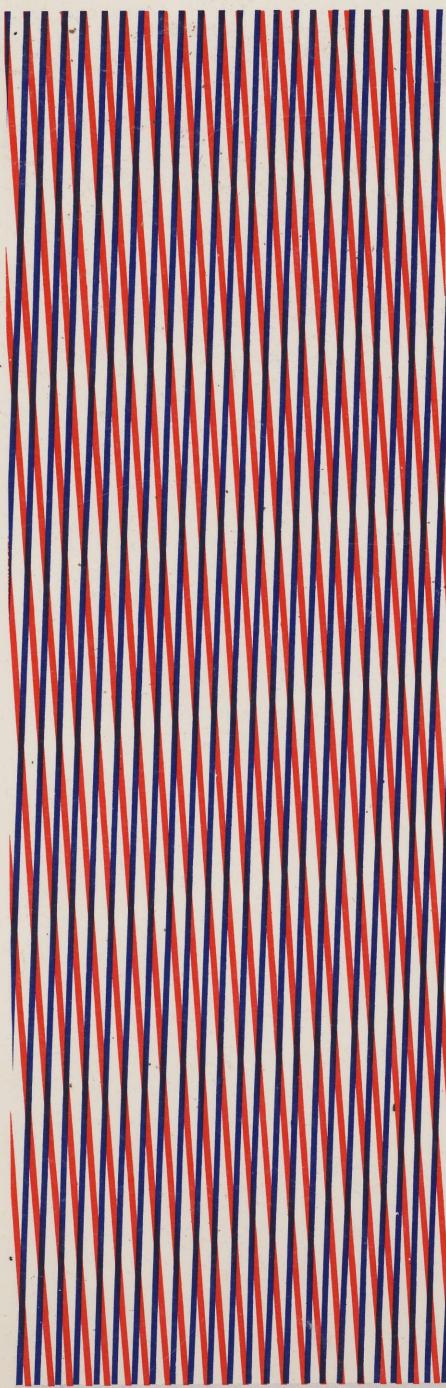


# JOE MORELLO

studies in  $\frac{3}{4}$  and  $\frac{5}{4}$  jazz

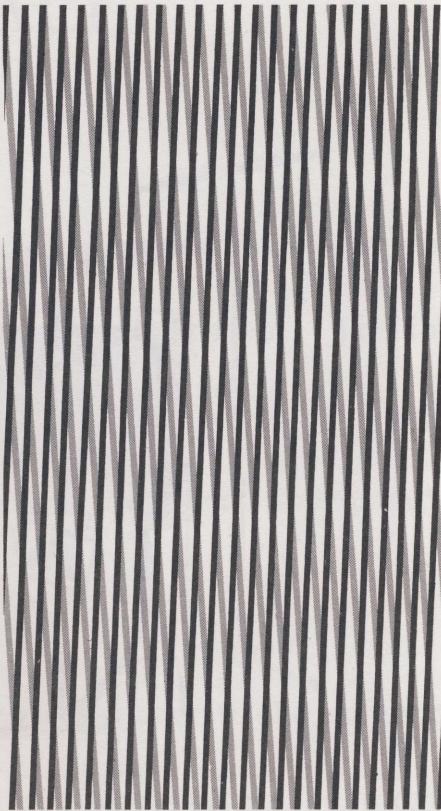
*new  
DIRECTIONS  
in RHYTHM*



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## *new DIRECTIONS in RHYTHM*



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**JOMOR**

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## ABOUT THE AUTHOR

Never before has there been a drummer with such world wide acclaim and popularity. In an unprecedented clean sweep of four of the world's leading jazz polls, Joe Morello becomes the No. 1 jazz drummer of our time as selected by jazz buffs, critics and fellow musicians who continually rave about his fantastic technical ability, his taste, his touch and his ideas.

One of the main contributing factors to Joe's great popularity, besides his fabulous musical abilities, is his warm personality and willingness to help other aspiring young musicians. Before and after every concert, Joe is besieged by drummers of all ages seeking guidance and advice on the art of drumming. Often Joe will still be on stage hours after the close of a concert working with his many fans.

In recent years Joe has become one of the most popular clinic artists in the field with thousands of drummers and music educators benefiting from his outstanding lecture demonstrations. Now NEW DIRECTIONS IN RHYTHM offers the drumming world an authentic guide to interpreting the rhythms which Morello has made so famous in the jazz field.

Joe Morello will no doubt wear the world's jazz crown for many years to come, for few have contributed more to the field of drumming than this great artist. With Morello, it's more than artistry on his instrument that makes him great, it's his sincere desire to help his fellow man. He rightly deserves all honors which may come his way.

## PREFACE

The purpose of this book is to develop freedom and a natural feel for playing the odd time signatures which have recently become so popular in the jazz field. The following exercises are not just "licks" to memorize and use indiscriminately while working with a group, but constitute a systematic development of coordination and a musical approach to playing in these different time signatures.

NEW DIRECTIONS IN RHYTHM was written in answer to the numerous requests from students and professionals and shows exactly how I use the cymbals, bass drum, hi-hat and left hand in playing these rhythms. I have concentrated on the presentation of two of the most commonly used odd time signatures, the 3/4 or rhythm of the jazz waltz and the 5/4 rhythm. The figures presented herein are functional and will swing if executed properly. Included are several musical examples showing how these rhythms may be actually applied to performance.

It should be thoroughly understood that what we are trying to develop is a musical drummer with ability to interpret a musical phrase and make it swing. Certain technique must naturally be developed but technical skill is only a part of it. The real object is your ability to play these rhythms musically and to become as much at home with these signatures as you are in the standard 2/4 and 4/4 meters.



Dedicated to my sincere and honest  
friend and to all serious students of  
the art of modern percussion.

# INTRODUCTION

I have always been interested in exploring new rhythmic possibilities offered by various time signatures and enjoy experimenting with the placement of accents within a given measure or musical phrase. The odd rhythm signatures, or measured signatures to be exact, offered a new challenge because of their unnatural pulse. During a tour of India and the Far East with Dave Brubeck I began to realize the great possibilities of these rhythms and how they may be applied to my own style of playing.

I have found that the eastern cultures are far more rhythmically advanced than ours. In India, for example, musicians are very much at home when playing in 5, 7, 9, 11 or 13 measured signatures. Two, three or four counter or cross rhythms are commonplace among these drummers. We of the western world are basically familiar and adept at the even measure signatures such as 2/4, 4/4 and 6/8 which is more of a rolling rhythm.

