

Drumming in a Band:
Stuff You Can Use

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HUDSON MUSIC.

Table of Contents

Introduction	4
Groove Workshops	8
Groove Workshop 1: Rock	
Loose HH Rock/Crash City.....	10
Rock Tight.....	11
The Sludge.....	12
Top O' The Beat.....	13
Toms Busy.....	13
Toms Sparse.....	14
4-On-The-Floor (Downbeats).....	15
4-On-The-Floor (Upbeats).....	16
Loose Heavy.....	17
Groove Workshop 2: Drum 'n Bass, Reggae	
Simple Drum 'n Bass.....	18
Half-Time Drum 'n Bass.....	19
Breakbeat.....	20
Reggae.....	21
Reggaeton.....	22
Groove Workshop 3: R&B, Funk & Soul	
Barry.....	23
Bill Cobham 4-On-The-Floor.....	24
T.O.P. Linear.....	25
JB.....	26
Motown.....	27
'50s/Amy Winehouse.....	27
Steve Jordan.....	28
Old-School Hip-Hop.....	28
JDilla/Glasper.....	29
Disco.....	29
Half-Time R&B Ballad.....	30
Regular Shuffle.....	31
Half-Time Shuffle.....	32
Slow & Sparse.....	33
6/8 Gospel/R&B Ballad.....	33
Gospel Trips.....	34
Groove Workshop 4: World Music	
Irish Jig.....	35
Irish Reel.....	36
Soca.....	37
Jazzy Bossa Nova.....	38
Samba.....	39
Rhumba.....	40
Baião.....	41

Groove Workshop 5: Roots

Country/Bluegrass Train.....	42
New Orleans Second Line.....	43
New Orleans Funk.....	44
Boogaloo.....	44
Slow 12/8 Blues.....	45

Groove Workshop 6: Jazz

Brushes Medium Swing.....	46
Brushes 2-Feel.....	47
Brushes Waltz.....	48
Brushes Ballad.....	49
Jazz Shuffle (Art Blakey).....	49
Afro-Cuban Jazz.....	50
Elvin.....	51

Groove Workshop 7: Odd-Time Signatures, Soloing, Backing a Soloist

5/4 (2-3 Subdivision).....	52
5/4 (3-2 Subdivision).....	53
7/4 (4-3 Subdivision).....	54
7/4 (3-4 Subdivision).....	55

Charts, Lead Sheets & Road Maps

Song Workshop #1: "Classic Breakdown" (Woodhead).....	59
Song Workshop #2: "The Conjunction" (Woodhead).....	62
Song Workshop #3: "July 1" (Woodhead).....	68
Song Workshop #4: "Gowanus Mash" (Woodhead).....	71
Song Workshop #5: "Our Funeral" (Simon Garrett).....	76
Song Workshop #6: "Escape" (Simon Garrett).....	86
Song Workshop #7: "Sleep" (Dave Ross).....	92
Song Workshop #8: "Worn Away" (Dave Ross).....	97
Song Workshop #9: "Famous" (Luke Buck).....	104
Song Workshop #10: "Without You" (Luke Buck).....	110
Song Workshop #11: "Always Leave Me Wanting More" (Andrea Capozzoli).....	113
Song Workshop #12: "I'll Form The Head" (MC Frontalot).....	118
Song Workshop #13: "Clickbait" (MC Frontalot).....	126
Song Workshop #14: "Getting Closer" from the musical RADIOACTIVE (Will Reynolds/Eric Price).....	132
Song Workshop #15: "The Violet Hour" from the musical THE VIOLET HOUR (Will Reynolds/Eric Price).....	138
Song Workshop #16: "Insurrection" (Michael Gallant).....	142
Song Workshop #17: "Modern Jazz Combo" (Lars Pottleiger).....	148
Song Workshop #18: "Blues for Bob" (Rob Mitzner).....	157

Glossary of Musical Slang

Full Track Listing	165
Acknowledgements	167

Introduction

Did you ever notice how when you're at a show and people are dancing, the drummer can make a small change in what he or she plays and everyone starts dancing harder? The audience, and even the other musicians might not know exactly what the drummer did technically, but they can feel a difference in the vibe. My first teacher Steve "Freelance" Larrance used to say that "the drummer drives the bus," which was a metaphor for our subtle ability to control the intensity, volume, texture and overall feel of the music. This book will pull back the curtain on some of these details and teach you not only the "how" of playing different grooves and styles, but the "why" of making good musical choices and jelling with the rest of the band. Solo practice is an undeniably important part of getting better, however the culmination of that practice leads us to the greatest joy of being a drummer: playing with others and making music as part of a group. The unspoken musical communication and interaction we experience with bass players, guitarists, pianists and singers can elevate us far beyond what we can achieve on our own. We are always stronger together, and every bus needs a driver.



