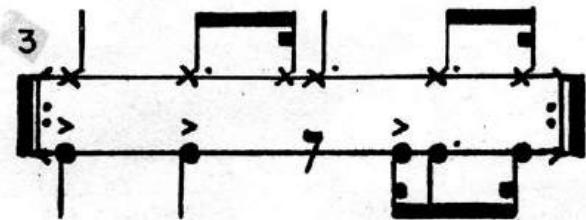
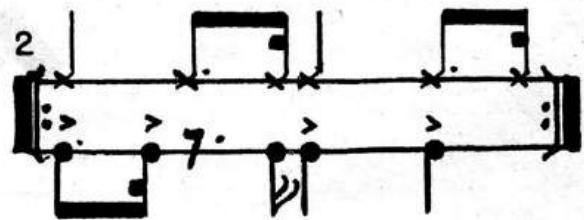
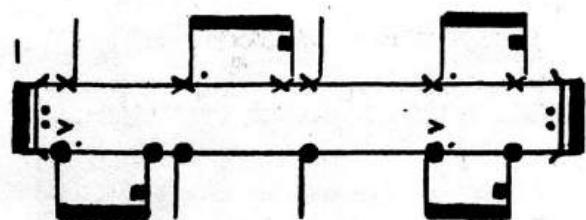








Exercises I - A



**Solo Exercise I A**

The musical score consists of six staves of music for a solo instrument. Each staff is divided into measures by vertical bar lines. The notation includes various note heads (crosses, dots, squares) and rests, with arrows indicating direction and dynamics. The first staff starts with a cross on the top line, followed by a dot on the bottom line, and a square on the top line. Subsequent notes include crosses on both lines, dots on both lines, and squares on both lines. The second staff begins with a dot on the top line, followed by a cross on the bottom line, and a square on the top line. The third staff starts with a square on the top line, followed by a dot on the bottom line, and a cross on the top line. The fourth staff begins with a cross on the top line, followed by a dot on the bottom line, and a square on the top line. The fifth staff starts with a dot on the top line, followed by a cross on the bottom line, and a square on the top line. The sixth staff starts with a square on the top line, followed by a dot on the bottom line, and a cross on the top line.

## Melodic Exercises I A

Interspersed throughout this volume are exercises based on familiar jazz melodies. These were chosen for their rhythmic patterns, and are graduated in difficulty to correspond with the more academic exercises that precede them. They are designed to test the students' skill in phrasing smoothly and should be practiced with this in mind.

### Bounce

Musical notation for Melodic Exercise I A, Bounce, Part 1. The exercise consists of two staves of music. The top staff starts with a common time signature (C) and a key signature of one sharp. It features eighth-note patterns with various slurs and grace notes. The bottom staff continues the pattern, also starting with C and one sharp. The music concludes with a double bar line and repeat dots at the end of the second measure.

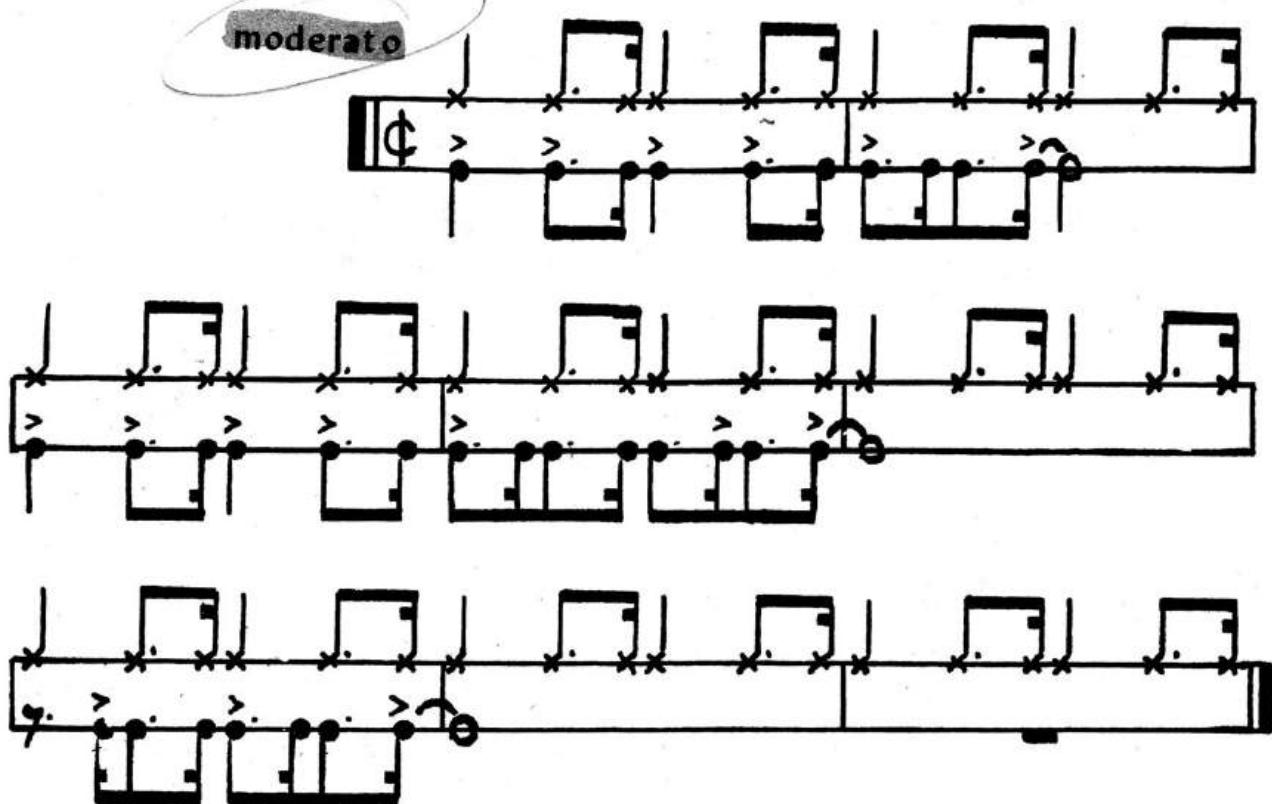
### Bounce

-2-

Musical notation for Melodic Exercise I A, Bounce, Part 2. This section contains five staves of music. The first staff begins with a common time signature (C) and a key signature of one sharp. It includes eighth-note patterns with slurs and grace notes. Subsequent staves continue the pattern, each starting with a different time signature: 2/4, 3/4, 2/4, 3/4, and finally 2/4. The music ends with a double bar line and repeat dots at the end of the fifth measure.