It is more natural for us to think and react in a pulse of two. Why is this so? Stop and think of our most natural physical reactions. Our heart beats in two, we walk in two (left-right, one-two), we have two eyes, two ears, two hands. This may sound ridiculous but it is true. As soon as you throw this pattern off it becomes awkward to some individuals.

With the serious study of the following rhythmic patterns you should eventually develop freedom and a musical feel for these odd measured signatures.

# HOW TO USE THIS BOOK

5

NEW DIRECTIONS IN RHYTHM is intended as supplemental study material to be used in conjunction with other established methods. It is designed for the student and professional who already has mastered the basic fundamentals of his instrument. The book is not intended as a "reading book" to develop sight reading abilities. It is designed to develop freedom, control and interpretation of these different measure signatures. These rhythms will swing and have musical value if played correctly.

## COMBINATION STUDIES

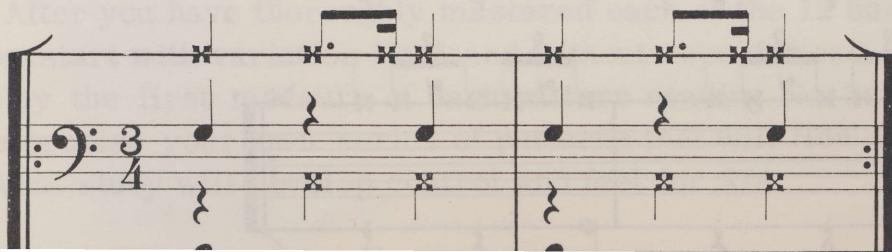
Pages 6 and 7 present the twelve basic ride cymbal variations in 3/4. Each of these twelve basic patterns will later be applied to bass drum, hi-hat and left hand rhythms, providing thousands of additional rhythmic variations and combinations.

Example: After you have mastered the 12 basic ride cymbal variations and have studied the bass drum patterns on pages 8 and 9, apply ride cymbal variation No. 2 to each of these bass drum patterns, then variations 3, 4, 5, etc. This same practice applies to the hi-hat rhythms and left hand patterns presented later.

The purpose of this extensive study is to develop complete control of ride cymbal, bass drum, hi-hat and left hand so as to be able to play any combination of these rhythms at will with a natural feel.

## NOTATION

The following will explain musical notation used in this book:



Right Hand Ride Cymbal

Left Hand Snare Drum

Hi-Hat

Bass Drum

# BASIC RIDE CYMBAL VARIATIONS IN $\frac{3}{4}$

We start our study of  $\frac{3}{4}$  with 12 basic ride cymbal patterns which can be used successfully when performing this modern jazz rhythm. Practice each pattern at various tempos, always remembering that a free swinging feel is the important thing we are after. Speed is of little importance. Relax and let the pattern flow. Maintain the same tempo once you have started a pattern and keep repeating the same pattern until it becomes a natural reaction.

Ride cymbal pattern No. 8 is most commonly used by the author in playing most standard material with variations to fit the phrasing of the particular work being performed.

The image contains six musical staves, each representing a different ride cymbal variation in  $\frac{3}{4}$  time. The staves are numbered 1 through 6. Each staff begins with a bass clef and a  $\frac{3}{4}$  time signature. The patterns are as follows:

- Staff 1:** A continuous eighth-note stroke on the first cymbal. The second cymbal has a sixteenth-note stroke on the first beat, followed by an eighth-note stroke on the third beat.
- Staff 2:** An eighth-note stroke on the first cymbal. The second cymbal has a sixteenth-note stroke on the first beat, followed by an eighth-note stroke on the second beat.
- Staff 3:** An eighth-note stroke on the first cymbal. The second cymbal has a sixteenth-note stroke on the first beat, followed by an eighth-note stroke on the third beat.
- Staff 4:** An eighth-note stroke on the first cymbal. The second cymbal has a sixteenth-note stroke on the first beat, followed by an eighth-note stroke on the second beat. This pattern repeats.
- Staff 5:** An eighth-note stroke on the first cymbal. The second cymbal has a sixteenth-note stroke on the first beat, followed by an eighth-note stroke on the third beat. This pattern repeats.
- Staff 6:** An eighth-note stroke on the first cymbal. The second cymbal has a sixteenth-note stroke on the first beat, followed by an eighth-note stroke on the second beat. This pattern repeats.

7.

8.

9.

10.

11.

12.

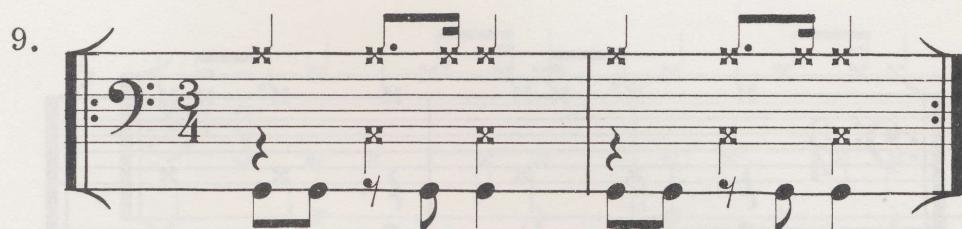
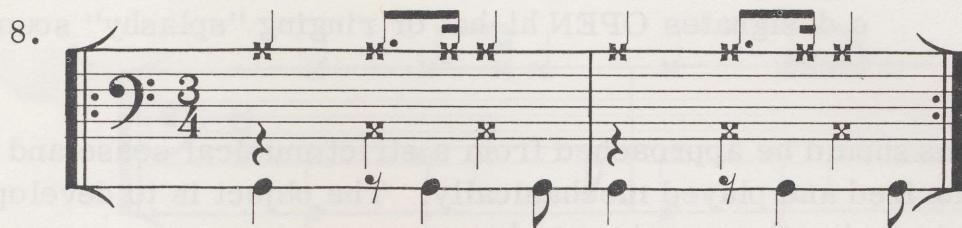
After you have thoroughly mastered each of the 12 basic ride cymbal patterns at various tempos, start with variation No. 1 and without repeats read straight down through No. 12. Now just play the first measure of each pattern reading No. 1 through 12. I also recommend that you improvise your own series of patterns that will flow together naturally and swing. This additional study will develop control and feel for 3/4.

# BASS DRUM RHYTHMS

You will note that our studies thus far have indicated the bass drum only on the first of every measure. We are now going to study various other rhythms for bass drum and add the hi-hat on counts 2 and 3. Practice each rhythm slowly at first making certain you are playing the pattern correctly. Count each measure as you are first learning the rhythm.