Photo by Thomas Mester

In the backseat of my Subaru I have a duffel that I call my "oh sh*t" bag. It has wrenches, coolant, drumsticks, bungee cords, laundry detergent, quarter-inch cables, a long extension cord and other odds and ends that could conceivably save my butt in a variety of situations. I don't know how many jams I've gotten out of over the years thanks to the items in that bag. I hope this book serves as your "oh sh*t" bag when you're onstage or in rehearsal and the bandleader asks for something a little out of your comfort zone.

There are over 70 play-along exercises in this book covering many styles. I created all the music specifically for this project with the help of more than twenty of my closest musical collaborators on the New York music scene. Some are full-length songs with entire bands, while others are just drums and bass, which is the core foundation of the rhythm section. For each groove or tune, there is a corresponding video track of me playing and explaining what I'm doing, along with "drummer-less" audio tracks so you can play along with the rest of the band. When I set out to write this book, it was important to me that all the music be original. There are a great many volumes about how to play your favorite cover songs, and this book will teach you the skills to do that too. But as a drummer in New York, I mostly play with artists who are creating their own unique sounds. The process of recording the music for this book was so different with each artist! Some were really into the details of the drums and sent me charts, mp3s and programmed parts as suggestions. Others simply sent a musical idea and said "go." Both are valid approaches, and I think that the more people you play with in any style of music, the easier it is to adapt to anything that gets thrown your way.

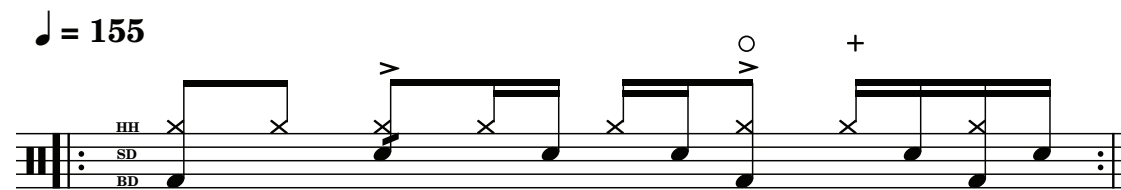


Photo by Thomas Mester

Besides the charts and play-along tracks, each section includes a "Tip Jar" with suggestions from me, but also thoughts and quotes from the rest of the band. The artists in this book are not just my collaborators, they are also my friends and musical influences. I can't think of a better way to teach drums than to put you directly in my shoes and give you the experience of rocking out with this diverse and wildly creative crew. Most of all, I hope that their observations can help you understand how other musicians conceptualize the drums in their music. You don't necessarily need to know every chord change or melody note, but the more information you have about the non-drummer stuff, the easier you can turn that knowledge into *Stuff You Can Use* on the drums. You might notice that each of these artists talks about our instrument differently. Some are drummers themselves and can break down every detail of a pattern, while others talk about texture, space and vibe to explain their ideas. However, they all know how they want their music to feel, and they know when it's right and when it's not. Bands are a collaborative experience, and if you really want to learn about how the drums fit in, start by asking the other musicians. So I did!

GROOVE WORKSHOP 2: DRUM'N'BASS, REGGAE

Groove #10: Simple Drum'n'bass



TIP JAR:

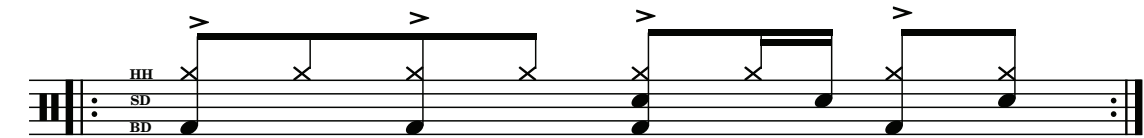


- Drum'n'bass grooves feature a lot of tiny little notes that work together to propel the beat forward. The drums are usually tuned tightly and muffled using gels or tape to reduce overtones and create a super-dry tone.
- To get this sound, use primarily the bass drum, snare, closed hi-hat and cymbals that don't have a lot of decay.
- The key to making these beats work is to play them with a machine-like level of technical precision and control that almost mimics an electronic drum sound. Lift your toes inside your shoe for the hi-hat sizzle (again)!
- Even though it feels like there is a lot going on in the drum part, the underlying accents on beats 2 and the "and" of 3 are present the entire time and tie the whole thing together. Stick with that rhythm at first, even as you sprinkle in small fills and variations.
- Practice slowly and build the tempo as you get more comfortable.
- From Dmitry: "I'm much more free to play across the bar line and my parts are more sparse than on an R&B or funk groove. I'm playing lots of drone-y long notes while the drums frame everything and do most of the work."



