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TWO-WAY, THREE-WAY & FOUR-WAY COORDINATION

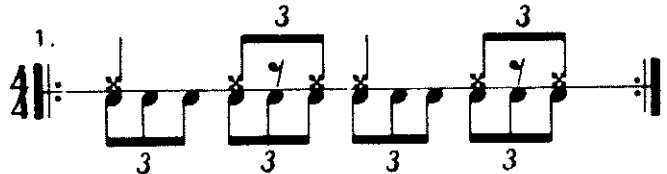
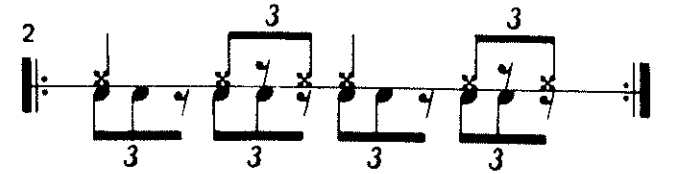
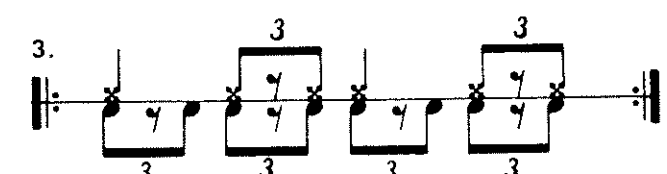
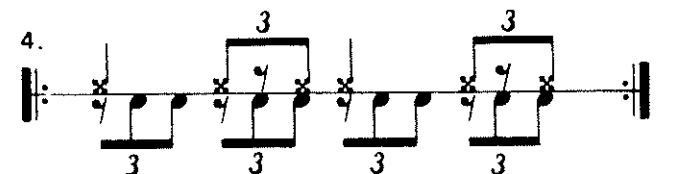
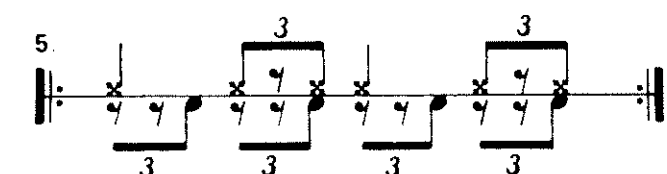
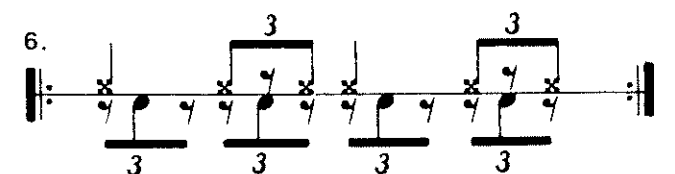
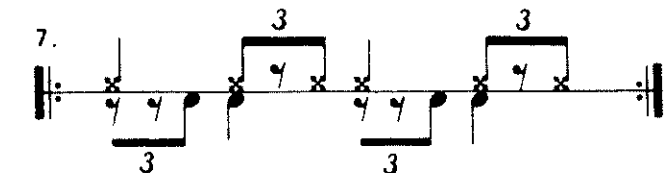
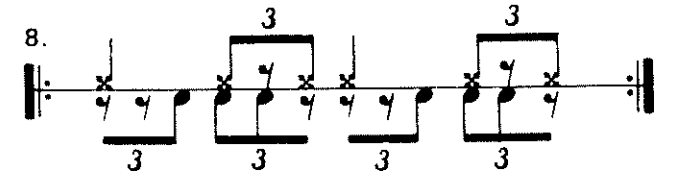
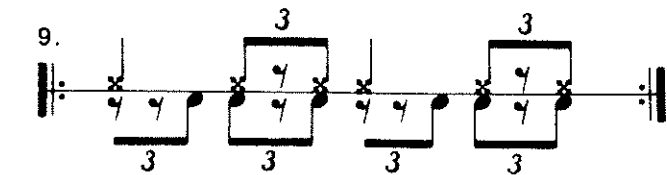
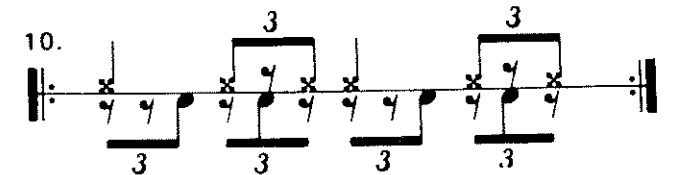