Bass drum pattern No. 4 is an interesting study presenting a feeling of two against three or six against four in two bar phrases. Explanation: In each measure the ride cymbal is playing a pattern in 3/4 with bass drum dividing two against the three feeling in the right hand. This rhythm can be heard by the author on several recordings. Pattern No. 11 presents a feeling of five against three or ten against six in two bar phrases.

The image shows six sets of musical notation for bass drum patterns, labeled 1 through 6. Each set consists of two measures of music in 3/4 time. The notation uses a bass clef and a 3/4 time signature. The patterns involve various combinations of bass drums (indicated by 'x') and hi-hats (indicated by vertical strokes). In all cases, the first beat of each measure has a bass drum. In measure 1, there is a bass drum on the first beat and a hi-hat on the second beat. In measure 2, there is a bass drum on the first beat and a hi-hat on the second beat. The patterns are designed to create a feeling of two against three or six against four.



After a complete study of each of the above eleven bass drum rhythms, practice reading down the page as suggested on page 7. Improvise your own combinations of the above rhythms at various tempos. Now apply each of the twelve basic ride cymbal variations from pages 6 and 7 to each of the bass drum rhythms above. This will provide extensive study material for developing a swinging concept of 3/4 jazz.

## IMPORTANT POINTS TO REMEMBER

Play each exercise at steady even tempo, developing a loose feel for the particular rhythm. Practice each exercise at various tempos to develop control at all speeds. Do not try for extreme speed until you have gained complete control at lesser tempos. Do not play these rhythms mechanically. . . make them SWING!

# HI-HAT RHYTHMS

Our next studies will present variations in Hi-Hat rhythms as applied to 3/4 jazz. Again it is suggested that you apply the twelve basic ride cymbal variations to these studies after mastering their written form.

Note:      + designates CLOSED hi-hat or tight "click" sound.  
               o designates OPEN hi-hat or ringing "splashy" sound after initial attack.

These rhythms should be approached from a strict musical sense and not merely as exercises to be memorized and played mechanically. The object is to develop freedom so as respond to the musical situation spontaneously.

1.

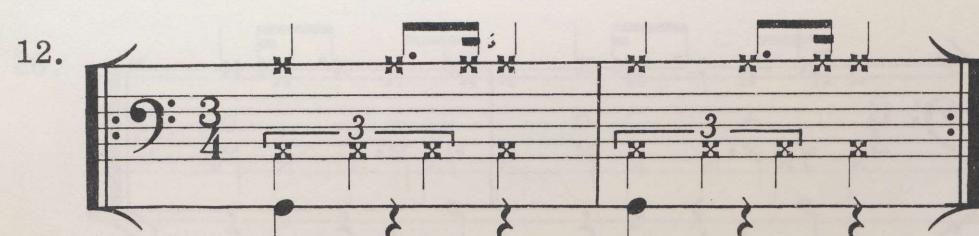
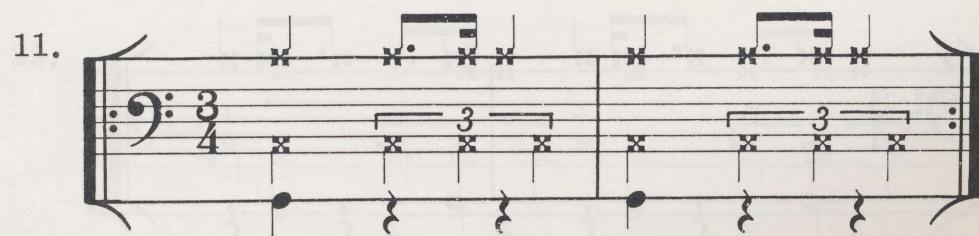
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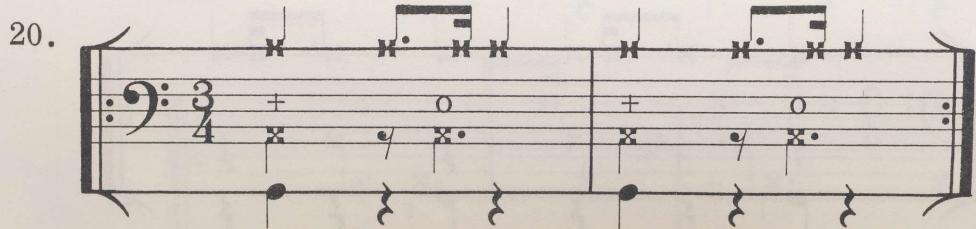
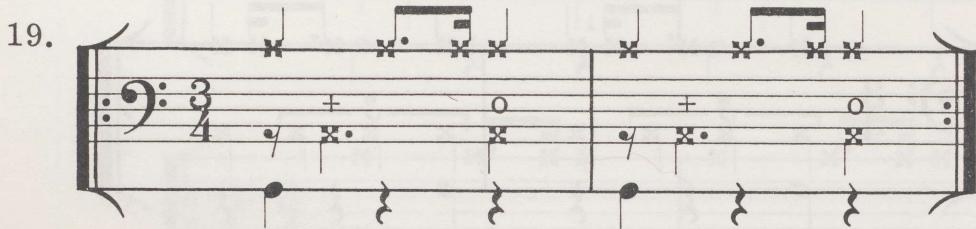
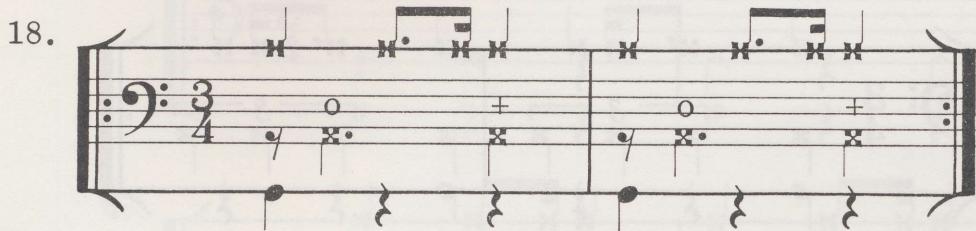
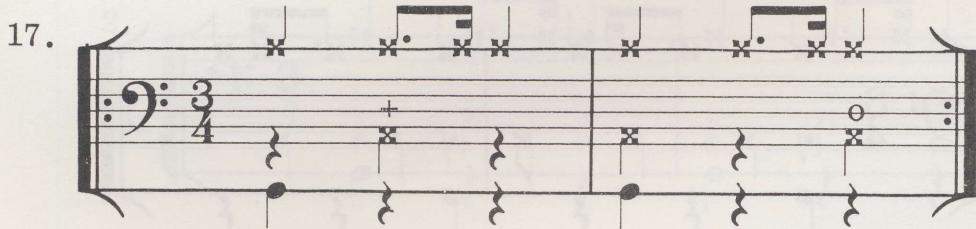
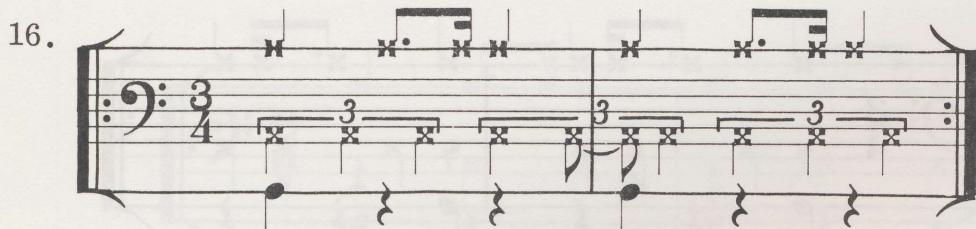
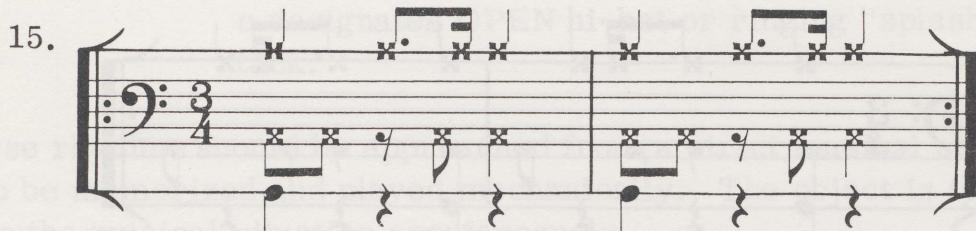
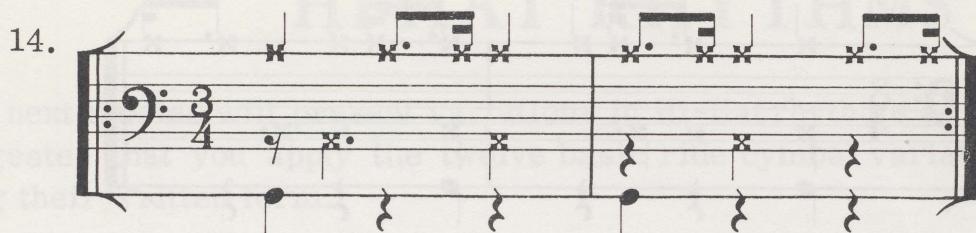
3.

