

PREFACE

The title, 'Drumming Outside The Box' is used as a metaphor for thinking creatively when it comes to playing time, and the following study is devoted to just that - having you think in a novel way, or from a new perspective, specifically when it comes to playing jazz time between the cymbal and snare drum.

What I propose is that the jazz cymbal beat no longer be played as mostly one constant pattern, but instead is always changing. This change is based on continually altering the rhythmic interplay between the cymbal and snare drum so that one cymbal pattern, such as the standard jazz cymbal rhythm, can never be detected. What emerges is a busier, more intricate, interesting and exciting sound. Hopefully, this will encourage free-flowing grooves without being stuck in repeating patterns. At the same time these grooves should always relate to, and musically compliment what is being played, rather than just being a lot of busy activity behind the band or soloist.

There are drummers who've incorporated a similar concept into their playing, perhaps naturally, not even thinking they were doing anything significantly different, but not to the extent that I envision.

Although this entire study is devoted to playing jazz time, the same concept can be applied to playing rock.

There are five main sections:

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SECTION ONE

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SECTION THREE

Drumming Outside The Box With Eight Notes
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SECTION FOUR

Drumming Outside The Box With Sixteenth Notes
For Slower Jazz Tempos ----- 32 - 35

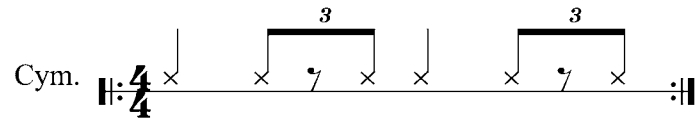
SECTION FIVE

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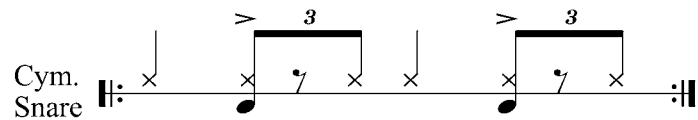
DRUMMING INSIDE THE BOX

This page has been included as an initial opening to the book simply to highlight the usual and most common way of playing jazz time, which I choose to refer to as playing "inside" the box.

The standard jazz cymbal rhythm in 4/4 time is:



The snare is often played on two and four together with the cymbal to create what is commonly referred to as the backbeat:



In BeBop or Modern Jazz the snare is used to punch comping figures using patterns of eighth note triplet partials. The following exercises demonstrate just a handful of the many commonly heard snare patterns, while the cymbal rhythm remains constant.

1. 2. 3.

4. 5. 6.

7. 8. 9.

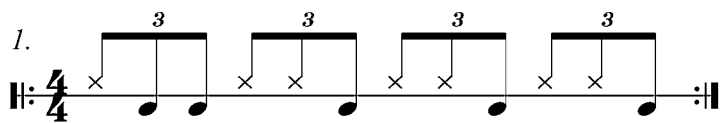
10. 11. 12.

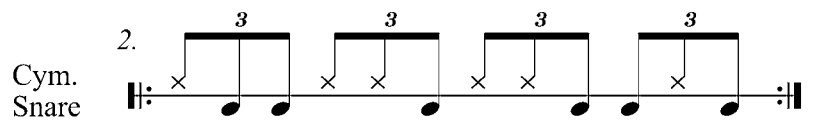
13. 14. 15.

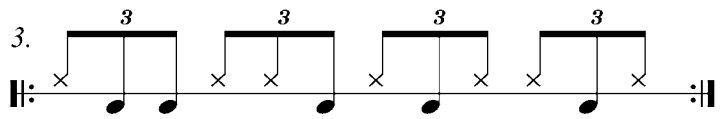
The variations just presented, without a doubt, oversimplify the subject - there are numerous other comping patterns for snare, but the 15 variations above do serve to show how jazz time is usually taught and played. The remainder of the book is devoted entirely to demonstrating a different approach to the playing of jazz time.

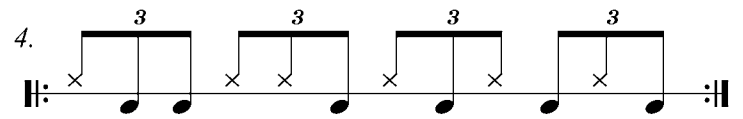
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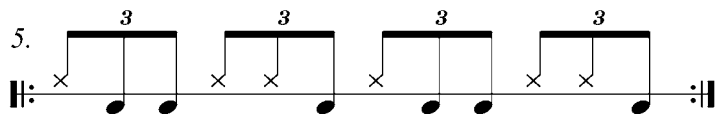
Precede each exercise with three bars of the standard jazz cymbal beat.

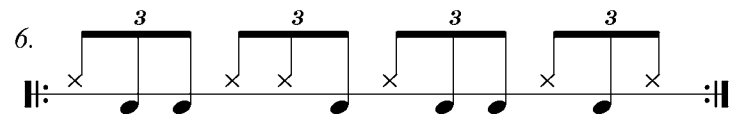
1. 

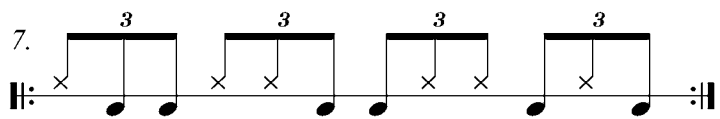
2.  Cym. Snare


3. 

