

ADVANCED TECHNIQUES for the MODERN DRUMMER

**by
Jim Chapin**

**To
Sanford Augustus Moeller**

© 1948 (Renewed), 2002 JIM CHAPIN
Sole Selling Agent: ALFRED MUSIC
All Rights Reserved
Recordings Used by Special Arrangement with MMO Music Group, Elmsford, NY 10523

PUBLISHED BY
JIM CHAPIN
14 ELIZABETH STREET
SAG HARBOR, NY 11963
(516) 725-2221

JIM CHAPIN

Jim Chapin was born in New York City in 1919. His father was James Ormsbee Chapin, an artist of the American Scene style of painting, and his mother was Abigail Forbes Chapin, a teacher and writer.



Jim did not begin playing the drums until he was 18 years old, after being inspired by legendary drummer Gene Krupa. He studied with Sanford Moeller, upon the advice of Krupa, and within a short time he was playing opposite Gene at the 1939 World's Fair in New York City.



In the early 1940s, Jim began working on a drum instruction book that was eventually published in 1948 as *Advanced Techniques for the Modern Drummer, Volume 1: Coordinated Independence as Applied to Jazz and Be-Bop*. Shortly thereafter, Jim had to have a pair of drumsticks in his back pocket at all times in case he was called upon to demonstrate a particularly difficult passage and to prove that he truly could play every pattern in the book! *Advanced Techniques*, which is now known simply as "The Chapin Book," became the most important drum set text ever written and is still in print today. It was recognized in 1993 by *Modern Drummer* magazine as one of the top 25 drum books of all time. All of the great drummers in the past 50 years have paid their dues with this book that is the much-imitated standard work on the subject. In 1971, Jim published *Advanced Techniques for the Modern Drummer, Volume 2: Independence—The Open End*, a monumental undertaking that uses overlays to illustrate its complex points. In the preface of this work, Jim admits that even he cannot play every pattern that is presented, thus getting him off the hook of having to pull out his sticks on demand to prove that everything printed can actually be played! Volume 2 was ahead of its time 30 years ago and is modern today!



From the 1940s through the 1960s, Jim performed and toured with a variety of bands, including Glen Gray and the Casa Loma

Orchestra and groups led by the likes of Mike Riley, Woody Herman, Tommy Dorsey, and Tony Pastor. He also performed on occasion with his sons Tom, Steve, and the late Harry Chapin, who was one of the top singer-songwriters of the 1970s and a founding member of the World Hunger Year. And he has led his own groups for the past 20 years.



In the early 1960s, Jim wrote a musical play entitled *Passing Fair*. Unfortunately, the interracial themes of the production did not jibe with the racial climate in the country at the time, so the work was never produced.



In the past 20 years, Jim has found a second career since he has been "discovered" by a new generation of musicians that hunger for the depth of knowledge he possesses on drummers and drumming. He spends the majority of his time traveling around the world teaching and presenting seminars, and he is a fixture at music trade shows and percussion conventions. In 1994, he received two honors for his contributions to music and education. One was the American Eagle Award, presented by the National Music Council, and the other was bestowed by the Berklee College of Music.



Because of his staying power, Jim is taken for granted. Through times of "here today-gone tomorrow" artists, he has always been there. During the past 60 years, he has observed, studied, and analyzed every great (and not-so-great) drummer. He was there almost from the beginning of modern drum set playing, and that will never happen again. He is a master student in addition to being a master teacher, and at 82 years of age, Jim epitomizes the most important quality necessary for longevity in the music business: he will not grow old!

Rob Birenbaum
2002

MODERN JAZZ DRUMMING

Audio CDs

Track

Page

A.