4.

5.

6.





21.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

22.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

23.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

24.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

25.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

26.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

27.

Bass clef, 3/4 time signature. Measures 21-27 consist of two measures each. The first measure of each pair starts with a bass note. The second measure starts with a bass note. Measures 21-24 have four notes per measure. Measures 25-27 have three notes per measure.

# DEVELOPING INDEPENDENCE IN $\frac{3}{4}$

The following combination bass drum and hi-hat exercises are designed to develop independence and control in  $\frac{3}{4}$  jazz. The independent coordination of right hand, bass drum and hi-hat developed in these studies will be of great value to all your future playing regardless of time signatures. Take your time and count each study to be certain you are playing the correct rhythm. Apply all twelve basic ride cymbal variations to these studies. RELAX and let the patterns fall natural and unrestricted.

1.

A musical staff in 3/4 time signature. The top line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (open square). The bottom line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (solid square).

2.

A musical staff in 3/4 time signature. The top line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (open square). The bottom line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (solid square).

3.

A musical staff in 3/4 time signature. The top line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (open square). The bottom line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (solid square).

4.

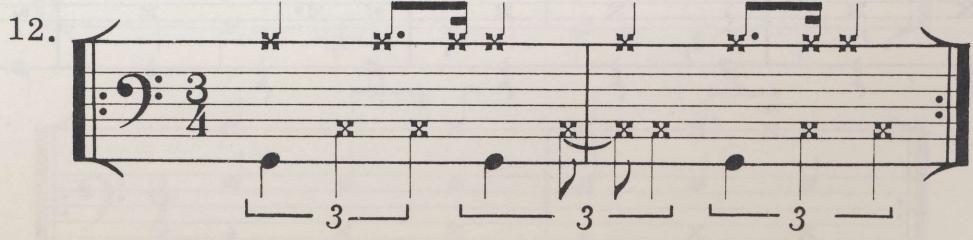
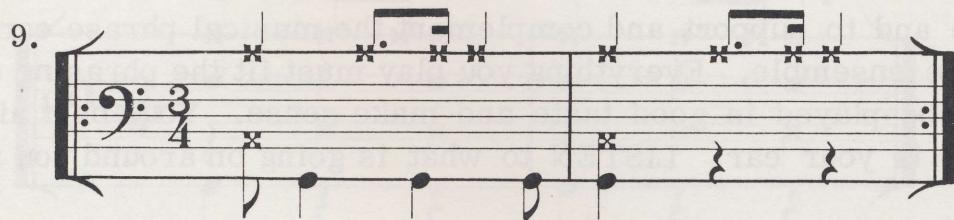
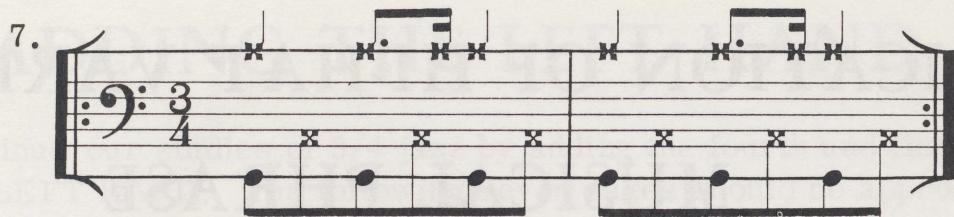
A musical staff in 3/4 time signature. The top line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (open square). The bottom line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (solid square).

5.

A musical staff in 3/4 time signature. The top line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (open square). The bottom line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (solid square).

6.

A musical staff in 3/4 time signature. The top line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (open square). The bottom line shows a continuous pattern of bass drum strokes (x) and hi-hat strokes (solid square).



# APPLICATION OF HI-HAT VARIATION

## MUSICAL PHRASE

The following four bar musical example demonstrates how you would apply a hi-hat variation to the rhythmic phrasing on an ensemble passage. Note that in bars three and four the hi-hat is following the melodic phrase by alternating an open and closed sound. Study other musical examples from piano sheet music to see how the material learned thus far will apply.