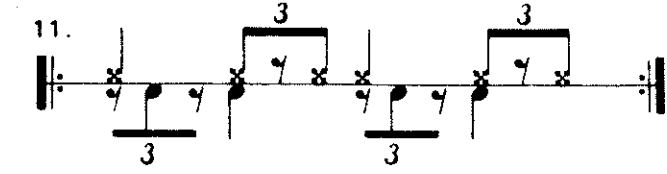
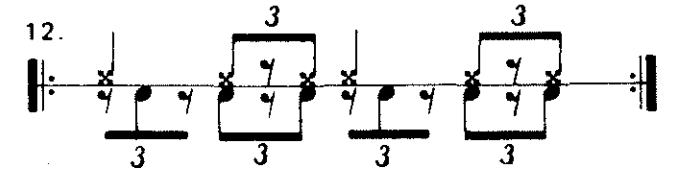
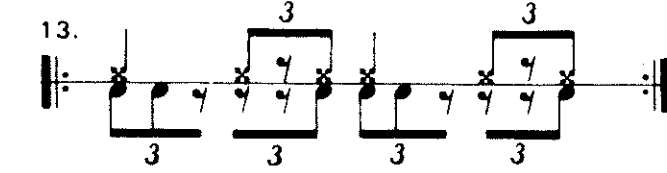
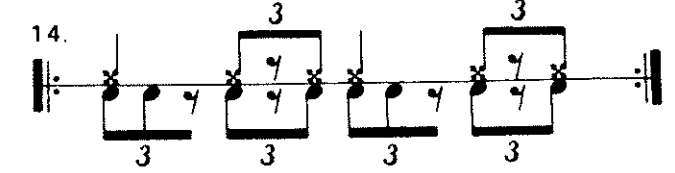
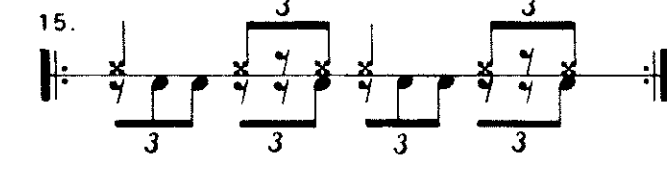
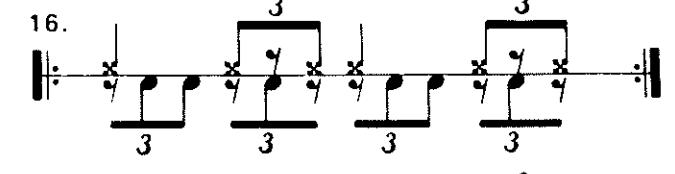
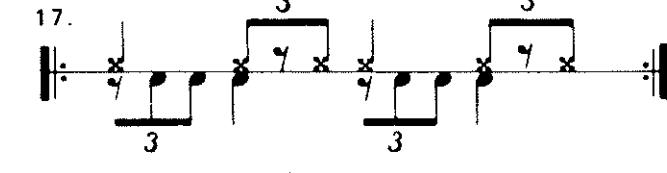
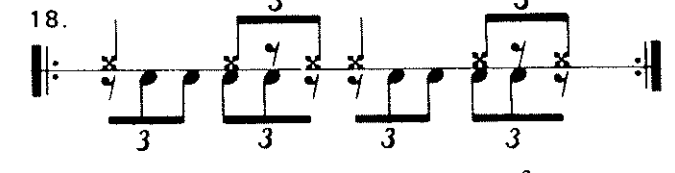
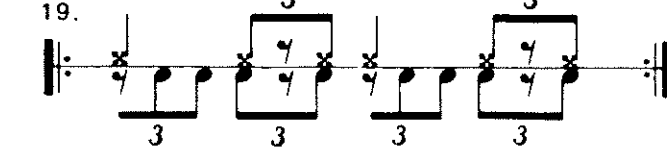
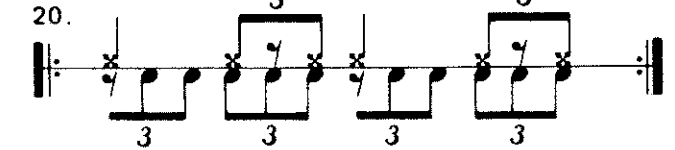
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BASIC ONE-BAR SNARE PATTERNS