Photo by Thomas Mester

Groove #11: Half-Time Drum'n'bass



TIP JAR:



- This dub-step style groove is something you might hear in a dance club. It is exactly the same tempo as the previous one but has a half-time feel, which means that the snare backbeat occurs half as often (beat 3 only, instead of 2 and 4).
- The little notes on the hi-hat combined with the thumping 4-on-the-floor of the bass drum make this a driving and propulsive pattern. However, it's important not to play too loud, which could make it sound sloppy. Once you get comfortable, there are a lot of fun variations to explore as long as you keep that 4-on-the-floor and play on top of the beat. Keep your fills short and punchy while building and expanding on your ideas.
- This is another one where the goal is to emulate the sound of a drum machine. However, the groove should still be allowed to expand and breathe since, as Dmitry says, "we are inspired by machines, but we are not them...yet."



Dmitry and Rob after a show at The Blue Note. Photo by Rebecca Leach

Groove #12: Breakbeat

(Variation A)

♩ = 140

(Variation B)

(Variation C)

TIP JAR:



- This breakbeat still has 4-on-the-floor (like we're at the club), and the snare notes other than beat 3 should be played as quiet "ghost notes" that add flavor and momentum.
- The bass and drums really lock in on the accented rhythm to form the backbone of this groove.
- If you add fills, make them staccato and crisp. Focus on the snare and other parts of the kit that don't have a lot of wash or sustain.
- (Hint: check out Jojo Mayer with his band *Nerve*. He is one of the icons of this style of drumming.)



Rob at American Music in Seattle, WA

Groove #13: Reggae

(Straight or Swung)

(Variation A)

♩ = 70

(Variation B)

(Variation C)

(Variation D)

TIP JAR:

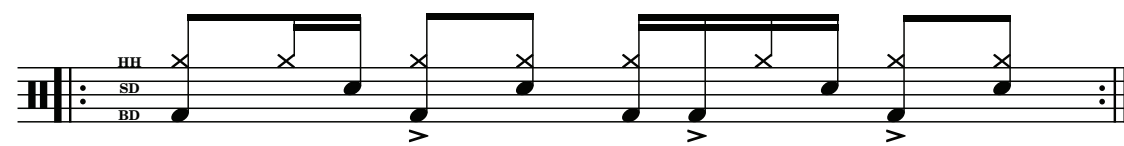


- The feel of these grooves is almost the polar opposite of the drum'n'bass, as the key to reggae is to play relaxed and behind the beat.
- The bass drum is played in unison with the cross-stick on beats 2 and 4 and generally avoids beat 1. This is very unique and sets this style apart from funk or rock. You can be creative with hi-hat and cross-stick variations as long as that bass drum part stays the same.
- All these variations work with a straight or swung 8th-note feel. Both are good to have in your repertoire, and the key is choosing the right one when someone asks for a reggae groove. Use your ears and give it your best shot!
- From Dmitry: "Stay simple, repetitive and pulled way back behind the beat."

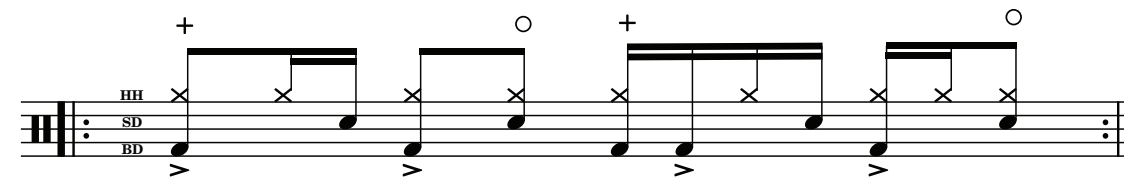
Groove #14: Reggaeton

(Variation A)

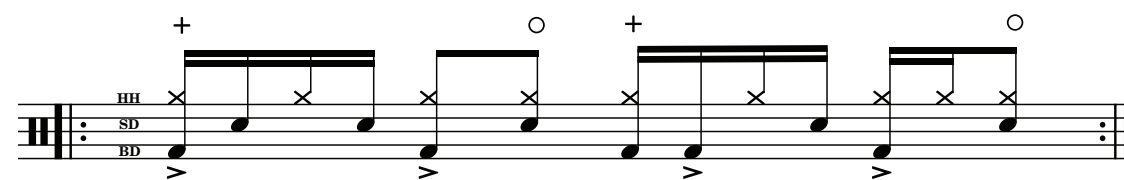
♩ = 108



(Variation B)



(Variation C)



TIP JAR:



- Whenever someone has asked me for a dance-y, island, reggaeton-style beat, these have always fit the bill (they also differ slightly from a soca or calypso groove, which we'll dive into later).
- The bass drum and snare pattern are the engine that drives this one. Stick with that rhythm and keep it steady, hypnotic and grooving. If you do a fill, try to keep it within the framework of the pattern and don't deviate too much. Adding one extra note here or there will help the pattern breathe a little bit without detracting from the main rhythm.
- From Dmitry: "On this one, the bass and drums play the same rhythms. On the downbeat, I lock in with the kick drum and on the rest of the figure I lock in with the snare."