One of the most important facts that a drummer must learn is that his sole purpose is to keep steady time and to support and complement the musical phrase carried by the melody instruments of the ensemble. Everything you play must fit the phrasing of the piece you are playing. It must be played in good taste and make sense. Your best aid to developing this musical approach is your ear. LISTEN to what is going on around you and work with it not against it.

## REVIEW

Before continuing to the next page, make certain you have complete control of ride cymbal, bass drum and hi-hat and can play the previous material at various tempos with ease. Are the rhythms RELAXED and do they SWING?

# ADDING THE LEFT HAND

We now continue our studies of 3/4 jazz by adding the fourth and final element of independence. . .the LEFT HAND. The following seven pages should be approached as previous study material. Practice each rhythm over and over until it becomes relaxed and natural. Remember speed is not important. . . .the feel is.

After you have mastered all 48 of the following studies I would suggest that you then apply each of the 12 basic ride cymbal variations, then the bass drum rhythms and finally the hi-hat rhythms to each study. Then read down the pages in one and two measure phrases. This will offer literally thousands of rhythmic combinations for developing complete command of your instrument.

1.

2.

3.

4.

5.

6.

7.

8.

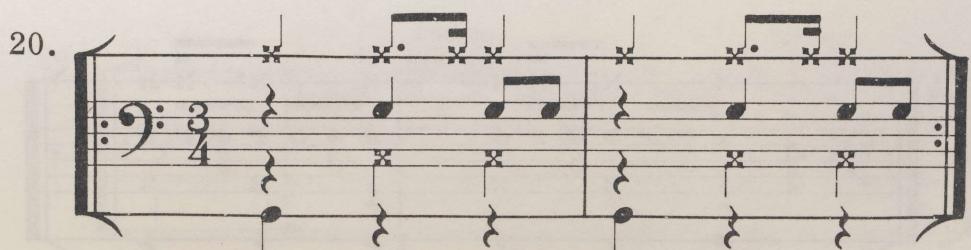
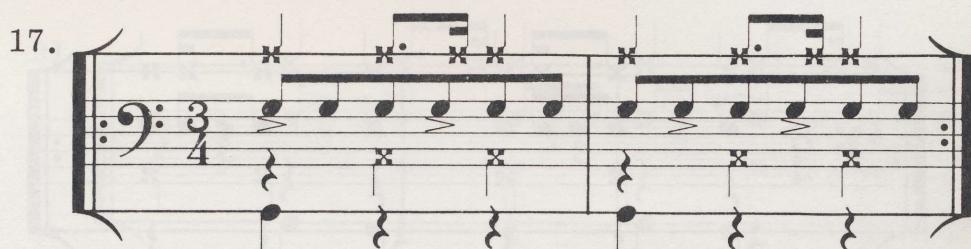
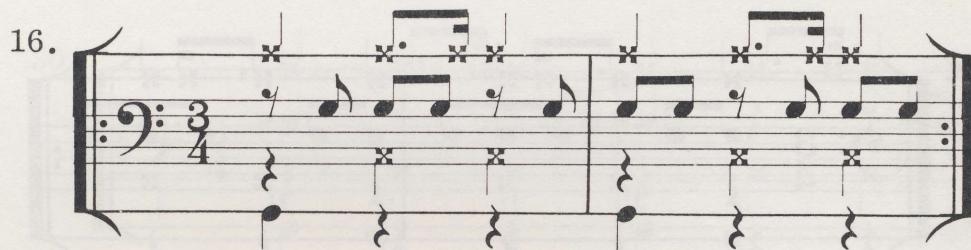
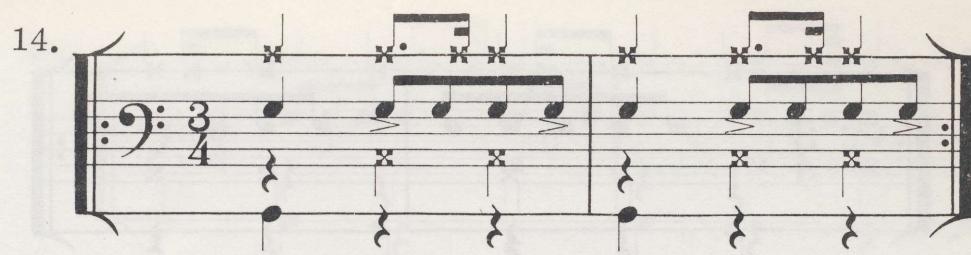
9.

10.

11.

12.

13.



21.

Hand drumming exercise 21 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.

22.

Hand drumming exercise 22 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.

23.

Hand drumming exercise 23 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.

24.

Hand drumming exercise 24 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.

25.

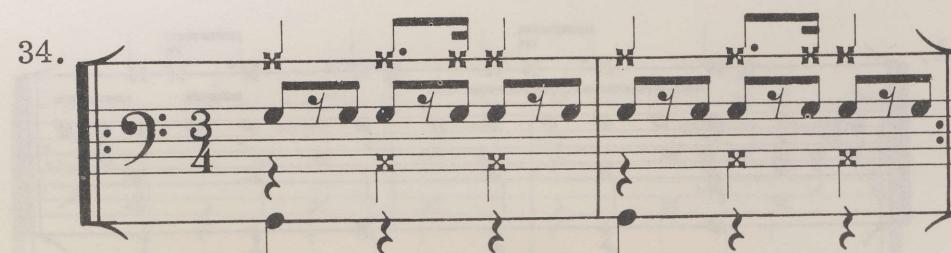
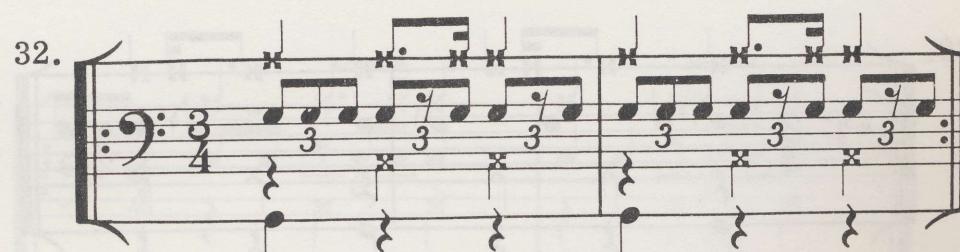
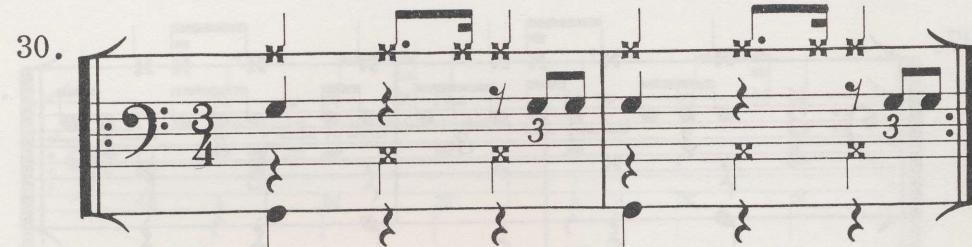
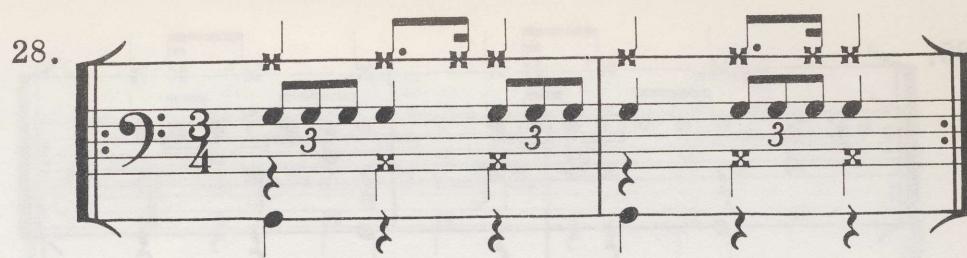
Hand drumming exercise 25 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.