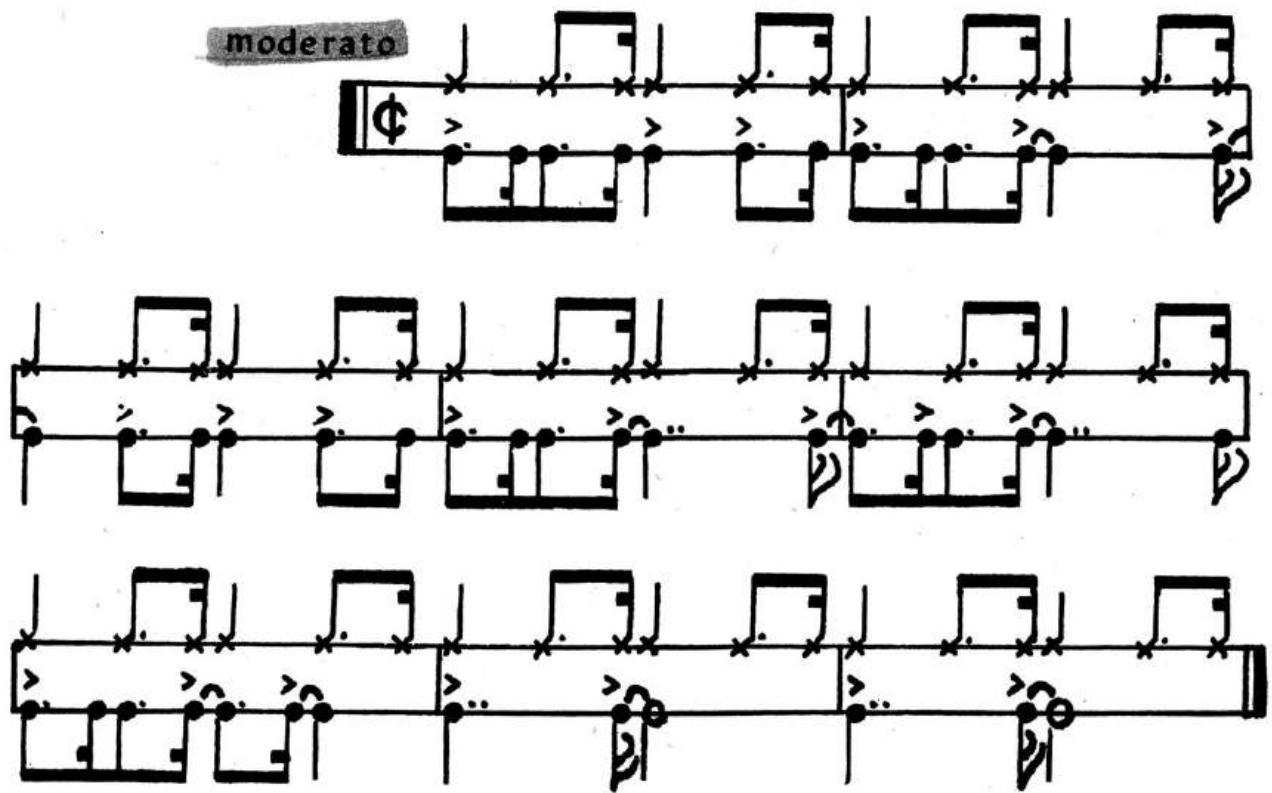
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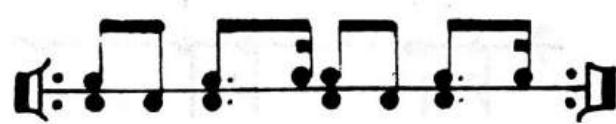
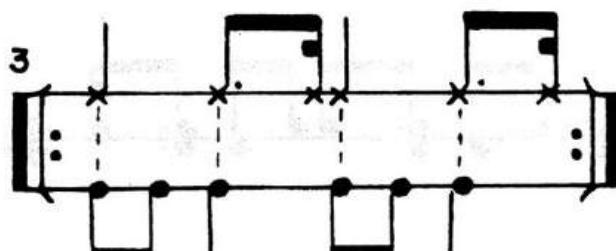
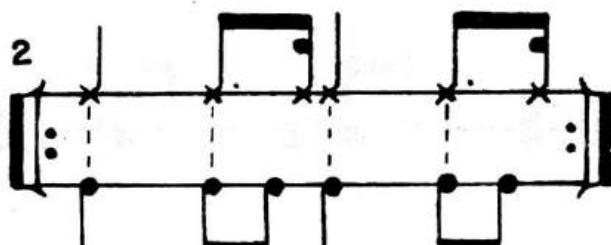
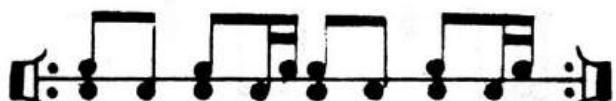
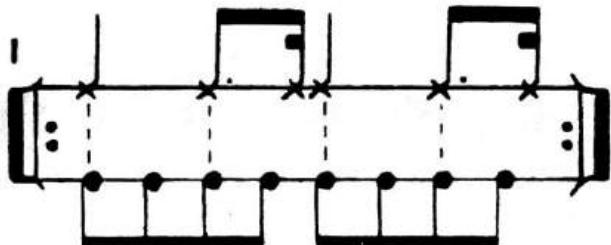
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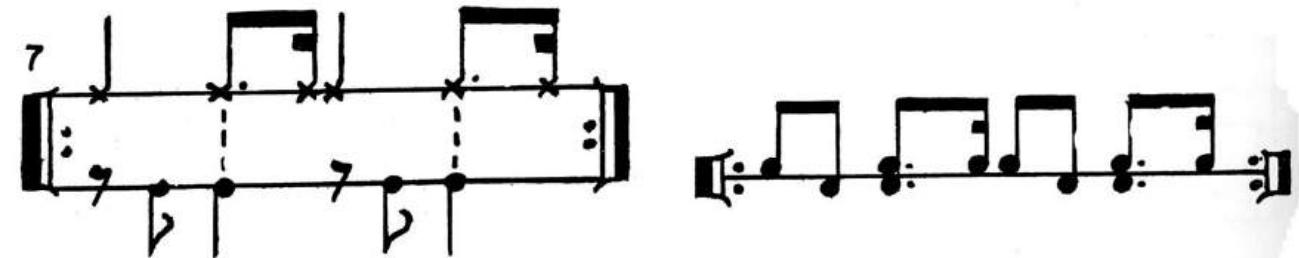
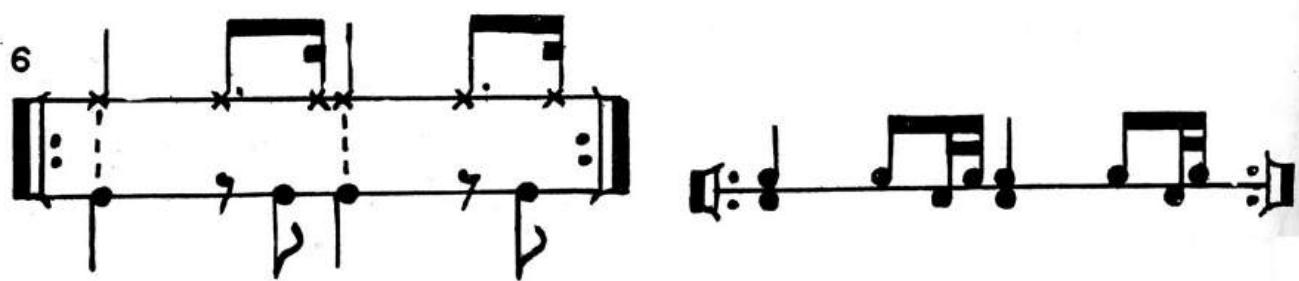
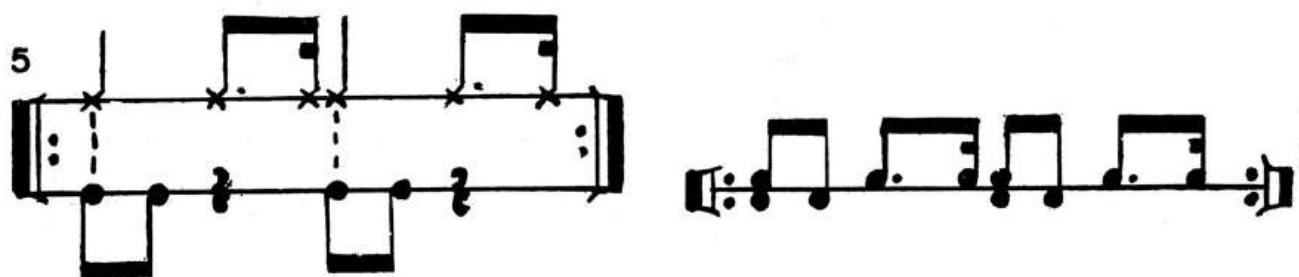
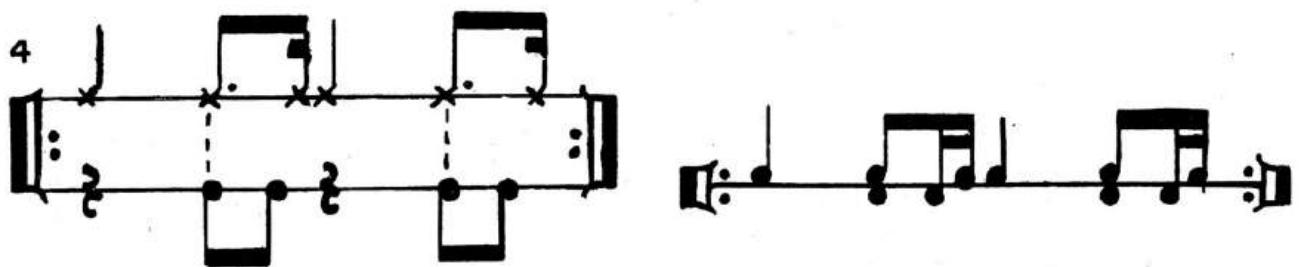
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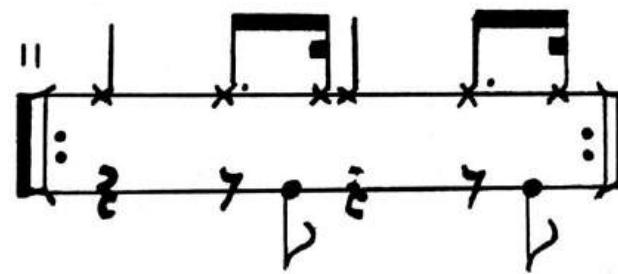
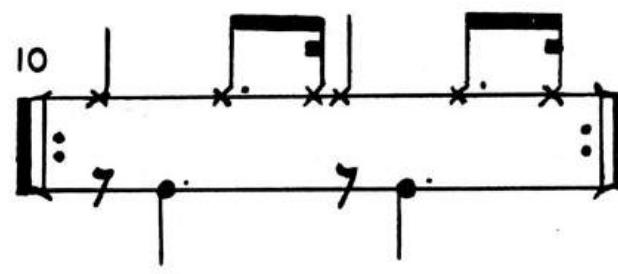
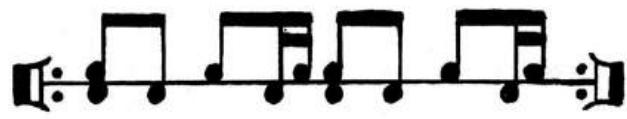
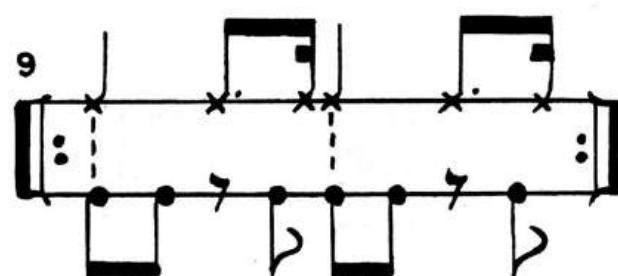
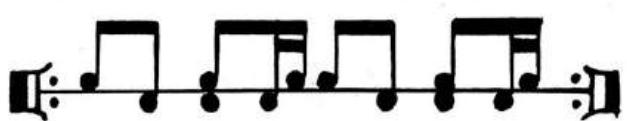
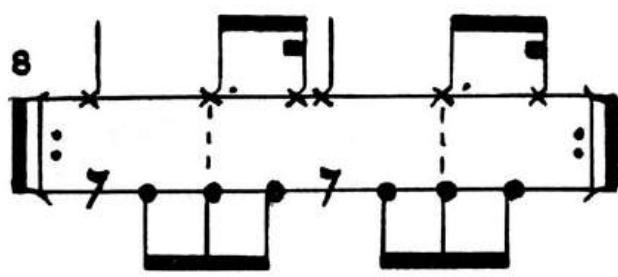


~~SECTION I PART B~~  
~~Eights~~

Next come the exercises utilizing eighth notes in the solo hand instead of the dotted eights and sixteenths. The tendency here may be to play the cymbal rhythm in straight eighths like the solo part, so care should be taken in analyzing the key.







A musical staff with a tempo marking of 12 in the top left corner. The staff consists of two lines. It features a measure starting with a vertical bar line, followed by a note with a stem pointing up, a note with a stem pointing down, and a note with a stem pointing up. This pattern repeats three times. Below the staff, there are six vertical stems, each ending in a small circle, positioned under the notes above them.

A musical staff consisting of five horizontal lines and four spaces. It begins with a bass clef on the fourth line, followed by a vertical bar line. Four eighth notes are positioned on the first, second, third, and fourth lines respectively, all with stems pointing downwards. Another vertical bar line follows, and the staff concludes with a treble clef on the second space.

## **EXERCISES**

### **Exercises I**

A musical score page featuring a single staff with six measures. The first measure contains a clef, a key signature, and the number '1' positioned above the staff. Measures 2 through 6 all start with a 'x' symbol. Measure 6 concludes with a double bar line and repeat dots at both ends.

**Solo Exercises I B**

The image displays six staves of musical notation, likely for a solo instrument like the recorder. Each staff consists of two horizontal lines. The top line contains vertical stems pointing upwards, with various markings such as 'x', 'x.', 'xx', and 'x.'. The bottom line contains vertical stems pointing downwards, with markings like '>', '>', 'D', '7', and '7.'. The notation is organized into measures separated by vertical bar lines. The first staff begins with a clef symbol (C) and a 'G' time signature. The subsequent staves do not have explicit clef or time signatures but follow a similar pattern of vertical stems and markings.