<p>1. </p>	<p>Cymbal Snare</p>	<p>2. </p>
<p>3. </p>	<p>Cymbal Snare</p>	<p>4. </p>
<p>5. </p>	<p>Cymbal Snare</p>	<p>6. </p>
<p>7. </p>	<p>Cymbal Snare</p>	<p>8. </p>
<p>9. </p>	<p>Cymbal Snare</p>	<p>10. </p>
<p>11. </p>	<p>Cymbal Snare</p>	<p>12. </p>
<p>13. </p>	<p>Cymbal Snare</p>	<p>14. </p>
<p>15. </p>	<p>Cymbal Snare</p>	<p>16. </p>
<p>17. </p>	<p>Cymbal Snare</p>	<p>18. </p>
<p>19. </p>	<p>Cymbal Snare</p>	<p>20. </p>

SUMMARY OF CYMBAL – SNARE COORDINATION WITH FOUR-MEASURE SOLOS

IMPORTANT: I suggest you *trade fours* with yourself by playing four bars of ad lib jazz time between each written four-bar solo.

The four-measure solos are written in AABA form — the first, second and fourth bar contain the same rhythmic patterns, while the pattern changes in the third bar. This design makes the reading and memorization of each solo much easier.

LATIN JAZZ (MAMBO STYLE BEATS)

Turn the snares off to produce a tom tom effect on the snare drum.

1. Across Rim Tom Tom Across Rim Tom Tom

2.

3.

4.

5.

6.

7.

8.

9.

10.

Some of the above beats are not necessarily "authentic," but they produce a good jazz Latin feel. Play your bass on the counts of one and three.

PAILA STYLE BEATS

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Note: Try varying the snare part between the snare and tom toms. Authentic paila beats are played on the sides of timbales.

PART VI

PLAYING TIME OUTSIDE THE BOX

Playing Time Outside The Box is a metaphor for thinking creatively when it comes to playing time, and the following pages are devoted to just that – having you think in a novel way, or from a new perspective, especially when it comes to playing jazz time between the cymbal and snare drum.

In Part VI the jazz cymbal beat no longer is played as 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 patterns, 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 activity behind the band or soloist.

POINTS TO REMEMBER

1. A bass drum and hi hat part continue to be omitted. It's simply left up to the reader to include them in any way you feel is most comfortable and appropriate.
2. To keep it real I suggest you sing or hum a tune such as Set Georgia Brown, giving it a jazz feel as you do so, while practicing each of the following cymbal/snare patterns. At first it will seem strange, especially if you're used to always playing the standard jazz cymbal beat. But start slowly at first, and in time the whole approach to playing time outside the box will become more comfortable, feeling less awkward and foreign to play.

IMPORTANT

Play the standard jazz cymbal beat for a certain amount of bars before each of the exercises on the following pages. For instance, if the exercise is one bar, precede it with three bars of the standard jazz cymbal beat. If the exercise is two bars, precede it with two bars of the standard jazz cymbal beat. And if the exercise is four bars, then precede it with four bars of the standard cymbal beat. This will help to ease you into playing the jazz time outside the box. The aim is to get you to the point of being able to play outside the box comfortably and naturally for extended periods of time, without necessarily incorporating the standard cymbal jazz beat at all, unless your desired effect is to play both "inside" and "outside " the box intermittently throughout a particular tune.

SUGGESTION: Whenever you precede an exercise with the standard jazz cymbal beat, play the last cymbal triplet note on the snare as a pickup:

Count: 1 2 + 3 4 + 1 2 + 3 4 +

$\frac{4}{4}$ ||: x x 7 x x x 7 x | / | x x 7 x x x 7 x | :||

pickup

SUMMARY OF CYMBAL, SNARE, BASS COORDINATION WITH FOUR-MEASURE SOLOS IN 4/4 TIME

Top Line = Cymbal, Middle Line = Snare, Bottom Line = Bass

The musical score consists of eight numbered staves, each representing a four-measure solo for a specific instrument. The notation is as follows:

- Staff 1:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 2:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 3:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 4:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 5:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 6:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 7:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.
- Staff 8:** Cymbal (top line), Snare (middle line), Bass (bottom line). The Cymbal part features eighth notes with triplet markings. The Snare part features quarter notes with triplet markings. The Bass part features eighth notes with triplet markings.

IMPORTANT: Trade fours with yourself by playing four bars of ad-lib jazz time between each written four-bar solo.