

INTRODUCTION

New Directions in Jazz & Rock Drumming is a book for intermediate to advanced students as well as professional players. It is the sister book to my previous publication, **Drumming Outside the Box** in which I showed a unique way to play jazz time between the ride cymbal and snare drum. In this book, however, I concentrate mainly on jazz drum breaks, while a short section near the end demonstrates the same concepts applied to rock breaks. The "New Directions" for these breaks are not unknown since many drummers include similar concepts in their everyday playing. Nonetheless, I have never seen another book featuring an in-depth presentation of the topic the way it's done herein, so in that sense this book definitely breaks new ground in demonstrating different approaches to playing drum breaks for jazz and rock.

The majority of exercises are in 4/4 time, but instead of the breaks remaining with a 4/4 feel they are phrased and encased within quarter note quintuplets, sextuplets and septuplets, providing the listener with the sense of a polyrhythmic sound. One section is in 3/4 time with breaks encased in quarter note quadruplets and quintuplets.

There are five sections in all, with some sections having two or three parts. The first section has to do with jazz breaks at slow or moderate tempos. The second has to do with jazz breaks for faster tempos. Both sections contain exercises only in 4/4 time. The third section deals with breaks in 3/4 time, while the fourth section touches on the 4/4 jazz cymbal beat itself encased within quintuplets, sextuplets and septuplets. The fifth section deals with rock breaks, and the final two pages present exercises to develop the ability to play combinations of rhythmic patterns with eighth notes, triplets, sixteenth notes, quintuplets, sextuplets and septuplets.

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SECTION ONE

JAZZ BREAKS AT SLOW OR MODERATE TEMPOS IN 4/4 TIME

This first section deals with jazz breaks encased in quintuplets, sextuplets, and septuplets for one and two bars.

IMPORTANT

In order to keep the focus squarely on developing the ability to move from playing jazz time in 4/4 to playing jazz breaks within quintuplets, sextuplets and septuplets, I have omitted a bass drum and hi hat part. Once you can play the exercises as written, try incorporating the bass and hi-hat in any manner you feel is comfortable and appropriate.

With the exception of a few pages where just single strokes (alternating hands) are used for breaks with accented notes, most of the breaks require a combination of stickings using some form of the single, double and triple paradiddle as well as the paradiddle diddle.

When playing the breaks, play the right hand part on any tom tom, and the left hand part on the snare. There is an assumption that the reader is right-handed. If you're left-handed simply reverse the sticking.

While you should play the indicated sticking for each exercise in the first three parts of this section, the overriding aim of the book is to have you develop the ability to play breaks encased in quintuplets, sextuplets, and septuplets, within a 4/4 or 3/4 time frame. Once you can do that there are hundreds of sticking patterns other than the ones notated that you can employ.

SECTION ONE: PART ONE

JAZZ BREAKS WITHIN QUARTER NOTE QUINTUPLETS IN 4/4 TIME (FIVE OVER FOUR)

The following two examples each show where a quarter note quintuplet falls against the pulsation of four regular quarter notes in 4/4 time. The quintuplet is written with an X for a notehead to denote the cymbal, and it's notated just above the staff line. Four quarter notes representing the bass drum part are written with regular noteheads, and notated just below the staff line.

NOTE: A bass drum part will be omitted in the actual jazz breaks. However, I've included it here only to highlight where precisely the quarter note quintuplet falls in relation to four regular quarter notes in 4/4 time.

EX. 1

EX. 2

As far as counting is concerned, there is no one standard way to count quintuplets. Personally, I either count 1,2,3,4,5, or drop the count entirely and “feel” the grouping of five notes. If you want to count you could also use a five syllable word such as “un-i-ver-si-ty” in place of a number count. And there's an Indian system for counting groups of five notes used by some musicians: “Ra-Ke-Ti-Ki-Ta”.

In order to play the jazz breaks in Part One, it is essential that you're able to play the next three exercises with smoothness and ease.

EX. 3

Now, instead of playing the first three bars with just regular quarter notes, play an ad lib jazz beat with a snare drum pickup just before the quintuplet, as shown in Exercise 4.

NOTE: The snare part is indicated with regular noteheads just below the line, and their stems are attached to the cymbal part.

A bass drum part is no longer included. From now on play your bass drum in any manner you feel is appropriate.

EX. 4

Ad lib Jazz Time

Count: 1 2 + 3 4 + 1 2 + 3 4 + 1 2 3 4 5

Cym Snare

pickup ↗ L R R R R R

The next step is to double the quintuplet, thereby producing the sound of decuplets (a group of 10 notes). As you play the quarter note quintuplet on the cymbal with your right hand, simply play the upbeat part of the quintuplet (with regular noteheads) using your left hand on the snare.

EX. 5

Ad lib Jazz Time

Count: 1 2 + 3 4 + 1 2 + 3 4 + 1 2 3 4 5

Cym Snare

pickup ↗ L R L R L R L R L R L

If you can play Exercise 5 with smoothness and ease then you're ready to play the breaks on the following pages in Part One.

IMPORTANT: When you double the quarter note quintuplet you get ten notes. This is shown in Exercise 5 with the notes beamed as five groups of twos: (□ □ □ □ □).

However, the changing sticking on most of the following pages, but not all, is based on patterns of 6 + 4; for example: RLRLRL RLL. So, the notes in those breaks will be beamed 6 + 4:

(□ □ □ □ □ □ □ □). And even though the breaks are based on quarter note quintuplets, since the quintuplet is doubled, producing ten notes, the numeral 10 is placed over the group to indicate a decuplet.

ONE BAR BREAKS WITH EIGHTH NOTES USING VARIOUS STICKING PATTERNS

Ad lib Jazz Time

Count: 1 2 + 3 4 + 1 2 + 3 4 + 1 2 3 4 5

BREAK

1. *pickup* L R L R L R L R R L L

2. L R L R L R L L R R L L

3. L R L R L R L L R L L L

4. L R L L R L L R L R L L

5. L R L L R L L R R L L L

6. L R R L R R L R L R L L

7. L R R L R R L R R L L L

8. L R R L R R L L R L L L

9. L R R L R R L L R R L L

10. L R L R R L R R L R L L

IMPORTANT: During the break, play the right hand part on any tom tom, and the left hand part on the snare.

Ad lib Jazz Time

BREAK

Count: 1 2 + 3 4 + 1 2 + 3 4 + 1 2 3 4 5

The image contains ten numbered musical staves, each representing a different variation of a drum pattern. Each staff is written on a single-line staff with a treble clef and a 4/4 time signature. The first four staves (1-4) are grouped under the heading 'Ad lib Jazz Time' and the last six (5-10) under 'BREAK'. Each staff begins with a count: '1 2 + 3 4 +' for the first four, and '1 2 + 3 4 +' for the next four, followed by '1 2 3 4 5' for the final two. The notation consists of 'x' marks for snare hits and '7' marks for hi-hat hits. Brackets above the notes indicate triplets of three notes. A 'pickup' arrow points to the first note of the fifth staff. The 'BREAK' section features a ten-measure sequence of notes, with a bracket above it labeled '10'. Below the notes, a sequence of 'L' and 'R' characters indicates the foot used for each note. For example, the first staff has a pickup 'L', followed by 'R L R R L R L R L L' for the ten-measure sequence. The other staves follow similar patterns with different foot sequences.