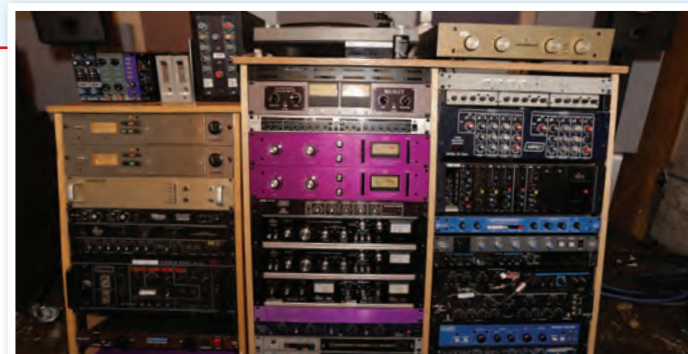


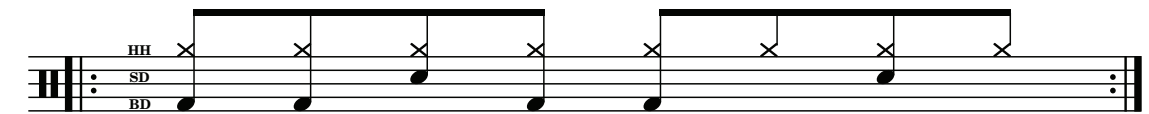
Photo by Thomas Mester

GROOVE WORKSHOP 3:
R&B, FUNK & SOUL

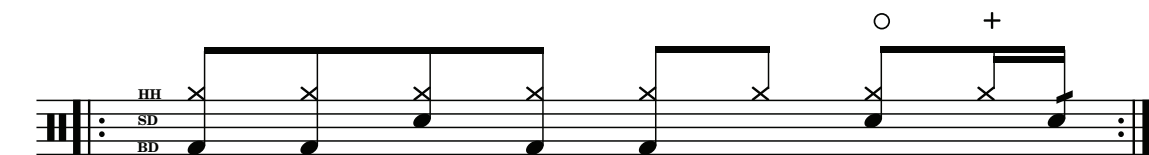
Groove #15: Barry

(Variation A)

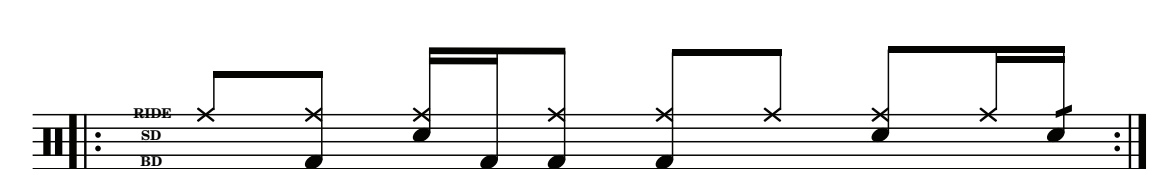
♩ = 84



(Variation B)



(Variation C)



TIP JAR:



- This groove was inspired by the famous Barry White album *Staying Power*, but you can find it in different forms and variations throughout modern and classic soul music. Play the 8th notes slightly swung and keep the feel bouncy and loose.
- The most important thing is to lock in the bass drum part with the bass player and keep a solid backbeat. All the other notes you're playing should support that interaction, such as the snare anticipation and open hi-hat in variation B, and the bounced bass drum in variation C. These are fun ornamentations that make it more funky.
- Try to stay slightly behind the beat but keep the feel crisp and confident.
- From Dmitry: "We're trying to play this really relaxed and not too on top, but very assertive. I'm mainly playing the same two-note rhythm and letting the drums do most of the work. In this groove, I'm really focusing on the kick drum."

SONG WORKSHOP #7: "SLEEP"

BY DAVE ROSS

This next set features ace guitarist and singer Dave Ross, along with Dmitry Ishenko on bass. Dave's biggest songwriting influences include Afro-beat legend Fela Kuti, Seal and Stevie Wonder, and his music is always challenging and fun to play. He often has very specific groove ideas for the drums, but also provides a lot of freedom to develop the nuances of the part.

In this first tune "Sleep," the main groove has an important snare accent that happens throughout most of the song. This hit lines up with the bass line and gives the groove an angular and funky Latin-ish feel. Dmitry says, "the most important thing is the downbeat, and that's where we really need to lock. The second bass note is on the 'a' of beat 1, and that's the most forceful note that the bass and drums need to nail together without flammings."

Dave explains, "I never say to the drummer, 'just play.' There are always going to be certain accents in the songs I write, and this one has that kick and snare pattern. So I lay out the specific things that go into each composition and the imagination of the drummer takes over after that."

The song begins with 4 measures of bass and guitar with a little drum fill in bar 2 that punctuates the riff. Once we hit measure 4, play a short fill to get into the main groove.

