

Rudimental **JAZZ**

**A MUSICAL APPLICATION OF
RUDIMENTS TO THE DRUMSET**

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This book is a reissue of Joe Morello's previously out-of-print classic *Rudimental Jazz: A Modern Application Of The Rudiments To The Drum Outfit*, originally released in 1967.

INTRODUCTION

There has been much discussion and argument—pro and con—among the drumming fraternity as to the real value of the drum rudiments. The main argument raised by those opposed to the rudiments is that they were intended for marching drummers and have no application in modern rock or jazz. I cannot go along with this argument at all, for my early training was based on a rudimental approach to my instrument, and I feel this foundation helped a great deal in my later technical development.

The rudiments are exercises for developing control and technique for the solo drummer. They should be a part of every drummer's early training. Their study is a foundation on which to build complete technical and musical command of the instrument. The basic rudiments were established by N.A.R.D. (the National Association For Rudimental Drummers) in 1933. Drummers shouldn't restrict their rudimental study to just the basic thirteen or twenty-six "standard American" rudiments. Drummers should explore the endless possible variations of each rudiment or create some new ones.

Drum rudiments are simply combinations of the three stick movements: the single stroke, the double stroke (stroke and rebound), and the flam. With these three basic movements, you can create thousands of interesting rhythmic patterns or exercises.

SINGLE STROKE

A single stroke is exactly what its name implies: one isolated note struck with a single stick. It will vary from a very soft grace note of approximately 2 inches to a 6-inch tap to a 12-inch half stroke, all the way up to a full stroke, which often involves producing an arch from the tip of the stick of over 24 inches.



DOUBLE STROKE

The double stroke is two notes struck with the same stick. It will vary from a pair of soft notes from a 2-inch height to a height that is limited only by your ability at the speed at which you're playing. As you increase the speed, you should control the initial stroke and allow the stick to rebound once.



FLAM

A flam is two notes played almost simultaneously with both sticks. The first note is a grace note. The second note is the principal stroke and is played a little louder. For proper production of the flam, think of both sticks starting for the drum at the same time, only the stick that plays the grace note starts from a position closer to the drumhead. The flam is used to reinforce or add body to the stroke and derives its name from the sound that it produces when executed. The grace note has no time value and is played within the rhythm of the primary note.



RUDIMENTS CAN SWING

It is true that the basic concept of drum rudiments was for military music. However, rudiments can be easily adapted to the drumset. The rudiments selected for this book include the thirteen essential rudiments, as well as several others that fit the jazz idiom. By using your imagination, any rudiment can be made to swing.

EXPLANATION OF NOTATION

All rudiments are referred to as right-hand or left-hand rudiments depending on which hand plays the first principal note. If a rudiment starts with grace notes, the grace notes are not considered when naming the rudiment. The primary stroke immediately after the grace note determines if it is a right- or left-hand rudiment.

Examples:

A right-hand paradiddle



A left-hand five-stroke roll



A right-hand flam



A left-hand drag



In jazz, the grace notes of ruffs, drags, and ratamacues are often played as taps or half strokes. Another liberty taken by modern drummers is to treat the grace notes as open and give them a time value equal to the other notes in the rudiment. Even though these distortions of the grace notes take place, they do not change the name of the sticking of the rudiment.

Here's a right-hand single ratamacue using a traditional interpretation.



Here's a variation used by many jazz drummers.



KEY

Crash Ride Tom Snare Rim- Floor Bass Hi-Hat
shot Tom Drum w/ Foot



SINGLE-STROKE ROLL

A single-stroke roll is a simple alternation of sticks: RLRLRL. It should be practiced starting with either hand.

etc. closed and open

L R L R L R L R L R L R L R L R L R L R L R L R L R L R

When played with accents, the single-stroke roll becomes a valuable tool for jazz drummers.

SINGLE-STROKE ROLL IN 8TH NOTES

1

R L R L R L R L etc.
also: L R L R L R L R etc.

2

R L R L R L R L etc.
also: L R L R L R L R etc.

SINGLE-STROKE ROLL IN 8TH-NOTE TRIPLETS

3

R L R L R L R L R L etc.
also: L R L R L R L R L R etc.

4

R L R L R L R L R L etc.
also: L R L R L R L R L R etc.

SINGLE-STROKE ROLL IN 16TH NOTES

5

R L R L R L R L R L R L R L R L etc.
also: L R L R L R L R L R L R L R L R etc.

6

R L R L R L R L R L R L R L R L etc.
also: L R L R L R L R L R L R L R L R etc.

Bounce the stick between the two drums

5

R R L L R R L L etc.

Cross the right hand over the left

6

R R L L R R L L etc.

7

R R L L R R L L etc.

8

R R L L R R L L etc.

9

R R L L R R L L etc.

10

R R L L R R L L etc.

11

R R L L R R L L etc.

12

R R L L R R L L etc.

13

R R L L R R L L etc.

14

R R L L R R L L etc.