26.

Hand drumming exercise 26 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.

27.

Hand drumming exercise 27 consists of two measures of music. The time signature is 3/4. The left hand (bass) plays a continuous eighth-note bass line. The right hand (snare) plays a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 22 through 27 show a progression of patterns where the right hand's sixteenth-note pairs move from the top of the measure to the bottom, and eventually to the middle of the measure, while the bass line remains constant.



35.

Measures 35-36: Bassoon part. Measure 35: Bassoon plays eighth-note pairs (x-x) and sixteenth-note pairs (x-x). Measure 36: Bassoon plays eighth-note pairs (y-y) and sixteenth-note pairs (y-y).

36.

Measures 37-38: Bassoon part. Measure 37: Bassoon plays eighth-note pairs (x-x) and sixteenth-note pairs (x-x). Measure 38: Bassoon plays eighth-note pairs (y-y) and sixteenth-note pairs (y-y).

37.

Measures 39-40: Bassoon part. Measure 39: Bassoon plays eighth-note pairs (x-x) and sixteenth-note pairs (x-x). Measure 40: Bassoon plays eighth-note pairs (y-y) and sixteenth-note pairs (y-y).

38.

Measures 41-42: Bassoon part. Measure 41: Bassoon plays eighth-note pairs (x-x) and sixteenth-note pairs (x-x). Measure 42: Bassoon plays eighth-note pairs (y-y) and sixteenth-note pairs (y-y).

A musical score for piano, page 42, featuring two staves. The left staff is in bass clef, 3/4 time, and the right staff is in treble clef. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a pattern of eighth-note pairs in the treble staff, with the bass staff providing harmonic support. Measures 4-5 continue this pattern. Measure 6 begins with a bass note followed by a treble note.

A musical score for a string quartet. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of six eighth-note chords. The second measure begins with a bass note followed by two eighth-note chords. The third measure starts with a bass note and a single eighth note. The fourth measure begins with a bass note followed by two eighth-note chords.

A musical score for a six-string guitar. The page number '44.' is at the top left. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The first measure shows a bass note followed by six eighth-note chords: G major (B, D, G), E major (B, G, D), C major (E, G, B), A major (C, E, G), F major (A, C, E), and D major (F, A, C). The second measure shows a bass note followed by six eighth-note chords: B major (D, F#, A), G major (B, D, G), E major (B, G, D), C major (E, G, B), A major (C, E, G), and F major (A, C, E). The third measure shows a bass note followed by six eighth-note chords: D major (F, A, C), B major (D, F#, A), G major (B, D, G), E major (B, G, D), C major (E, G, B), and A major (C, E, G). The fourth measure shows a bass note followed by six eighth-note chords: F major (A, C, E), D major (F, A, C), B major (D, F#, A), G major (B, D, G), E major (B, G, D), and C major (E, G, B).

A musical score for piano, page 45. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The measure starts with a whole note rest followed by a half note. The right hand then plays eighth-note patterns: a pair of eighth notes with a dot, and a pair of eighth notes with a dot. The left hand provides harmonic support with sustained notes and eighth-note chords.

46.

A musical score for piano, page 47. The score consists of two staves. The top staff is a treble clef staff with a single note. The bottom staff is a bass clef staff with a continuous bass line. The music is in 3/4 time. The bass line features eighth-note patterns with various slurs and grace notes. Measure numbers 47.1 through 47.6 are indicated above the staff.

A musical score for piano, page 48. The score consists of two staves. The top staff is in common time (indicated by '4') and has a bass clef. It features a series of eighth-note patterns with various dynamics and rests. The bottom staff is in 3/4 time and also has a bass clef. It shows sustained notes and some rhythmic patterns. The music is divided into measures by vertical bar lines.

# COMBINATION EXERCISES

The following five 12-bar phrases are designed as combination exercises with all four elements (ride cym., bass drum, hi-hat and left hand) varying from bar to bar, as it would you were following the phrasing in ensemble performance. Again, you can expand your study of these examples by reading down the page within the exercise.

Next develop your own improvised studies in 3/4 jazz by just establishing a tempo and creating your own musical phrases from combinations previously studied. By now the rhythm should be natural and flow with little or no effort.

You can now use the previous Left Hand patterns on your various tom-toms or cymbals. Follow the pattern indicated, playing the left hand on drums or cymbals of your choice. This provides much variation in tonal color and develops additional control over your full drum outfit.

1.

The image shows three staves of musical notation, each consisting of five horizontal lines. The first staff is labeled '1.' at the top left. It features a bass clef and a '3' over a '4' indicating a 3/4 time signature. The second staff has a 'B' above it. The third staff has a 'C' above it. Each staff contains a series of rhythmic patterns. The top line of each staff has vertical stems with 'x' marks. The middle line has vertical stems with 'z' marks. The bottom line has vertical stems with 'y' marks. The fourth line has vertical stems with 'v' marks. The fifth line has vertical stems with 'w' marks. The patterns change every two measures, creating a 12-bar phrase. The first staff starts with a 'x' on the first measure, followed by a 'z' on the second, a 'y' on the third, and a 'v' on the fourth. The second staff starts with a 'z' on the first measure, followed by a 'y' on the second, a 'w' on the third, and a 'v' on the fourth. The third staff starts with a 'y' on the first measure, followed by a 'w' on the second, a 'v' on the third, and a 'z' on the fourth.

2.