Melodic Exercises I B

jump

1

C

F

G

2

jump

C

F

G

**fast**

12/8

3/4

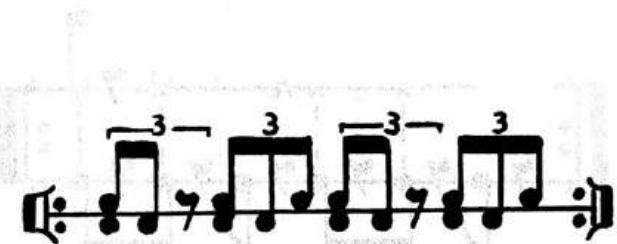
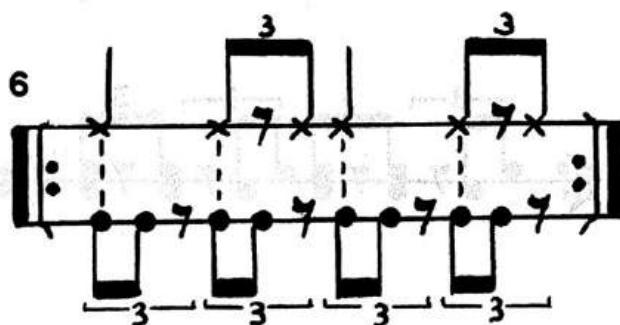
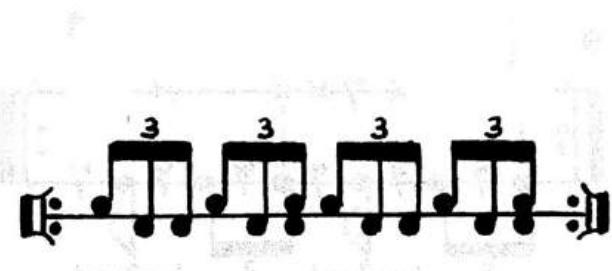
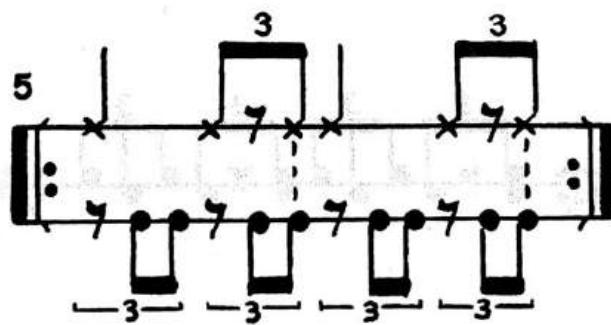
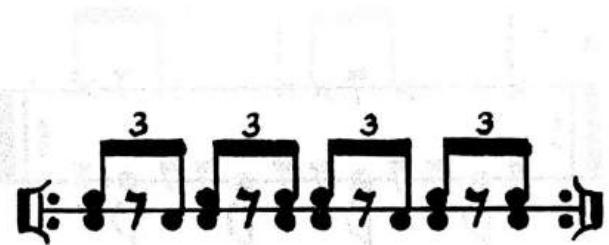
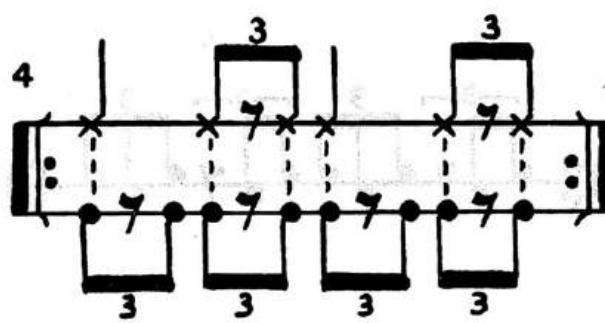
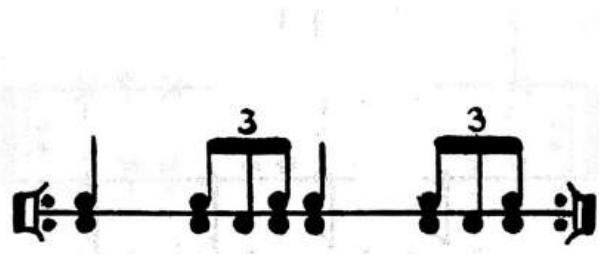
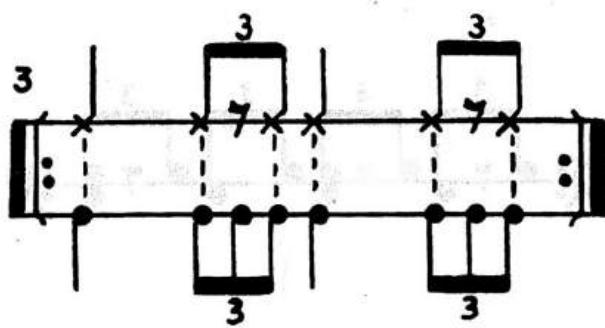
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2

3

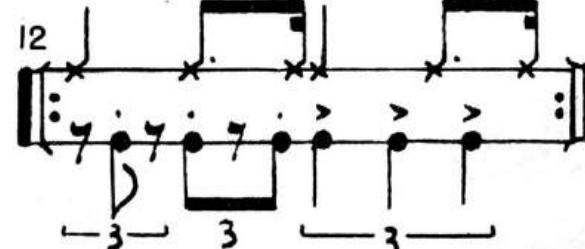
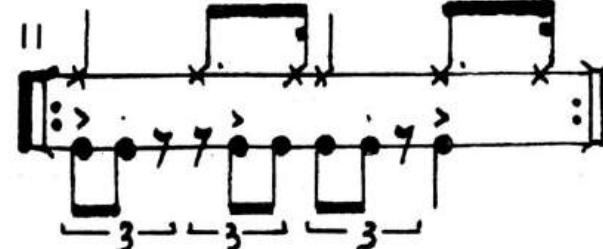
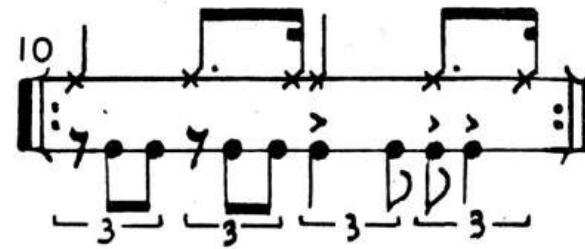
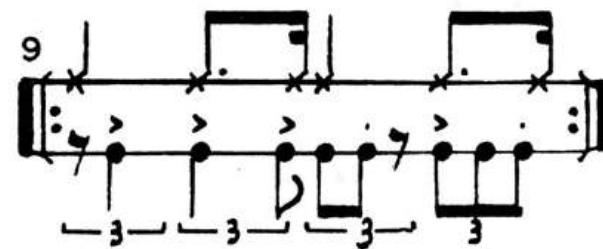
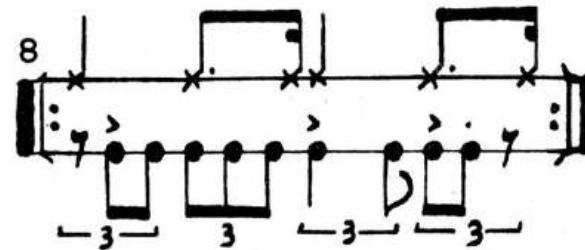
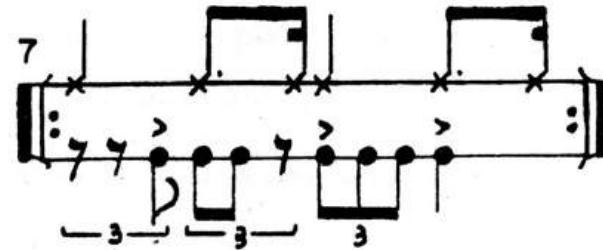
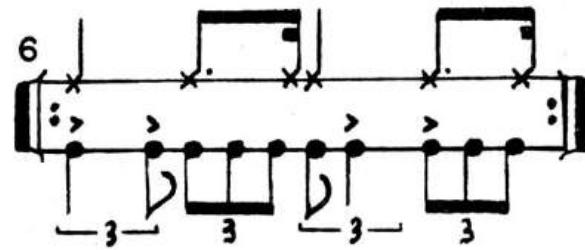
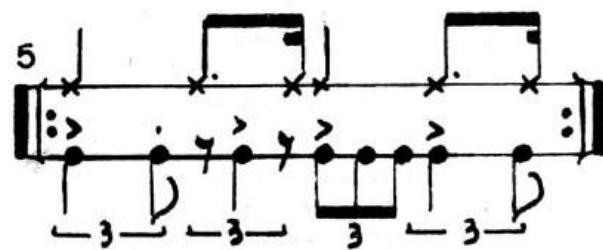
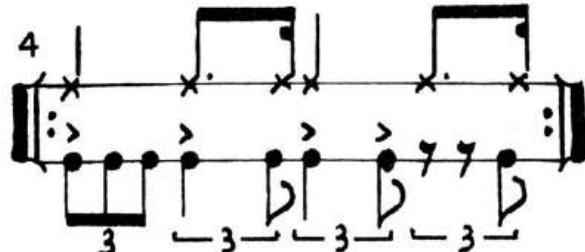
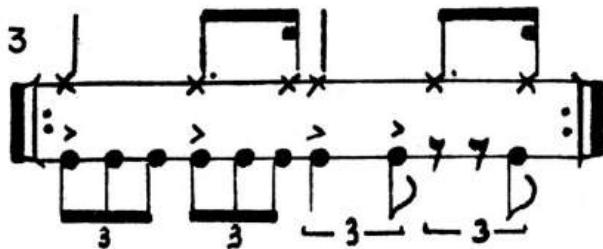
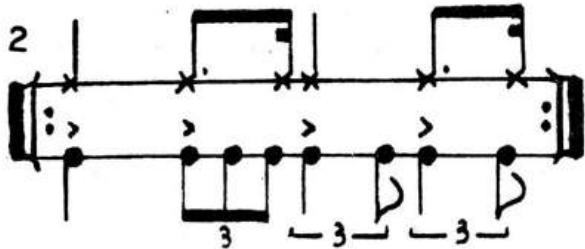
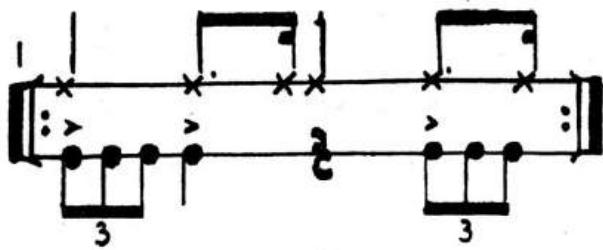
jump

4





Exercises I C



**Solo Exercise I C**

12

Melodic Exercises 1 C

blues

-1-

This musical score consists of four staves of music for a blues style. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern with a '3' written below each measure. The second staff begins with a bass clef and a key signature of one sharp. The third staff continues the eighth-note pattern with a '3' below each measure. The fourth staff starts with a bass clef and a key signature of one sharp. The music concludes with a final staff that ends with a bass clef and a key signature of one sharp.

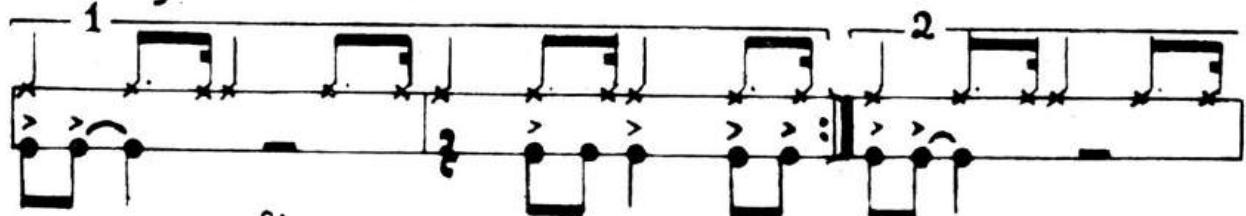
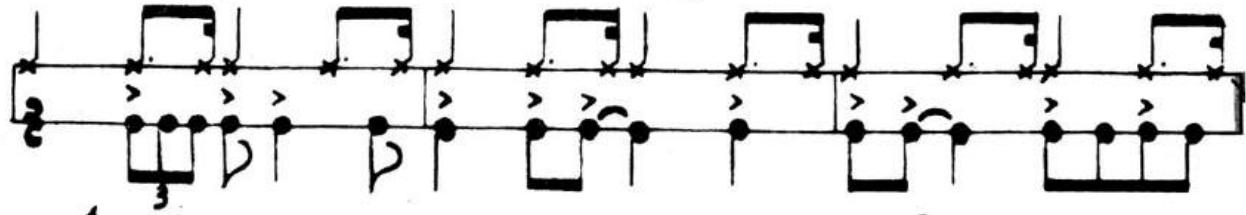
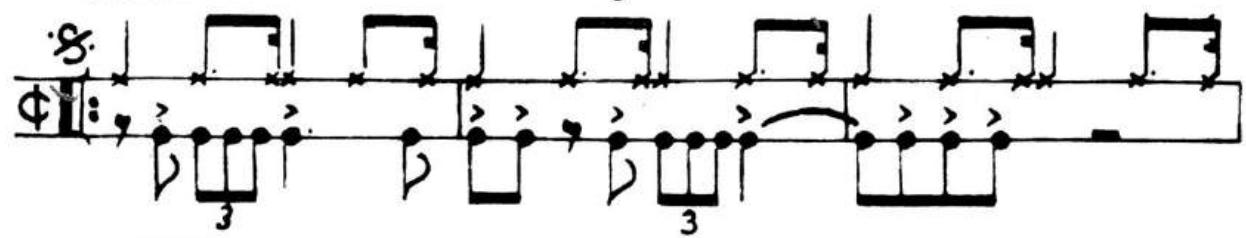
blues