1. Introduction	...	Words of Wisdom
2. Section 1 Part A	4	a) slow b) fast
3. Exercise 1A	7	a) slow b) fast
4. Solo Exercise 1A	8	a) drums and bass b) bass only
5. Melodic Exercises 1A	9	#1 / #2 a) drums and bass b) bass only
5. Melodic Exercises 1A	10	#3 / #4 a) drums and bass b) bass only
6. Section 1 Part B	11	a) slow b) fast
7. Exercises 1 B	14	a) slow b) fast
8. Solo Exercises 1B	15	a) drums b) drums and bass c) bass only
9. Melodic Exercises 1B	16	#1 / #2 / #3 / #4 a) drums and bass b) bass only
10. Section 1 Part C	18	a) slow b) fast
11. Exercises 1C	21	a) slow b) fast
12. Solo Exercise 1C	22	a) drums b) drums and bass c) bass only
13. Melodic Exercises 1C	23	#1 / #2 / #3 / #4 a) drums and bass b) bass only
14. Section 1 Part D	25	a) slow b) fast
15. Exercises 1D	28	a) slow b) fast
16. Solo Exercise 1D	29	a) drums b) drums and bass c) bass only

B.

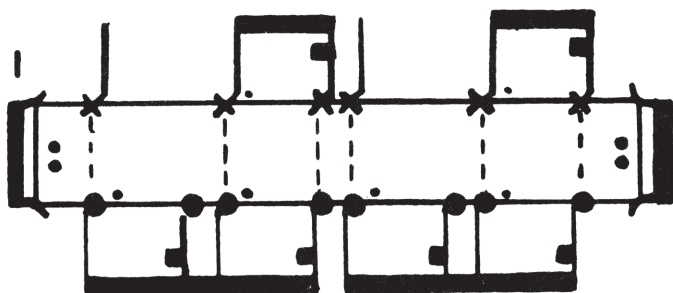
1. Melodic Exercises 1D	30	#1 / #2 / #3 a) drums and bass b) bass only
2. Section 2 Part A & Part B	32	
3. Section 2 Part C	33	#1 / #2 / #3 / #4
4. Exercises 4A	35	a) slow b) fast
5. Solo Exercise 4A	36	a) drums and bass b) bass only
6. Melodic Exercises 4A	37	#1 / #2 / #3 a) drums and bass b) bass only
7. Exercises 4B	38	a) slow b) fast
8. Solo Exercise 4B	39	a) drums and bass b) bass only
9. Melodic Exercises 4B	40	#1 / #2 / #3 a) drums and bass b) bass only
10. Exercises 4C	41	a) slow b) fast
11. Solo Exercise 4C	42	a) drums and bass b) bass only
12. Melodic Exercises 4C	43	#1 a) drums and bass b) bass only
13. Melodic Exercises 4C	43	#2 a) drums and bass b) bass only
14. Exercises 4D	44	
14. Solo Exercise 4D	45	a) slow b) drum pad c) bass only
15. Melodic Exercises 4D	46	#1 / #2 / #3
16. Bop Fill-in's	47	.. drums and bass a) fast b) medium
16. Solo 1	50	a) drums and bass b) bass only
17. Solo 2	51	a) drums and bass b) bass only



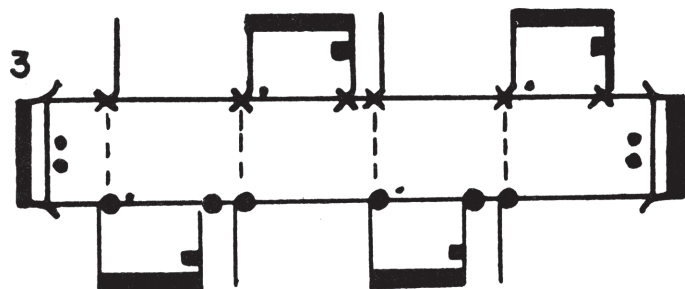
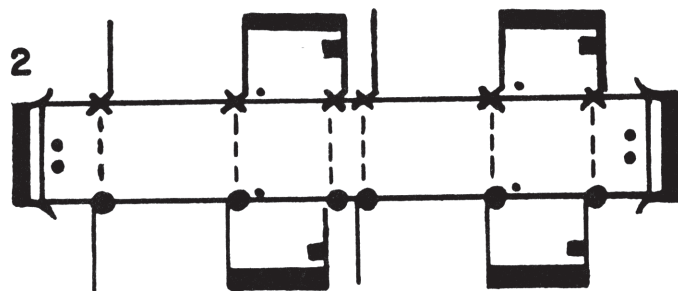
SECTION I, PART A

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.



KEY





Melodic Exercises I B

1

jump

2

jump