Three staves of musical notation for a three-string instrument, likely a guitar or banjo, in common time (indicated by '3/4'). The notation uses a combination of standard note heads and 'x' marks. The first staff has a bass clef, the second has a treble clef, and the third has a bass clef. The music consists of four measures per staff.

3.

Three staves of musical notation for a three-string instrument, likely a guitar or banjo, in common time (indicated by '3/4'). The notation uses a combination of standard note heads and 'x' marks. The first staff has a bass clef, the second has a treble clef, and the third has a bass clef. The music consists of four measures per staff.

4.

Bass clef  
3 over 4  
Common time

2 over 4  
1 over 4

1 over 4  
2 over 4

5.

Bass clef  
3 over 4  
Common time

2 over 4  
1 over 4

1 over 4  
2 over 4

# APPLICATION OF LEFT HAND VARIATION TO THE MUSICAL PHRASE

The following four musical examples will display how you may apply left hand patterns and variation to a musical phrase. Note how a repeating rhythm against the melodic line can add to the excitement and rhythmic interest of the piece.

1.

Musical score example 1 consists of two staves. The top staff is treble clef with a key signature of four flats (B-flat major) and a time signature of 3/4. It features a melodic line with eighth-note chords and rests. The bottom staff is bass clef with a key signature of four flats and a time signature of 3/4. It shows a continuous eighth-note pattern on the bass line. The melody starts with a B-flat minor chord, followed by a C minor chord, another B-flat minor chord, and finally an A-flat chord. The bass line provides harmonic support with its eighth-note pattern.

2.

Musical score example 2 consists of two staves. The top staff is treble clef with a key signature of one flat (F major) and a time signature of 3/4. It shows a melodic line with eighth-note chords and rests. The bottom staff is bass clef with a key signature of one flat and a time signature of 3/4. It shows a continuous eighth-note pattern on the bass line. The melody starts with an F7 chord, followed by a B-flat chord, a D7 chord, and finally a Gm chord. The bass line provides harmonic support with its eighth-note pattern.

3.

Am                    Am                    Dm                    Am

4.

D                    Dm                    Em                    A7

# INTRODUCTION TO 5/4

After our extensive study of 3/4 our early exercises in 5/4 should be relatively easy. The same basic principles of study and development in previous material apply to our study of 5/4. The heavy accented first beat of each measure sets the pulse for 5/4 jazz. The rhythm should flow in a relaxed swinging manner.

Practice each exercise slowly and evenly, developing a loose feel for the rhythms. The natural feel of 5/4 tends to be of a more relaxed and flowing nature.

## BASIC RIDE CYMBAL VARIATIONS IN 5/4

We start our study of 5/4 with 9 basic ride cymbal variations which will later be applied to bass drum and hi-hat studies. Practice each variation until it becomes natural and swings easily.

1.

2.

3.

4.

5.

6.

7.

8.

9.

# 5/4 BASS DRUM RHYTHMS

After mastering the following eight bass drum rhythms as written, apply the nine basic ride cymbal variations to each. For additional study read down the page in one and two bar phrases.

1.

2.

3.

4.

5.

6.

7.

8.

## 5/4 HI-HAT RHYTHMS

We now develop the various hi-hat patterns that are available to us in 5/4. Practice each rhythm at even tempos and make them swing. Apply the nine basic ride cymbal variations and eight bass drum rhythms to the following when you have mastered their original written form.

1.

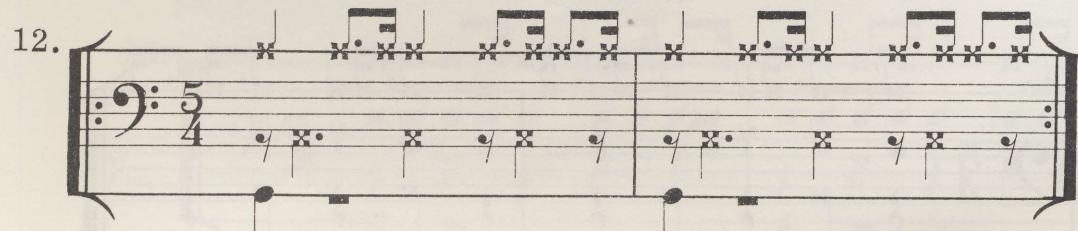
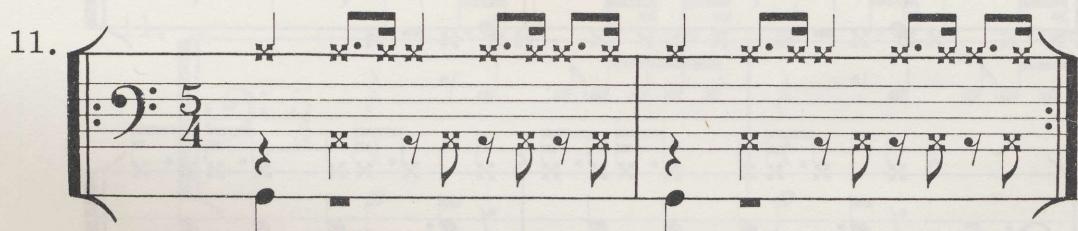
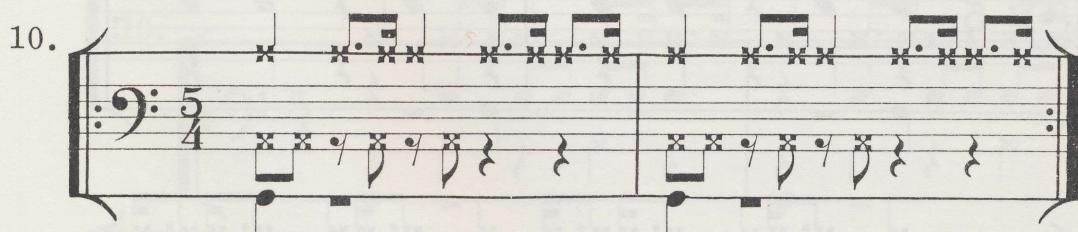
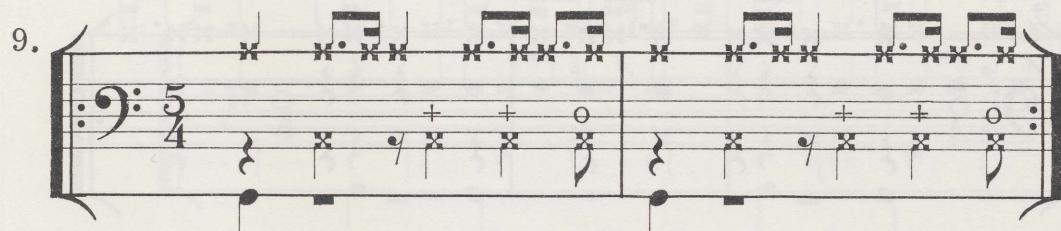
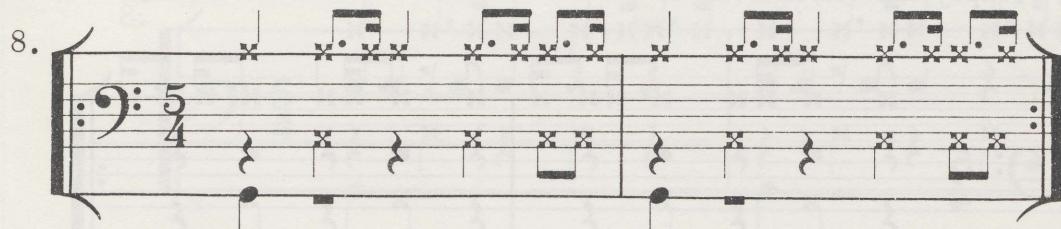
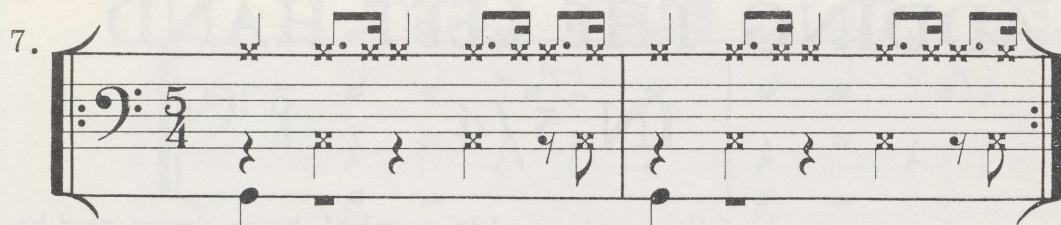
2.