-2-

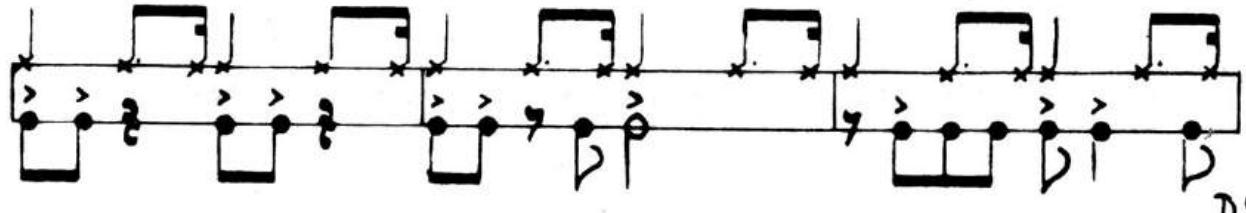
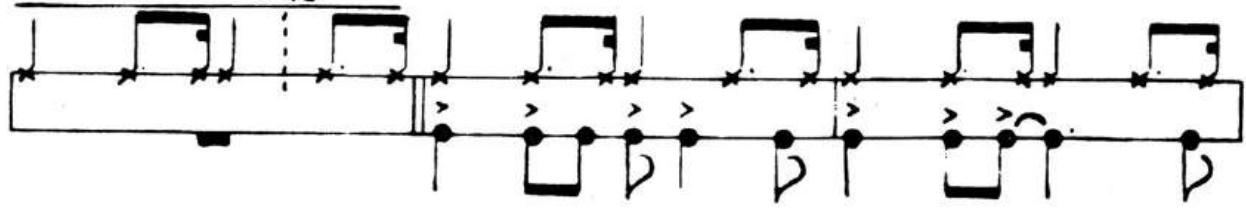
This musical score consists of three staves of music for a blues style. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern with a '3' written below each measure. The second staff begins with a bass clef and a key signature of one sharp. The third staff continues the eighth-note pattern with a '3' below each measure. The music concludes with a final staff that ends with a bass clef and a key signature of one sharp.

**easy bounce**

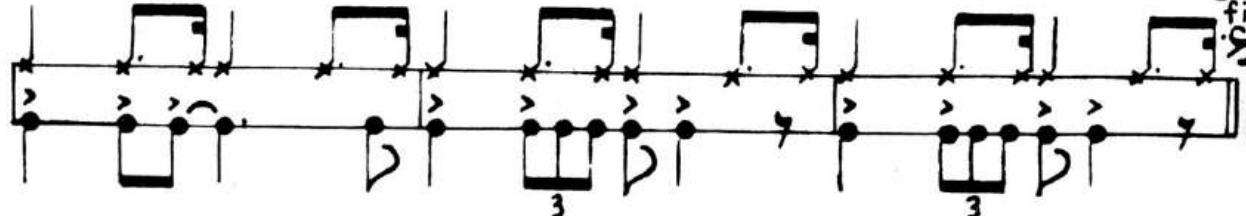
-3-



**fine**



D.S. al  
fine



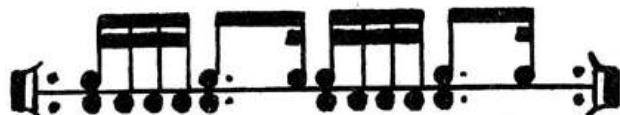
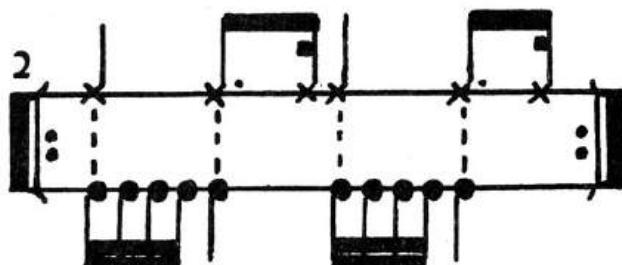
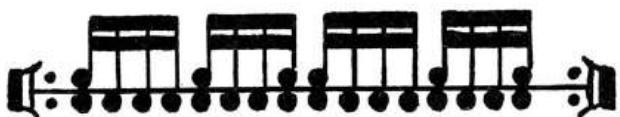
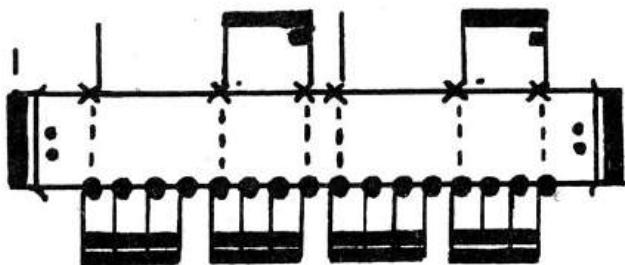
**jump**

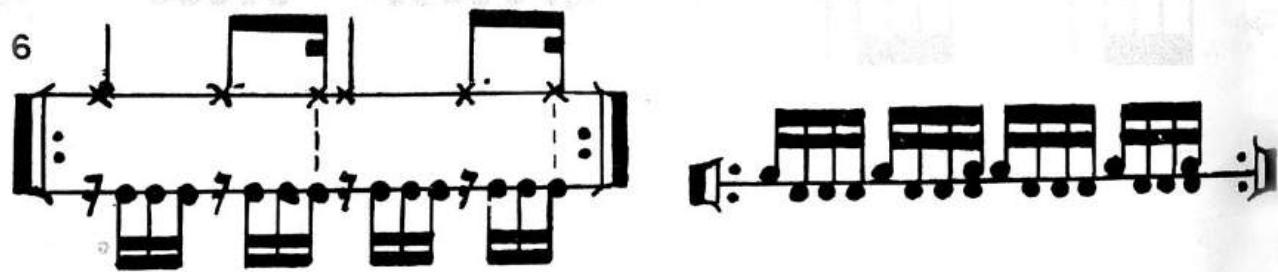
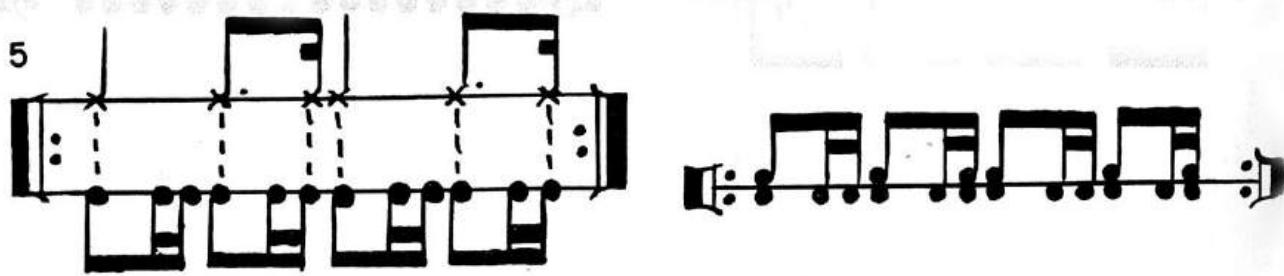
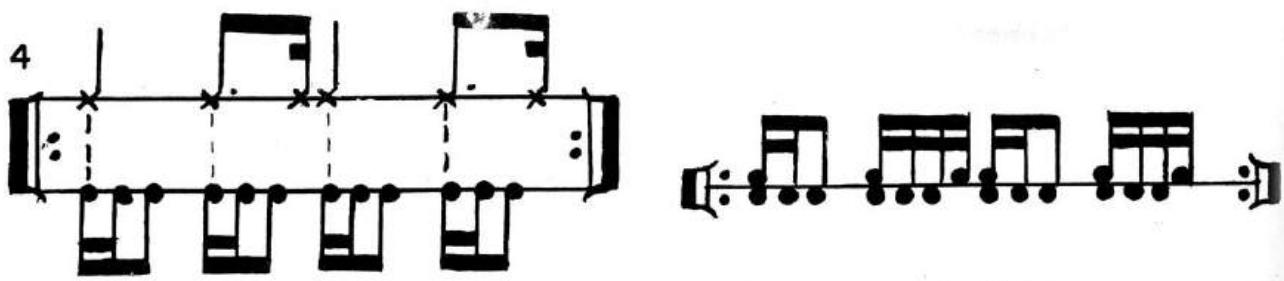
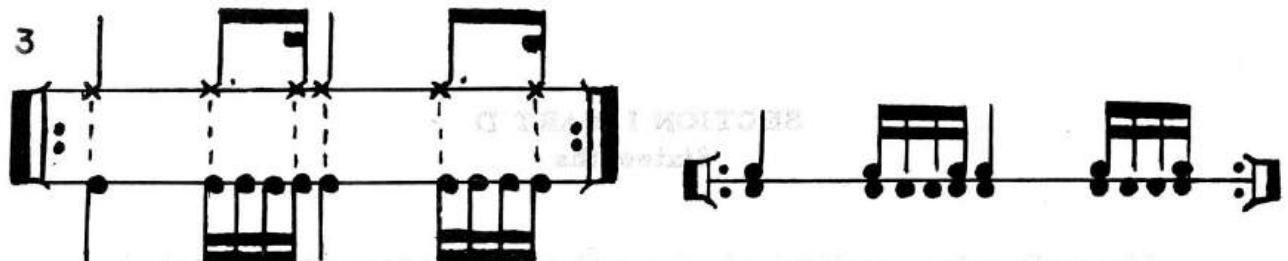
-4-