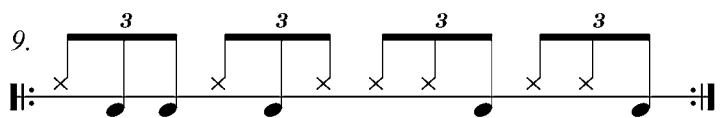
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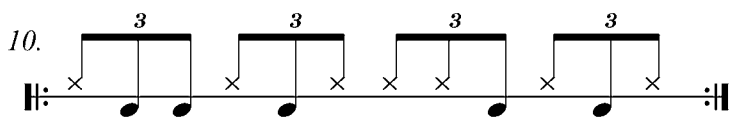
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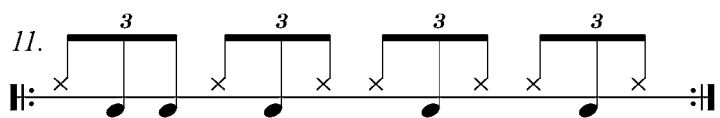
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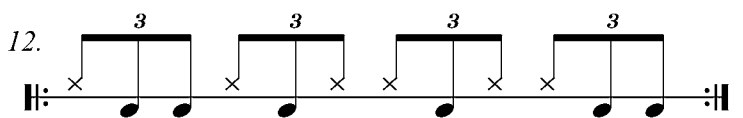
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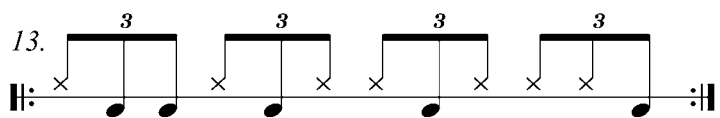
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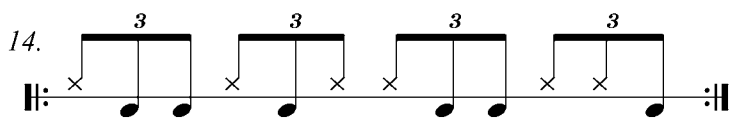
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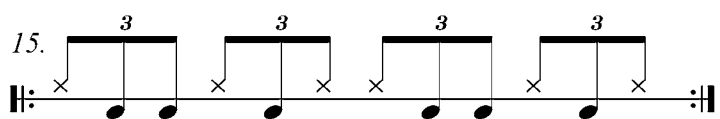
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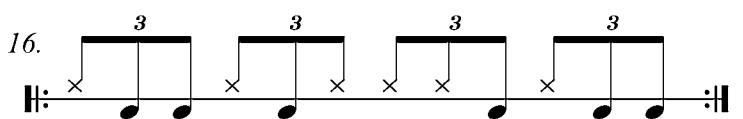
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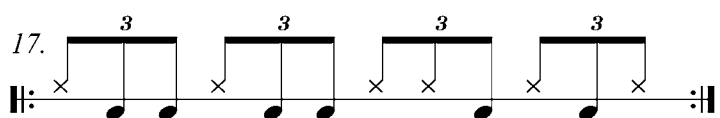
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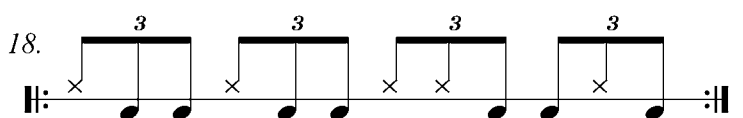
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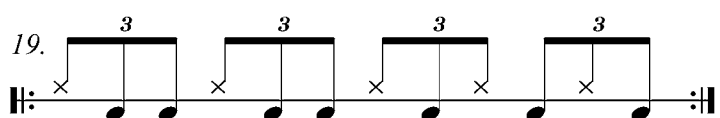
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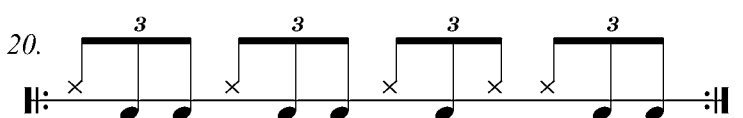
15. 

16. 

17. 

18. 

19. 

20. 

COMBINING SELECTED ONE-BAR PATTERNS INTO TWO-BAR PATTERNS

Precede each exercise with two bars of the standard jazz cymbal beat.

1. *Cym.* 4/4 *Snare*

2.

3.

4.

5.

6.

7.

8.

9.

10.

NOTE: Don't forget to hum or sing a song with a jazz feel as you play each exercise.

FOUR-BAR PATTERNS

Precede each exercise with four bars of the standard jazz cymbal beat.

1. Cym. Snare $\text{H}:\frac{4}{4}$

2. $\text{H}:\frac{4}{4}$

3. $\text{H}:\frac{4}{4}$

4. $\text{H}:\frac{4}{4}$

NOTE: Try to memorize each of the four-bar patterns, playing them over and over again as you sing or hum a tune with a jazz feel. This should help you develop the ability to play your own rhythmic patterns between the ride cymbal and snare.

TWO-BAR TRIPLET PATTERNS IN 3/4 TIME

Precede each exercise with two bars of an ad lib standard jazz cymbal beat in 3/4 time.

1.

2.

3.

4.

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