After 4 bars of groove with the band, the vocals enter for the first 8-bar chorus, followed by an 8-bar verse and another chorus. In this tune, the chorus and verse have the same groove, so it's important to keep building the intensity without interfering with the vocals. That bass and guitar riff is happening pretty consistently throughout the tune as well, so once you're comfortable hearing it, you can allude to that rhythm without mimicking it the whole time. These short fills written at the end of certain 4 and 8-bar phrases are a perfect example.

After the second chorus, switch to the ride for a short 8-measure guitar solo. Dave says, "during the guitar solo, the main parts are the kick and snare. They have to be strong and create momentum. And of course, try not to play too busy during anyone's solo. The drums are really important in moving the song in this section."

Following the guitar solo, we have a double-length chorus of 16 bars followed by the bridge. This is the only section of the tune where the rhythm changes to a backbeat with the right hand on the ride. Also notice the difference in the guitar part, which has a less syncopated strumming pattern. Dmitry explains, "I would call this a Latin rock groove, but it has elements of Brazilian and Afro-Cuban rhythms too. I'm really listening for the bass drum on the 'a' of beat 2. That's the note I'm really looking for."

After the bridge, we've got a 4-bar interlude, one more big chorus (back to the original groove) and a short 4-bar outro.

Since this song is really just a long, slow build from beginning to end, I decided to ask Dave what his inspiration was when he wrote it.

"The lyrics tell a story of this crazy dream I had in a hotel in Nashville that used to be a Civil War hospital. I was in this giant space with spirits everywhere telling me 'sleep, it will take you somewhere.' If you're not scared, come and you'll be enlightened. And then I found myself inside a huge drum and the spirits were beating a rhythm on it. The drum part in this song is literally a transcription of what the spirits were playing in my dream. So the drum part was written by ghosts, really. I transcribed it from them. That's the link in this song. You're literally playing the spell."

"Sleep"

by Dave Ross

♩ = 100

Intro (8 Bars)

Fill to Groove

Chorus 1, (8 Bars)

Verse 1, (8 Bars)

Chorus 2, (8 Bars)

Guitar Solo, (8 Bars)

Verse 2, (8 Bars)

Chorus 3, (8 Bars, Open Up Slightly)

Bridge, (16 Bars)

Interlude (4 Bars)

Chorus 4, (8 Bars, BIG!)

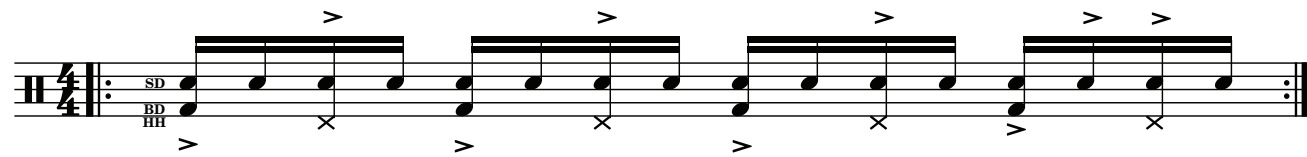
Outro, (4 Bars)

"Without You"

By Luke Buck

♩ = 121
2 Bars Count-in

4 Drums only (SD Train Groove)



8 Intro (Bass & Guitar enter, Same groove)

16 Verse 1 (Same)

9 Chorus 1, Lift Bar 9, Beat 3

8 Re-intro

16 Verse 2

9 Chorus 2

11 Bridge (Add crashes & build) Lift Bar 11, Beat 1

16 Verse 3 (BD only first 8 bars, then full groove)

8 Chorus 3, Hit on only Beat 1 of each bar, fill Bar 8

9 Chorus 4 Groove!

11 Outro, Stop Bar 11, Beat 1

End Bar 12, Beat 1

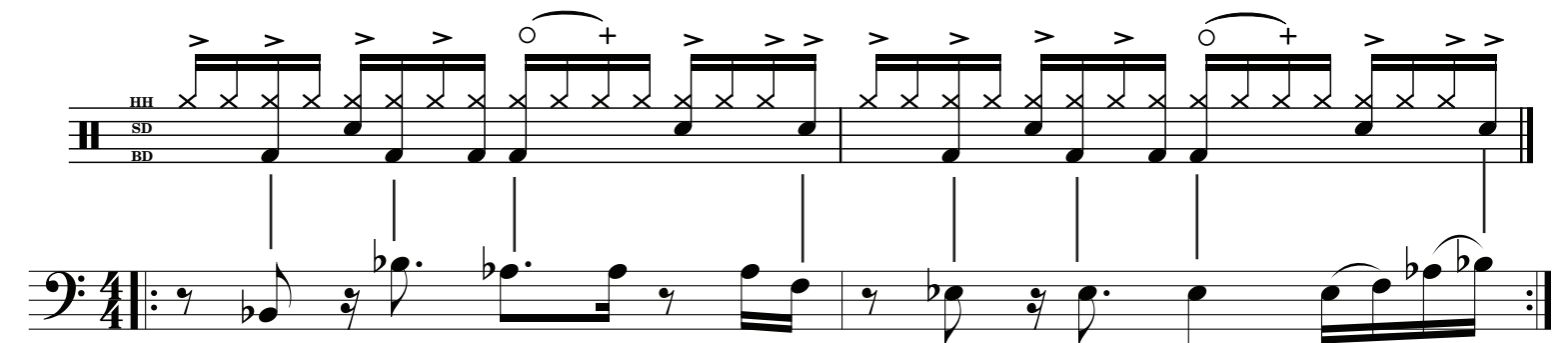
SONG WORKSHOP #11: "ALWAYS LEAVE ME WANTING MORE"