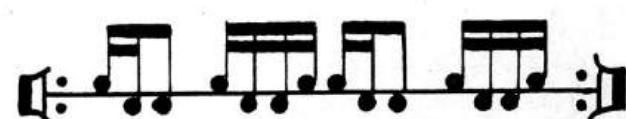
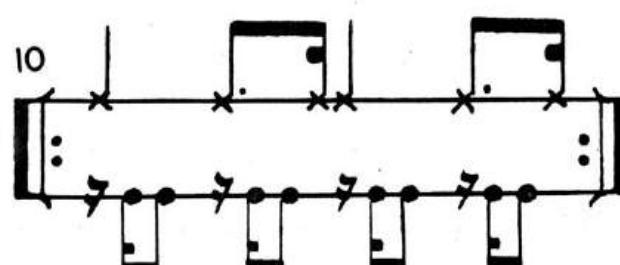
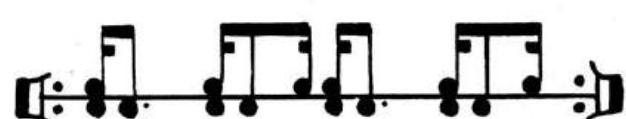
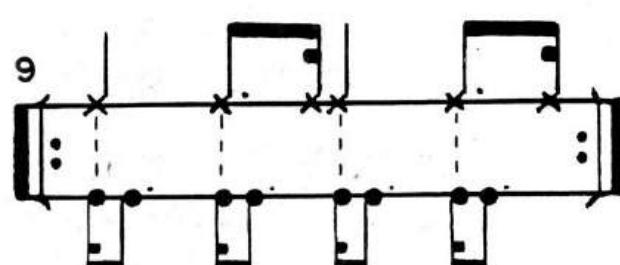
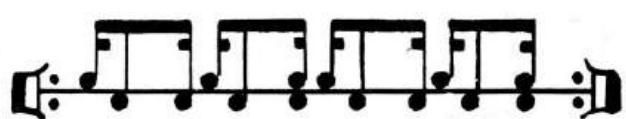
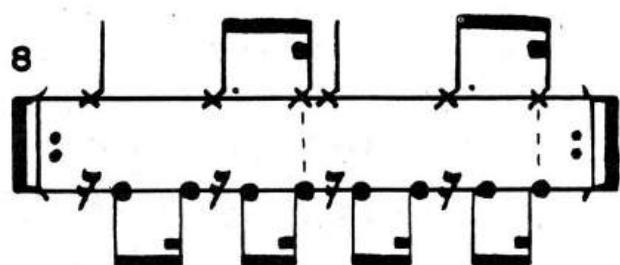
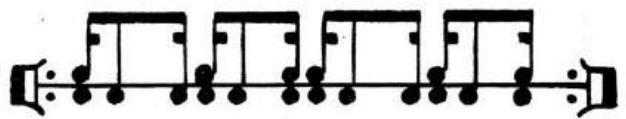
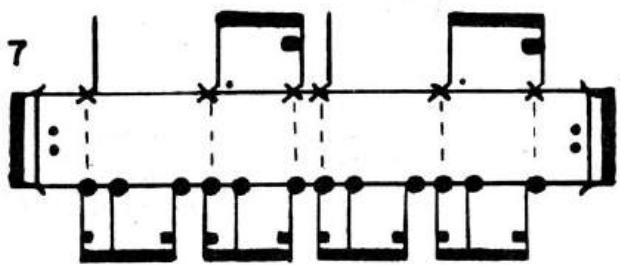


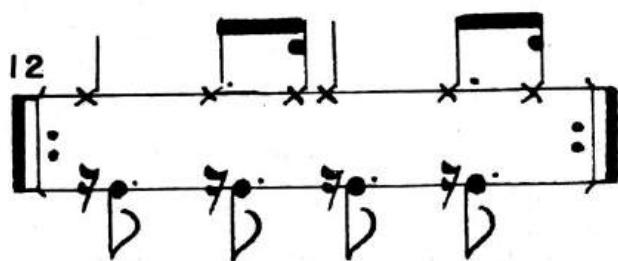
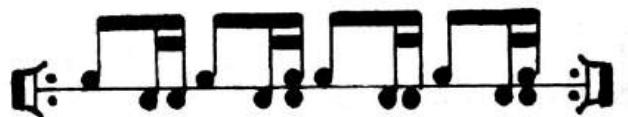
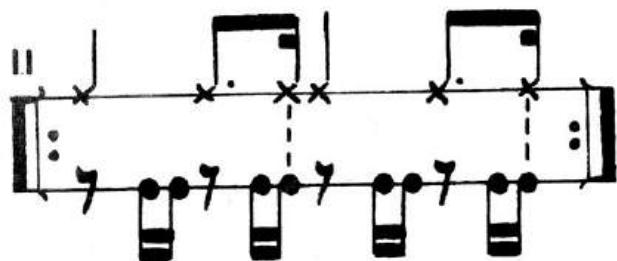
**SECTION I PART D**  
**Sixteenths**

Sixteenth notes, particularly the odd groups, are more difficult to play against the cymbal rhythm than eights or triplets. With practice though, the ear will soon free the student from dependence upon mechanical counting and allow each hand to play its own part in the manner of two instruments with a contrapuntal figure, with relationship only to the fundamental beat. The key will prove valuable however, in learning the form.

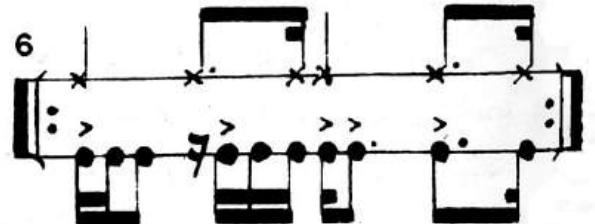
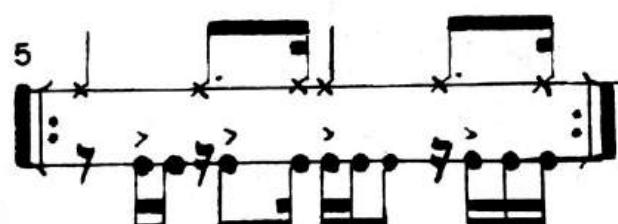
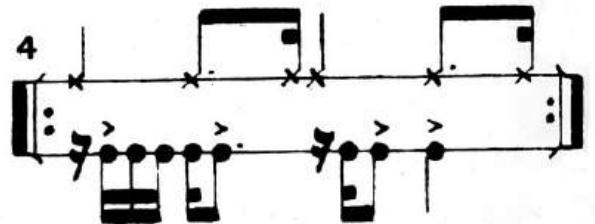
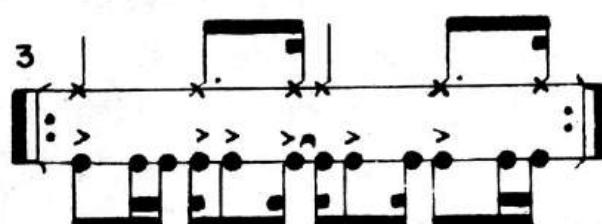
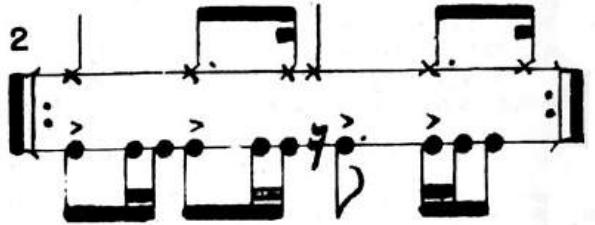
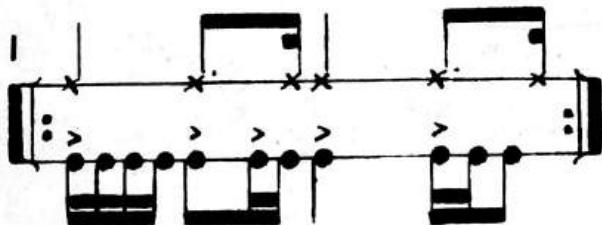


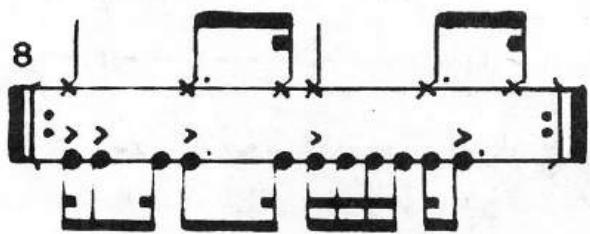
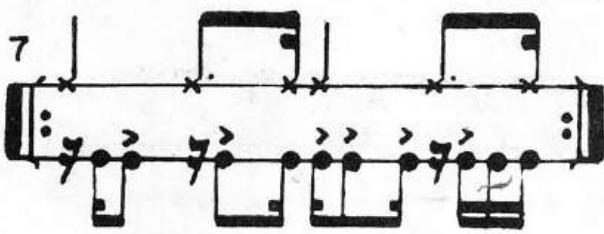






### **Exercises I D**





Solo Exercise 1D

Handwritten musical score for Solo Exercise 1D. The score is divided into six systems by vertical bar lines. The first system starts with a clef (C) and a dynamic ff. The second system begins with a dynamic ff. The third system features dynamics sfz. The fourth system begins with a dynamic sfz. The fifth system features dynamics sfz. The sixth system concludes with a dynamic sfz. Measures 7 and 8 are repeated at the beginning of each system.

Melodic Exercises 1D

slow

-1-

Three staves of musical notation for Melodic Exercise 1D, marked 'slow' and '-1-'. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The first staff starts with a C-clef and a common time signature. The second staff starts with a G-clef. The third staff starts with a F-clef.

slow

-2-

Four staves of musical notation for Melodic Exercise 1D, marked 'slow' and '-2-'. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The first staff starts with a C-clef and a common time signature. The second staff starts with a G-clef. The third staff starts with a F-clef. The fourth staff starts with a C-clef.

*bounce*

- 3 -

A hand-drawn musical score consisting of eight staves, each with a different rhythmic pattern. The patterns involve various note heads (x, dot, circle) and rests, with arrows indicating direction and dynamics. The score includes several performance instructions:

- bounce**: A label at the top left.
- 3 -**: A page number at the top center.
- 3**: A measure number at the end of the third staff.
- 8**: A measure number at the end of the fourth staff.
- 3**: Measure numbers at the beginning of the fifth and sixth staves.
- 3**: Measure numbers at the beginning of the seventh staff.
- fine**: An instruction at the start of the eighth staff.
- D.S. al fine 8.**: A final instruction at the end of the score.

SECTION II  
PART A

Try playing any of the solo lines in the first section with one hand while beating straight four with the other. This type of independent hand action is characteristic of many drummers of the Dixieland and Chicago Schools. "Solid left hand" is the name often used for certain applications of this beat. The left hand keeps time in addition to the bass drum, while the right hand plays syncopations on wood-block, cow-bell, cymbals etc. Ray Beauduc, George Wettling, Zutty Singleton, and Danny Alvin did a lot of this, as did Tony Spargo and Baby Dodds.

SECTION II  
PART B

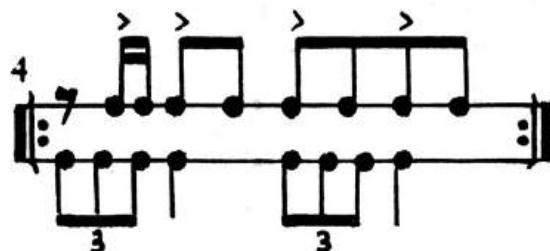
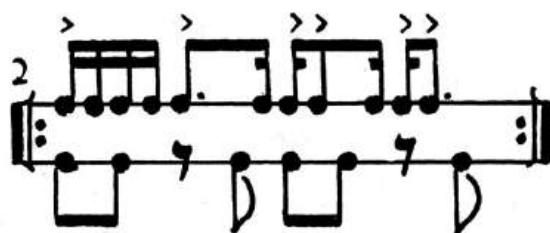
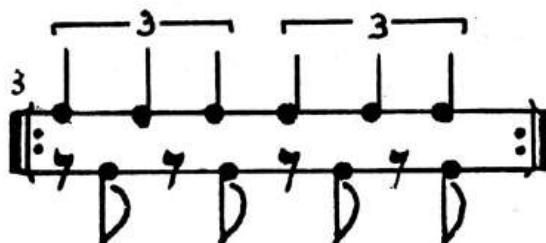
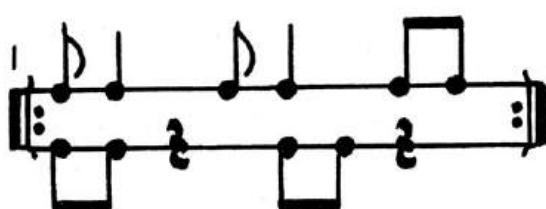
Another possibility for practice is to "shuffle" with one hand and play any combination of the solo lines in Section I against it. (Not just the lines derived from the dotted eighth and sixteenth form.)