3.

4.

5.

6.



# ADDING THE LEFT HAND IN 5/4

After gaining complete control of the various ride cymbal, bass drum and hi-hat rhythm in 5/4 we are ready to add the left hand. Count each exercise as you are playing it to make certain you are performing exactly what is written. RELAX and let it SWING. Watch the accents as indicated. Apply all variations to these studies as indicated in previous pages.

1.

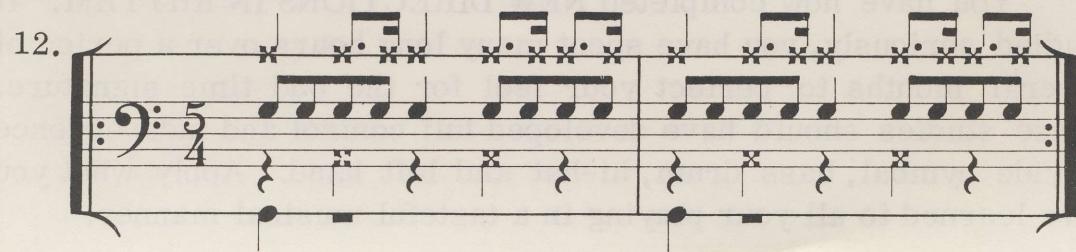
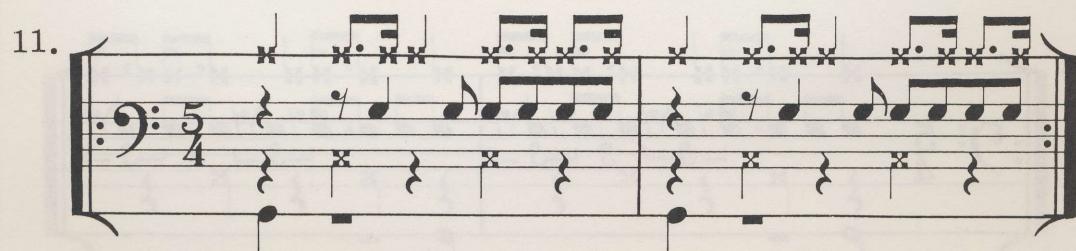
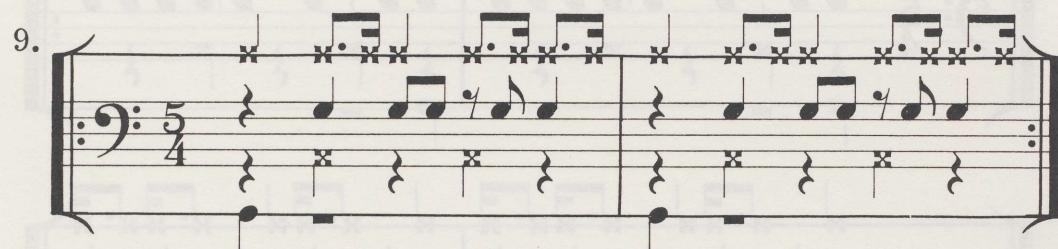
2.

3.

4.

5.

6.



13.

14.

15.

16.

17.

18.

You have now completed NEW DIRECTIONS IN RHYTHM. If studied seriously, you have spent many long hours over a period of several months to perfect your feel for the odd time signature. These studies should have developed full control and independence of ride cymbal, bass drum, hi-hat and left hand. Apply what you have learned to all your playing in a tasteful musical manner.

# JOE MORELLO

No. 1 Jazz Drummer of our time

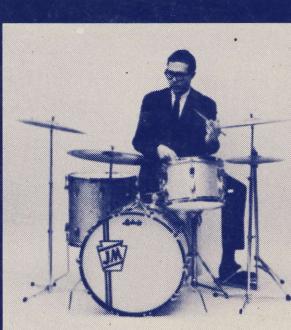
# Ludwig

No. 1 choice the world over...

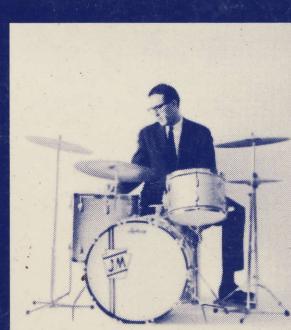
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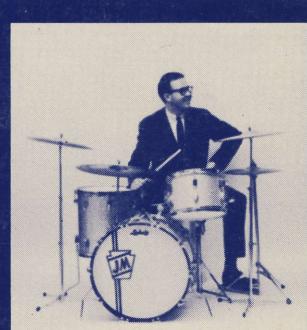
TONE



RESPONSE



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A modern look with attention to detail of design. I especially like Ludwig's superior plating of all metal parts.

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