BY ANDREA CAPOZZOLI

Andrea is a multi-talented singer, trumpet player, pianist and songwriter who I've had the pleasure of working with for over 15 years. She teaches at Berklee College of Music and has a strong sense of rhythm and an incredibly funky feel. Her main influences are artists like Chaka Khan, Aretha Franklin and Whitney Houston. This track also features Dmitry Ishenko on bass, John Shannon on guitar and Jared Sims on tenor and baritone saxophones.

In R&B and soul music, the most important thing a drummer can do is to lock in with the bass player. Your bass drum and the notes of that bass line should almost sound like one instrument. This tune is built around the bass line and it's especially unique because you do *not* play the kick drum on beat 1. Andrea explains, "I always have the groove in mind when I start writing. I wanted a straight-16ths funky kind of thing. I had that bass line on beat 1 and it just didn't feel right. Putting it on the upbeat really drives it home. To help drummers, I always like to sing them a little bit of the hi-hat part and the bass line. That's something I feel all vocalists should know how to do. It really helps the drummer get the groove if they don't hear it."

Dmitry explains further, "normally my instinct would be to lay into the downbeats and connect with the drums in that way, but Andrea composed this bass line on the keyboard and it totally makes the tune."



Notice how the notes of the bass part line up with the drum groove. No matter what you play in-between these accents, this hookup is the secret sauce that makes the tune feel good. Dmitry adds, "especially when things are so syncopated, you can lose where you are in the measure really easily. You still have to feel the grounded downbeats. Even if they're not being played, they're implied."

Now that we've gone over the groove, let's check out the form. This one starts with 4 bars of just the rhythm section, followed by some hits that the whole band plays in bar 4. Andrea says, "there's a lot of rhythm going on here. I love putting in hits and rhythmic stops. It really breaks up the tune and makes it more interesting."

♩ = 89 Intro- Straight 16ths Funky Feel

Keep grooving as the vocals enter for verse 1. When backing up a singer, the drummer's main job is to support the song and make it easy for everyone else to play their parts. This section is 8 bars long and then we come to the first chorus. At this point, the horns enter as the texture becomes thicker and the tune builds. Stick with the hi-hat instead of going to the ride and resist the urge to play too busy. Your job is to create a comfortable palette so all these textures can layer on top. Andrea says, "with a song like this, you just want that constant groove from the drums with that hi-hat. We want to keep the energy up without changing the groove."

Saxophonist Jared Sims adds, "the drums are providing the flavor of the tune. It's not just the dynamics, but also the approach and the meaning behind how I would attack it as a horn player. There's a million ways to play a shuffle or a backbeat or a swing. The drummer is defining the structure of what the beat is so I can lay my notes right in the pocket. It's not just chocolate or vanilla. There are a lot of other flavors in-between."

As the first chorus ends, there are some full band hits in measure 8. Repeat back to the top of the form for verse 2 and bring the volume down as the vocals enter. There's much less going on in the verses, and it's important to play with a sensitive touch and a keen ear. Guitarist John Shannon suggests that "in this style of music, it's always great for a drummer to be marking the form as we go and setting up the next part through fills or a change in their part. I always appreciate a drummer who dictates where the song is going because after all, the drums hold the most power potential in a small group setting."

Verse (8 Bars)

Chorus (8 Bars)

The second chorus signals another increase in the intensity, and we're also playing some hits with the rest of the rhythm section in measures 4 and 8. Make sure to count so you can nail those, and then play a little fill to signal that we're moving to a new part of the song.

The bridge is up next, and it's a big change in the vibe. The groove switches to a half-time feel on the ride cymbal and there is suddenly way more space. Andrea says, "this is the part where we just breathe. It's like a shimmery sound with the cymbals and the feel is way more laid back. We're just chilling and driving home those lyrics. I was kind of thinking of the breakdown in '24 Karat'

by Bruno Mars. That's our sexy breakdown section." Guitarist John adds that "as an improviser creating parts, when the textures of the kit change it lets me know where my parts can fit in and what they should be. If the drummer is playing the ride and not the hi-hat, that means the frequency from the hi-hat space is there for me to create on the guitar. The sonics from the drum kit are an important directive and compositional element of the song."