The same things can be done with straight eights, triplets or sixteenths as the basic beat.

## SECTION II PART C

Take any two of the solo rhythms (lower line) in Section I, write them down one under the other, and play them together, one with each hand. Some of the resulting beats will sound excellent, while others will be valuable only as studies in independent hand control. The exercises in this group will have a more complicated structure and consequently must be worked out slowly. They can be used as the basis for a solo or to end a phrase in a jazz mood, but find more practical use in Latin-American drumming. (This application of independent coordination will be covered more thoroughly in Volume Two). A well schooled pianist could execute exercises like these fairly easily as this type of counterhythm is found most often in music for that instrument. In some piano instruction books students will find examples of this type. (Particularly those of Effa Ellis Perfield, who has done wonderful work in developing the rhythmic sense of her pupils, many of them very young children). Occasionally, to facilitate training, they are completely divorced from any harmonic or melodic line. If the drummer can achieve the independent ease of movement between hands and feet characteristic of the finger movements of the few virtuoso pianists he will enlarge his rhythmic repertoire and become increasingly aware of the infinite possibilities in the world of percussive sound.



### SECTION III Bass Drum

Bass drum independence is quite a different technique from independence between the hands. It is easily acquired by some drummers who achieve some measure of it instinctively. Others, including the author, find achieving independence of the feet more difficult than freeing the hands. Among the true bass drum artists are Joe Jones, Buddy Rich, Ray McKinley, Specs Powell, Dave Tough, J. C. Heard, Shelly Manne and Max Roach, as well as the late Chick Webb, who could work up a roll on the drum with his right foot.

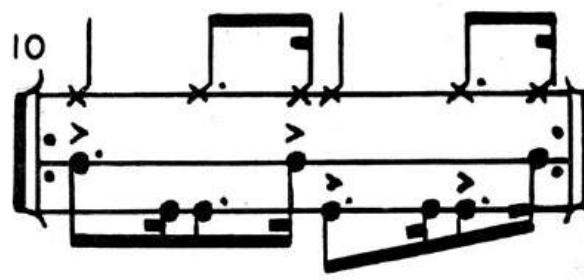
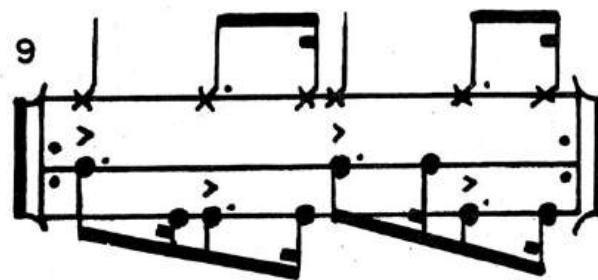
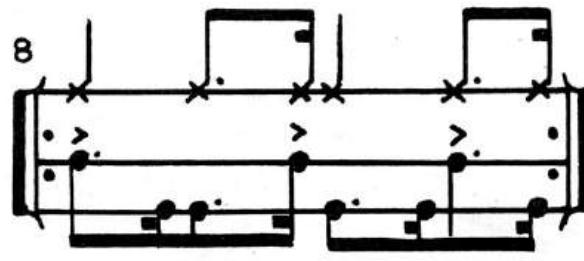
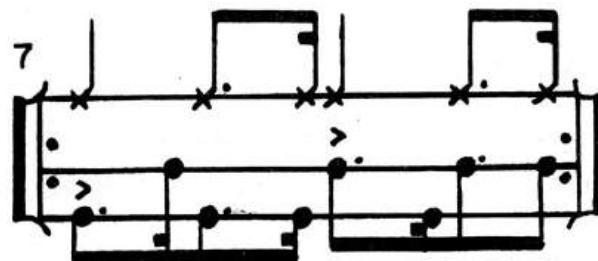
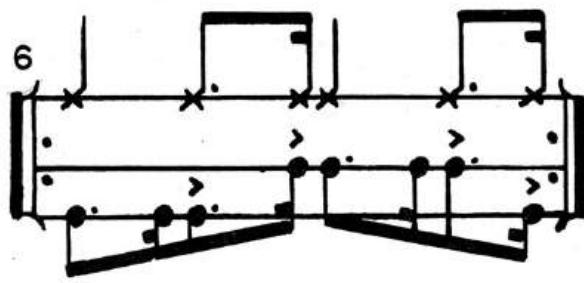
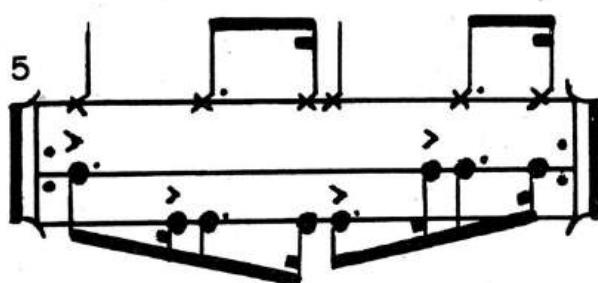
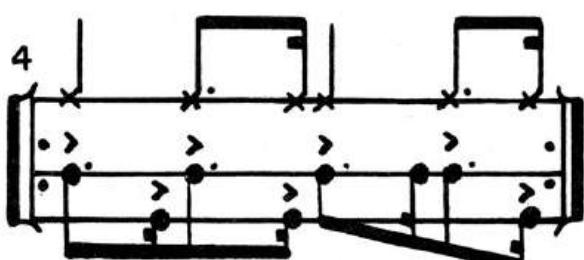
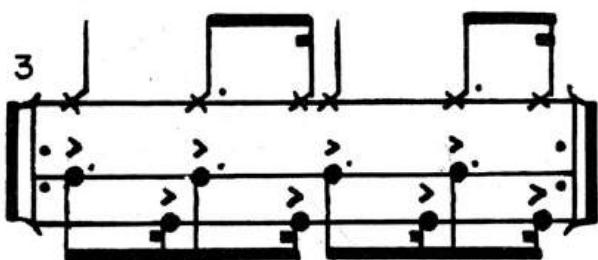
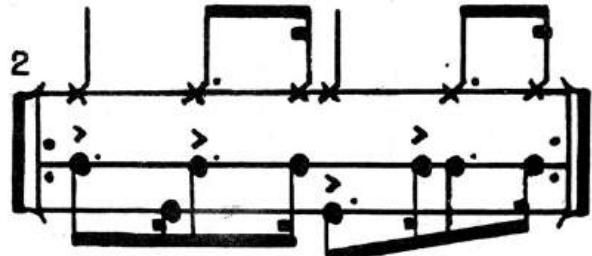
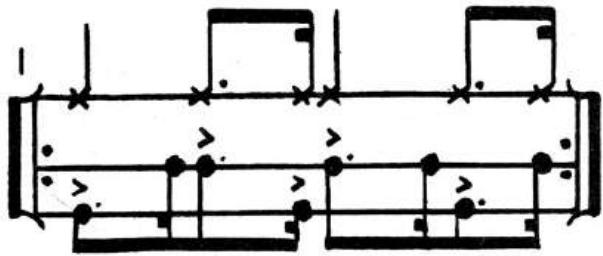
The same method used to develop independence of the hands will be used to learn to play any bass drum rhythm against the cymbal rhythm. The pupil should go right through the first section playing the solo line with the right foot. Of course some of the parts will be too complicated to sound well as the bass drum doesn't speak as crisply as the snare drum, but most of them can be brought out effectively at a moderate to a slow tempo. It will also be advantageous to play the cymbal rhythm on hi-hat while opening it and closing it on two and four in the usual way, as this will develop coordination between the feet. Later the solo line can be played on the hi-hat with the left foot, while one hand plays the cymbal and the bass drum plays straight.

### SECTION IV Hands and feet

When most of the rhythms in Section I have been mastered on bass drum, these next exercises can be studied. The patterns that follow the cymbal rhythm closely are easiest and are to be studied first. These too are all derivations of the shuffle. They are broken up between the bass drum (lower line) and snare drum (middle line). Any of the exercises in Section I can be alternated between them to make many patterns for practice. By adding the bass drum to the solo part the tonal and rhythmic variety is vastly increased. The cymbal rhythm must be smooth and steady as it carries the basic beat with no other support.

In these exercises, the method of writing between the solo hand and the bass drum is similar to that used by Edgar Varese in "Ionization", a monumental work for thirteen percussionists playing forty-one instruments, and Igor Stravinsky in "History of a Soldier", in which one percussionist plays a whole battery of instruments.

Exercises IV A



Solo Exercise IV A

The image displays six staves of musical notation, likely for a solo instrument like the flute. Each staff consists of five horizontal lines. The notation includes various note heads (solid black circles) and stems (vertical lines with arrows pointing up or down). Some notes have small vertical dashes above or below them. The first staff begins with a clef symbol (a circle with a vertical line through it) and a key signature of one sharp (F#). The second staff starts with a clef symbol and a key signature of one sharp (F#). The third staff starts with a clef symbol and a key signature of one sharp (F#). The fourth staff starts with a clef symbol and a key signature of one sharp (F#). The fifth staff starts with a clef symbol and a key signature of one sharp (F#). The sixth staff starts with a clef symbol and a key signature of one sharp (F#).

## Melodic Exercises IV A

**moderato**

- 1 -

bounce

-2-

bounce

- 3 -

A musical score page showing two staves. The top staff has a treble clef and a common time signature, featuring a continuous sequence of eighth-note pairs connected by slurs. The bottom staff has a bass clef and a common time signature, featuring a continuous sequence of quarter notes connected by slurs. Both staves begin with a sharp sign indicating key signature changes.

A musical score page featuring two staves. The top staff consists of six measures, each containing a single eighth note. The notes are positioned above vertical stems that extend upwards. The bottom staff consists of three measures, also containing a single eighth note per measure. The notes here have stems that extend downwards. The music is written in a clear, black font on white paper.

## **Exercises IV B**

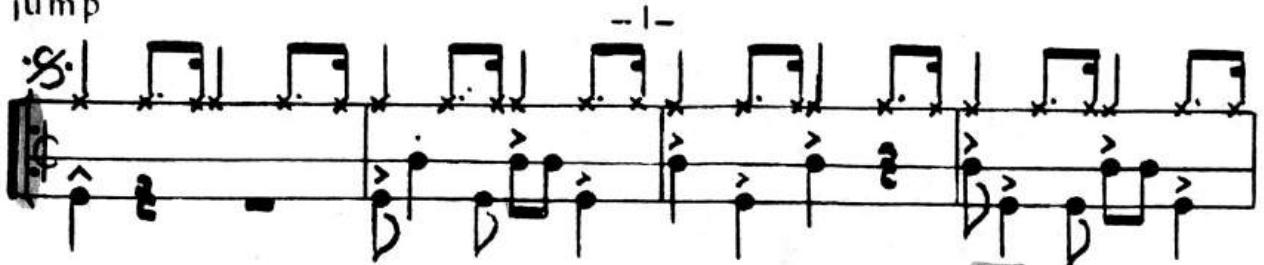
A musical staff consisting of two lines. The top line is a treble clef staff with a key signature of one sharp. It features a bass clef at the beginning, followed by a treble clef. The bottom line is a bass clef staff. Both lines have a common time signature. The top line has a continuous eighth-note pattern starting with an 'x' at the beginning of each measure. The bottom line has a continuous sixteenth-note pattern starting with a dot at the beginning of each measure. Measures 1-4 are shown, with measure 5 partially visible.