Bridge (10 Bars, 1/2x Feel)

RH: RIDE/CR
LH: HH/SD

Build to Short Fill Hits Short Fill Short Fill to Groove

After the bridge, there are 2 bars of transition hits and small fills that serve as a slight reset before we head back into the original groove. Never stop counting and make sure to be clear and simple with your fills so you can help guide the band (or as my teacher used to say, "drive that bus!"). Jared adds, "as a horn player, I'm not thinking about the drums in terms of the specific parts of the kit. I hear it in a more intuitive way. In this style the drummer needs to give us the structural points. If I don't know a tune that well, those are like mileposts telling us where we need to go. It's gives horn players a little reassurance."

The last chorus is twice as long, and the first half is just bass and drums along with the vocals. Andrea says, "the groove is really important during that part. Just keep it constant and driving since it's just the bass and drums." After the first 8 measures, play a little fill to get us into the final part of the chorus and keep the intensity up as we build towards the end.

Chorus (16 Bars)

Short Fill End Hits

Andrea concludes, "this song is about being so head-over-heels for somebody that when you're away from them, you just want to be around them. It's like, 'I can't be away from you, I'm so addicted.' It's like how my dogs feel about me."

"Always Leave Me Wanting More"

by Andrea Capozzoli

♩ = 89 Intro- Straight 16ths Funky Feel

GR
HH
SD
PT
BD

Hits
○ + Short Fill

Verse (8 Bars)

Open HH & Build

Chorus (8 Bars)

Hit 2nd X Only

Hits

Bridge (10 Bars, 1/2x Feel)

RH: RIDE/CR
LH: HH/SD

Short Fill Repeat 3x

Build to Short Fill

Hits

Short Fill

Short Fill to Groove

Chorus (16 Bars)

End Hits

1. Short Fill

2. ○ +



Maggie Scott, Andrea Capozzoli,
Dmitry Ishenko & Rob
@ Ryles Jazz Club in Cambridge, MA
Photo by Ricky Hammerschmidt



Andrea recording @ C-Room Studio in Brooklyn, NY



Andrea, Rob, Dmitry & Jeff Ramsey @
The Davis Square Theater in Somerville, MA
Photo by Tina D'Ercole

SONG WORKSHOP #18: "BLUES FOR BOB"

BY ROB MITZNER

79

84

89

94 **F** Hits w/Band

99 **Tempo Change!**
♩ = 135

104 **G** Drum Solo Over Vamp
Repeat 7-bar Phrase 4x

107 **Repeat 4x**

111 **Tempo Change to Ending**
♩ = 103

We've reached the final tune in the book, and it's the most personal for me. I wrote this as a dedication to my late teacher Bob Gullotti. Bob was a legendary educator who influenced so many young players, as well as a monster jazz drummer with his group The Fringe. He has been my biggest influence on the instrument, and I'm eternally grateful for all the years he spent kicking my butt and pushing me to get better. Bob was all about *Stuff You Can Use* and I really hope he would have liked this book.

Bob always thought of the drums as a melodic instrument and you could hear it in the way he played. One of his core teachings was to have students play the entire Charlie Parker Omnibook melodically around the drumset, including the heads and transcribed sax solos. This was incredibly challenging since it would force you to reimagine the role of the drums and think like a horn player. So to record this tune, I got the best horn player I could find, the amazing Chris Cheek, to join Dmitry Ishenko and me. Chris spent years playing saxophone in Paul Motian's band and has also played with Brian Blade, Keith Carlock, Jeff Ballard and a long list of the world's finest drummers.

On this tune we're all playing the head in unison, just as Bob taught with the Charlie Parker book. This chart is in the style of a jazz lead sheet, so the melody and 12-bar blues form is written out once and then looped for the solos. It's important to keep track of where you are at all times and listen intently to the other players.

Chris says, "I like to interact with drums both rhythmically and dynamically. I remember playing with Paul Motian and being amazed at how many different ways he could make the cymbals sound. Good drummers do that with all the parts of the kit. They use their touch to achieve different types of sounds and add depth to the music so it's engaging. No matter how great the groove is, if it's the same dynamic level all the time, it can become monotonous. Whenever you have variations in the sound, it really helps the music breathe."

When you play the melody in unison with the sax and bass, stay on the snare for most of it and use the toms as "accent tones." For example, throw in a floor tom when there is a low-pitched note, a high tom for a higher note and play the hands together on the ending triplets to give it a thicker texture. Keep playing 2 and 4 on the hi-hat to help everyone stay together.

Dmitry says, "those triplets are the main event in this head. You can't fall into the trap of just taking them at face value the way they are written, or you might not be in sync with your bandmates. I approach it by really listening to the drums so we can agree on how much to lay them back or push them forward. I think pulling them back a bit makes the tune more grooving and really at ease."