**Solo Exercise IV B**

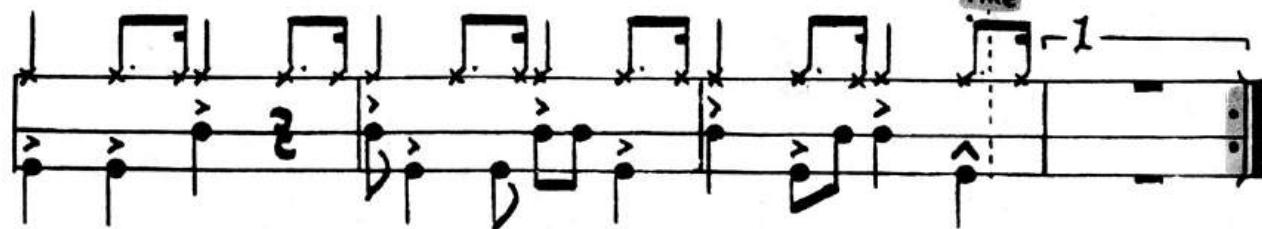
A six-line staff of musical notation for solo exercise IV B. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of six measures. Measure 1: The first two notes are eighth notes with stems pointing up, followed by a sixteenth note with a stem pointing down, then an eighth note with a stem pointing up, and finally an eighth note with a stem pointing down. Measure 2: An eighth note with a stem pointing up, followed by a sixteenth note with a stem pointing down, then an eighth note with a stem pointing up, and finally an eighth note with a stem pointing down. Measure 3: An eighth note with a stem pointing up, followed by a sixteenth note with a stem pointing down, then an eighth note with a stem pointing up, and finally an eighth note with a stem pointing down. Measure 4: An eighth note with a stem pointing up, followed by a sixteenth note with a stem pointing down, then an eighth note with a stem pointing up, and finally an eighth note with a stem pointing down. Measure 5: An eighth note with a stem pointing up, followed by a sixteenth note with a stem pointing down, then an eighth note with a stem pointing up, and finally an eighth note with a stem pointing down. Measure 6: An eighth note with a stem pointing up, followed by a sixteenth note with a stem pointing down, then an eighth note with a stem pointing up, and finally an eighth note with a stem pointing down. Measures 2 through 6 each contain a circled measure repeat sign.

Melodic Exercises IV B

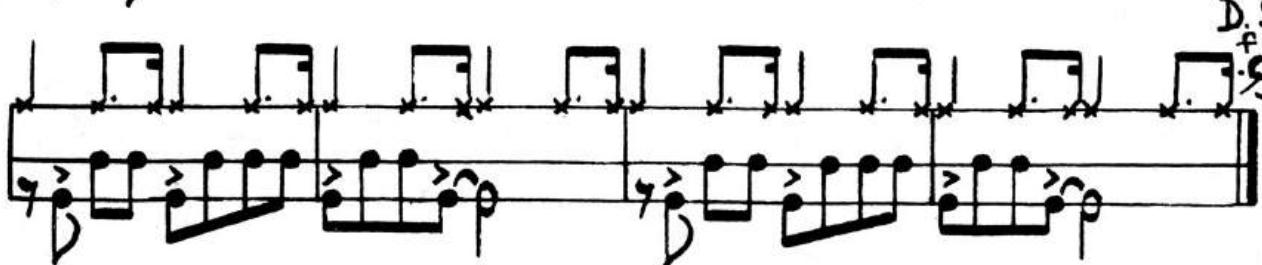
jump



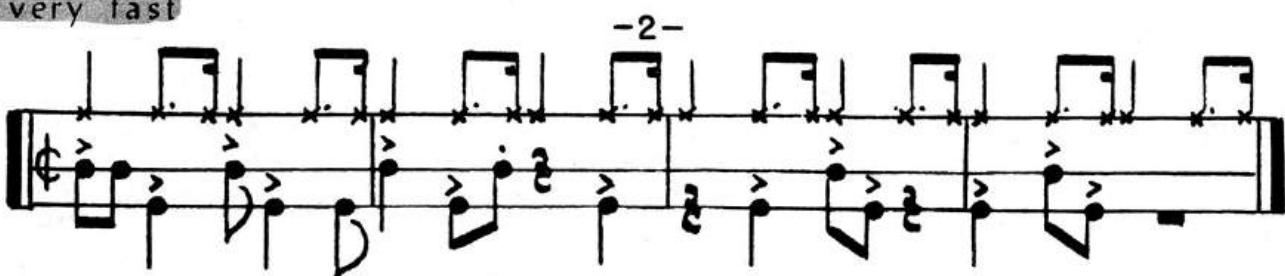
*fine*



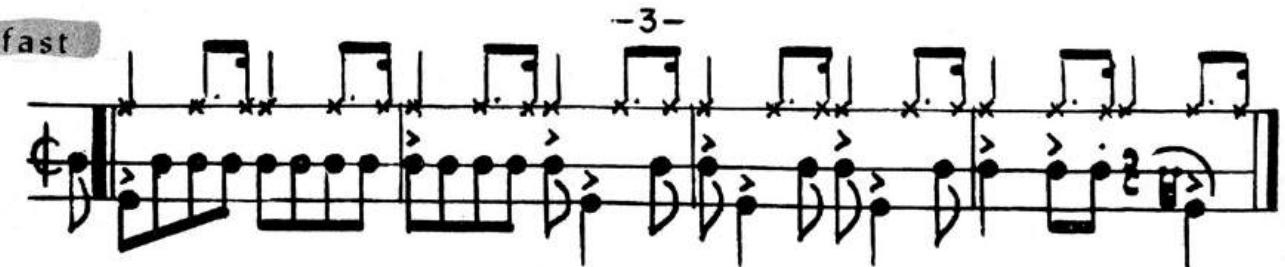
D.S. al  
*fine*



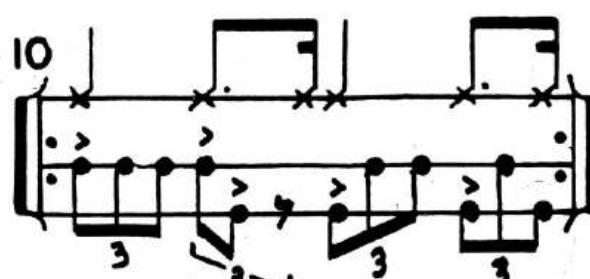
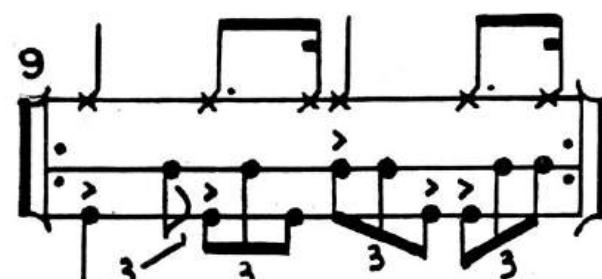
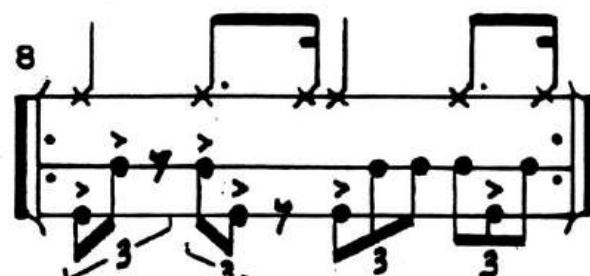
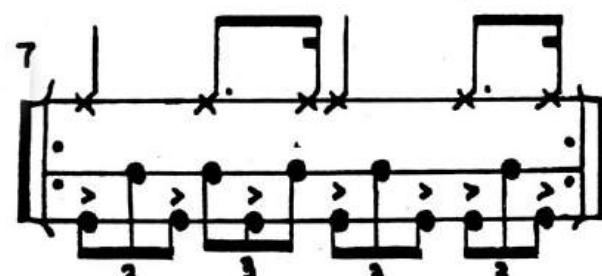
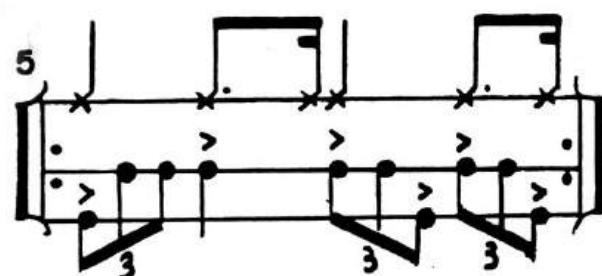
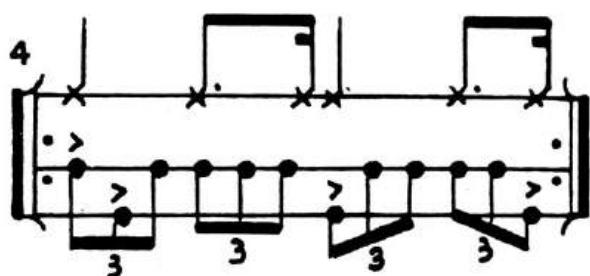
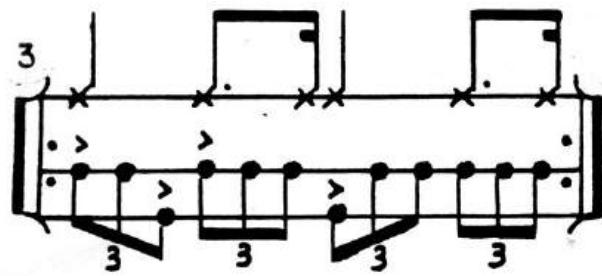
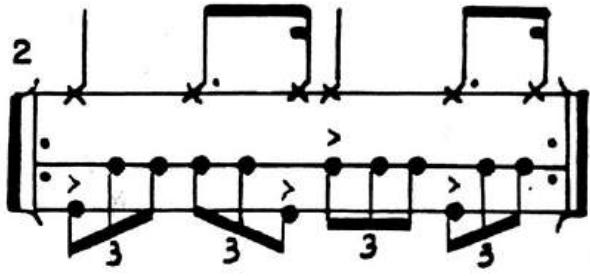
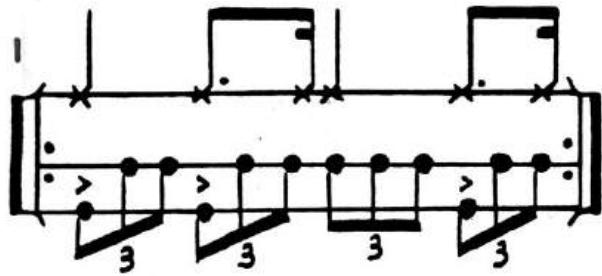
very fast



fast



Exercises IV C



Solo Exercise IV C

The sheet music consists of ten horizontal staves, each representing a measure of music. The first staff begins with a clef (C), a key signature of one sharp (F#), and a common time signature. The subsequent staves do not have a clef, key signature, or time signature, indicating they are identical to the first. Each staff contains six vertical columns of notes. The notes are primarily eighth notes, with some sixteenth notes and quarter notes appearing in the later staves. The patterns involve various note heads (solid black, open circles, and crosses) and stems (upward and downward). Some notes have vertical dashes through them. Horizontal strokes with the number '3' underneath indicate a three-count rhythm. Measures 1-3 show a repeating pattern of eighth-note pairs. Measures 4-6 introduce sixteenth-note patterns. Measures 7-9 show more complex sixteenth-note and eighth-note combinations. Measure 10 concludes with a dynamic marking 'sfz' (sforzando) and a fermata over the final note.