After you play the head twice around the kit with the band, switch over to the ride and start swinging for the sax solo. I asked Chris what he's likes to hear from the drums during this solo:

“Some people like drummers to be really active and do things to mess around with the time by approaching it in a more abstract or busier way. Personally, I like to play with drummers who have great time. It doesn’t have to be complicated. It’s like you’re driving down the highway: whether you’re at 55 or 70, if you’re just cruising at that tempo there doesn’t have to be anything tricky about the rhythm. On some level, rhythms that sound good also feel good physically. Drummers who are really musical are always asking, ‘what does the music need in this moment?’ Maybe it doesn’t need much, and that’s ok. I remember Motian was an extreme example and sometimes wouldn’t interact at all. Nothing I could do would get any kind of response out of him. And then the next night on the same tune, he would be very interactive. In a way, it’s like you’re having a conversation. If the other person is always talking over you or finishing your sentences, it’s hard to have a dialogue. I love to get ideas from the people I play with, and I think that’s the joy of playing with good musicians. It takes you out of your own world and you become influenced by other people’s ideas so you can experiment, explore and have fun.”

Dmitry says, “you need to have the utmost awareness of what’s going on at every moment. I’m almost splitting my brain into two halves. The first half is making sure the quarter-note feel is exactly right with the drummer, and that one of us isn’t pushing or pulling. It’s a very delicate balance and you have to make these decisions in a split-second to create that perfect cushion for the soloist. The second half of my brain is with the soloist. If you hear a phrase that you think is going to resolve on a certain beat, you can nail that with the soloist. You ultimately want to come up with a compromise to make them sound good. If everyone is together, it’s beautiful music and that’s what you want.”

After the sax solo, Dmitry plays 2 choruses of bass solo. Switch over to the closed hi-hat or grab a pair of brushes to bring your volume way down and stay out of the tonal frequency of the bass. Chris suggests, “it’s a really helpful thing for drummers to increase their sensibility about melody and harmony. That really translates to finding a balance on the drums and informs a good drummer’s choices.”

Dmitry says, “in this tune, there’s no chordal instrument so all I’ve got is the drummer. The drummer doesn’t have to play 2 and 4 the whole time on the hi-hat, and I don’t want them to mark every single downbeat, but it’s good to check in and make sure you’re in the same place. If I realize we’re not together, I’ll make it into a thing and try to cover it up by repeating that rhythm so it seems intentional. Those are the secrets of jazz.”

After two choruses of bass, it’s the drummer’s time to shine. One soloing trick I learned from jazz great Adam Nussbaum is to sing the melody of the song in your head as you solo. This will help you play interesting ideas that fit each part of the form while keeping you connected so you don’t lose your place. Chris says, “this tune has a Thelonious Monk vibe with lots of space in the melody. Just listening to the tune kind of gives you a lot of ideas on how to play it. As an improviser, there’s a lot to draw from to build a solo.”

Dmitry adds, “if I feel that the drummer is going for a certain phrase in their solo, I might latch on to it to show I’m with them. But in some situations, the drummer just flies off and does their thing so I step aside and don’t interfere.”

Once you play those 24 measures, make sure to be as rhythmically clear as possible as you end your solo and go back into the unison melody.

Dmitry explains, “I would encourage drummers to be aware of the fact that everyone can’t always follow everything you play. If you feel like people are getting lost or maybe it gets a little off and they shy away from you, go ahead and do your thing. But wherever you are in the form, be sure to mark the last 2 bars because you don’t want the ‘head out’ to fall apart. Your audience is going to remember that and think ‘these guys really screwed up this tune!’”

Then we play the head twice again in unison and end that last phrase with gusto. Chris concludes, “to me, what makes the difference between a good drummer and a great one is dynamics. That’s what really helps you get inside the music. It’s such an important thing to consider while you’re playing.”

This tune concludes our journey from the shed to the stage. I hope that these charts, videos, interviews and analyses have provided you with some valuable tools for your “oh sh*t” bag that you can take into any musical situation. Being able to adapt, listen, learn and evolve as a drummer is critical whether you’re playing jazz, rock, musical theater or anything in-between. These skills truly are the *Stuff You Can Use!*



Bob Gullotti
Photo courtesy of his wife, Marion Campos

"Blues for Bob"

By Rob Mitzner

♩ = 180 Med. Swing

The image shows two staves of musical notation in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as 'Med. Swing' with a quarter note equal to 180 beats per minute. The first staff contains the first line of the melody, featuring eighth and quarter notes with triplet markings. The second staff contains the second line of the melody, also with triplet markings and some dynamic markings like accents.

- Head 2x In & Out, Played in Unison
- 4 Choruses Bari Sax Solo
- 2 Chorus Bass Solo
- 2 Choruses Drum Solo



Photos courtesy of Marion Campos