Melodic Exercises IV C

*jump*

-1-

*bounce*

-2-

**Exercises IV D**

3

C

A musical score page featuring two staves. The top staff is in treble clef and has a measure number '7' at the beginning. It also contains a dynamic instruction 'x.' followed by a short vertical line. The bottom staff is in bass clef and contains a dynamic instruction '> >' followed by a short vertical line.

A handwritten musical score for a six-string guitar. The score consists of two staves. The top staff shows a single melodic line with various note heads and rests. The bottom staff shows a harmonic or rhythmic pattern with dots and arrows indicating specific notes to be played. Measures are numbered 1 through 10 above the staff.

Solo Exercise IV D

The musical score consists of six staves of music. Staff 1 starts with a common time signature (C) and a bass clef. It features a continuous pattern of eighth-note pairs and sixteenth-note pairs, with various slurs and grace notes. Staff 2 begins with a treble clef and a common time signature (C). It contains eighth-note pairs and sixteenth-note pairs, with slurs and grace notes. Staff 3 starts with a bass clef and a common time signature (C). It includes eighth-note pairs and sixteenth-note pairs, with slurs and grace notes. Staff 4 begins with a treble clef and a common time signature (C). It features eighth-note pairs and sixteenth-note pairs, with slurs and grace notes. Staff 5 starts with a bass clef and a common time signature (C). It contains eighth-note pairs and sixteenth-note pairs, with slurs and grace notes. Staff 6 begins with a treble clef and a common time signature (C). It includes eighth-note pairs and sixteenth-note pairs, with slurs and grace notes.

Melodic Exercises IV D

-1-

slow

The notation consists of two staves of sixteenth-note patterns. The top staff starts with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). Both staves end with a G major chord (G, B, D). The patterns involve various note heads and stems, with some notes having vertical stems pointing up and others pointing down.

-2-

slow

The notation consists of two staves of sixteenth-note patterns. The top staff starts with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). Both staves end with a G major chord (G, B, D). The patterns involve various note heads and stems, with some notes having vertical stems pointing up and others pointing down.

-3-

slow

The notation consists of two staves of sixteenth-note patterns. The top staff starts with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). Both staves end with a G major chord (G, B, D). The patterns involve various note heads and stems, with some notes having vertical stems pointing up and others pointing down.

## BE-BOP FILL-INS

One of the outstanding factors that makes the playing of the drummers associated with the Parker-Gillespie School of jazz so rhythmically interesting are short solo fill-ins like these.

Max Roach, Stan Levy, Irv Kluger, Shelly Manne, Art Blakey, Don LaMond, Shadow Wilson, Tiny Kahn, Johnny Otis, Kenny Clarke, Ellis Tolin and J. C. Heard are a few of the drummers that the author has heard playing similar figures. Gene Krupa, Sid Cattlett, Buddy Rich, Louis Bellson, and Dave Tough play like this on occasion, but up to this writing are featuring it less than the men in the first group. There are also a few younger and less widely known New York drummers who are using coordinated independence increasingly and perform it wonderfully well. Al Lanfranko, Lou Trebony, and Phil Arabia are the ones most familiar to the author.

The drummers mentioned don't necessarily keep the cymbal going in the way it's written here, but the beat is maintained even if they turn it around or stop it, so perfect is their feel for the time division.

The first few figures are simpler, and hence can be played in a faster tempo than the ones that follow.

fast

The image shows four sets of drum fills, each consisting of two measures of music. The fills are designed for a single drummer to play. They use various drumming techniques including cymbals (indicated by 'x' marks), snare drum (indicated by dots), bass drum (indicated by vertical strokes), and hi-hat (indicated by diagonal strokes). The fills are intended to be played quickly, as indicated by the 'fast' tempo marking above them.

1 | x x x x x | x x x x x |

  > > > > > | > > > > > |

  > . > . > . | > . > . > . |

  > . > . > . | > . > . > . |

2 | x x x x x | x x x x x |

  > > > > > | > > > > > |

  > . > . > . | > . > . > . |

  > . > . > . | > . > . > . |

3 | x x x x x | x x x x x |

  > > > > > | > > > > > |

  > . > . > . | > . > . > . |

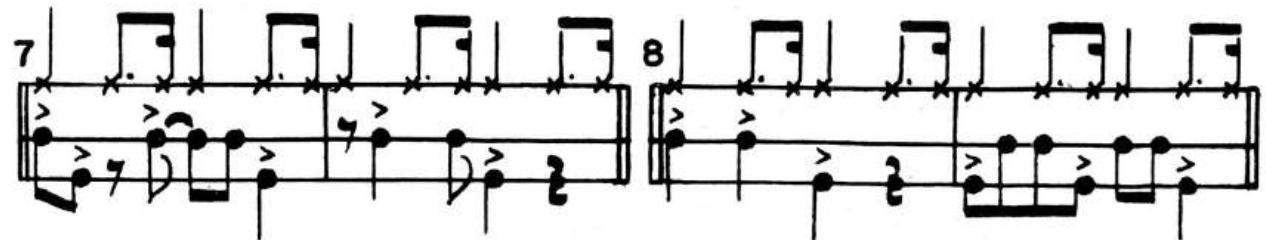
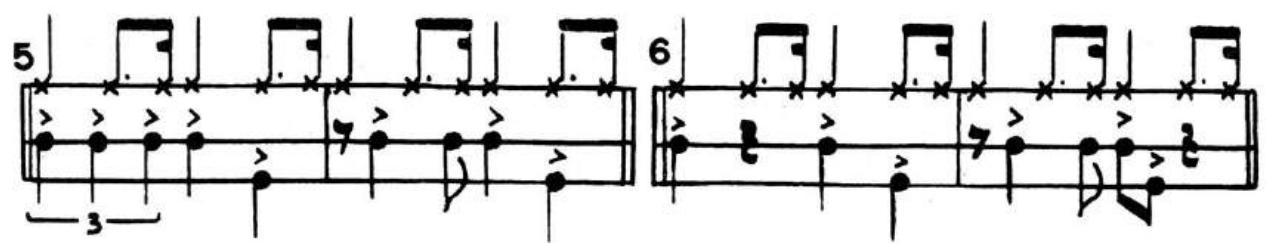
  > . > . > . | > . > . > . |

4 | x x x x x | x x x x x |

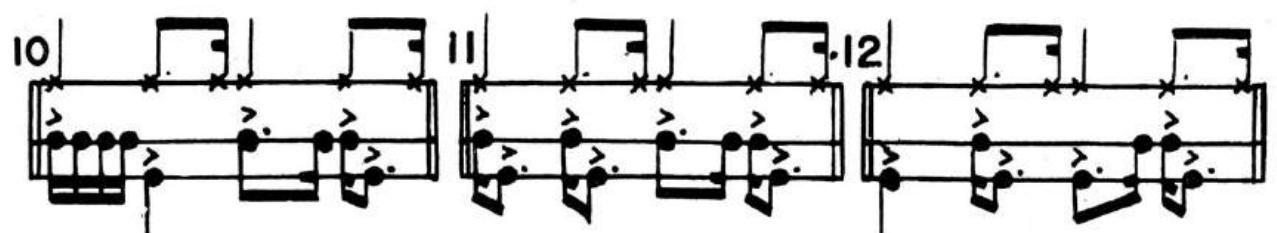
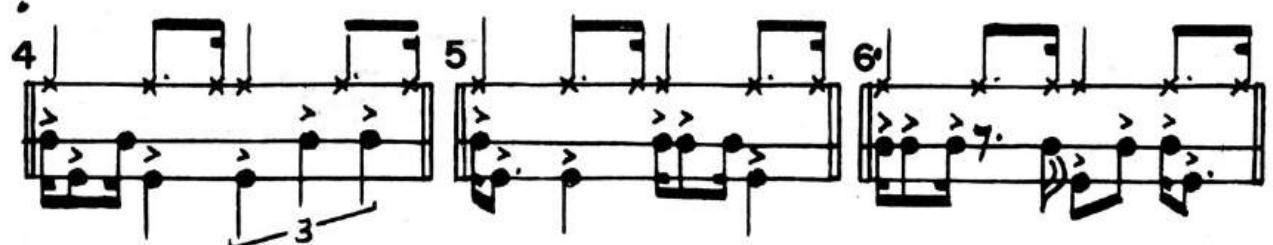
  > > > > > | > > > > > |

  > . > . > . | > . > . > . |

  > . > . > . | > . > . > . |



medium



13

16

17

18

19

20

Solo I

The musical score consists of six staves of notation, likely for a bowed string instrument. The notation includes various note heads (crosses, dots, squares) and stems (upward or downward). Measure numbers 1 through 12 are indicated at the beginning of each staff. Measures 1-4 show a pattern of eighth-note pairs. Measures 5-8 introduce sixteenth-note patterns. Measures 9-12 continue the sixteenth-note patterns. Measure 13 begins a new section with eighth-note pairs. Measures 14-15 show sixteenth-note patterns. Measure 16 concludes the piece.

Measure 1: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 2: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 3: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 4: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 5: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 6: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 7: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 8: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 9: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 10: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 11: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 12: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 13: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 14: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 15: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares  
Measure 16: Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares, Crosses, Dots, Squares

Solo II

The musical score consists of six staves of notation, likely for a solo instrument like the guitar or mandolin. The notation includes vertical stems, horizontal strokes, and diagonal slashes. Measures are separated by vertical bar lines. Some measures begin with a vertical stroke pointing down, while others begin with a vertical stroke pointing up. Horizontal strokes are typically placed above the stems. Diagonal slashes are used to indicate slurs or specific fingerings. Measure 1 starts with a vertical stroke pointing down, followed by a horizontal stroke above the stem. Measures 2 through 6 start with a vertical stroke pointing up. Measure 7 starts with a vertical stroke pointing down. Measure 8 starts with a vertical stroke pointing up. Measures 9 through 12 start with a vertical stroke pointing down. Measures 13 through 16 start with a vertical stroke pointing up. Measures 17 through 20 start with a vertical stroke pointing down. Measures 21 through 24 start with a vertical stroke pointing up. Measures 25 through 28 start with a vertical stroke pointing down. Measures 29 through 32 start with a vertical stroke pointing up. Measures 33 through 36 start with a vertical stroke pointing down. Measures 37 through 40 start with a vertical stroke pointing up. Measures 41 through 44 start with a vertical stroke pointing down. Measures 45 through 48 start with a vertical stroke pointing up. Measures 49 through 52 start with a vertical stroke pointing down. Measures 53 through 56 start with a vertical stroke pointing up. Measures 57 through 60 start with a vertical stroke pointing down. Measures 61 through 64 start with a vertical stroke pointing up. Measures 65 through 68 start with a vertical stroke pointing down. Measures 69 through 72 start with a vertical stroke pointing up. Measures 73 through 76 start with a vertical stroke pointing down. Measures 77 through 80 start with a vertical stroke pointing up. Measures 81 through 84 start with a vertical stroke pointing down. Measures 85 through 88 start with a vertical stroke pointing up.