
THE PULSE *OF JAZZ*

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About the Disc

The included disc is a data disc containing MP3s and video files. The MP3s are in the root directory of the disc, and the disc should play like a normal CD in most current CD and DVD players. The videos are contained in a directory entitled "Pulse of Jazz videos." You will need to place the disc in your computer to access the video files, which are in MP4 & Quick Time format. The videos are numbered in the order in which the topics appear in the book. If you use your computer, you can also import the songs into any music software you choose, such as iTunes. Here are the files that appear on the disc:

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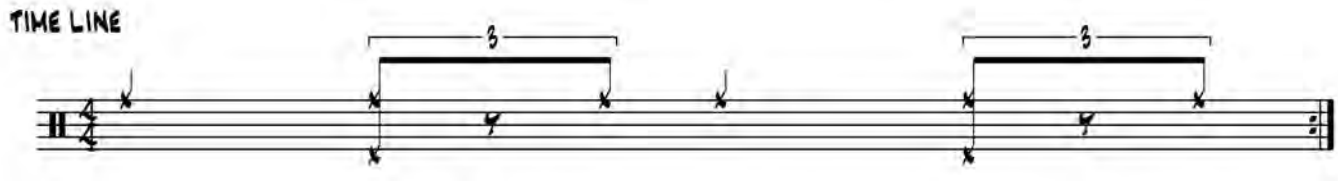
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Introduction

The intention of this book is to provide a method and approach for contemporary jazz timekeeping. In the majority of jazz method books, the time line is written with the standard ride pattern. This pattern, counted “one, two, ah three, four, ah,” is sometimes referred to as “ding-dink-a-ding.”



In contemporary jazz, the time line is articulated in many forms mathematically, polyrhythmically and melodically. *The Pulse of Jazz* is a book about making creative time lines speak to the music in numerous ways, creating a different atmosphere to shape jazz music. The book will also show you how to comp or improvise against that creative time line.

Jazz music is an art without boundaries played in very specific forms. The art of keeping the form while experimenting within its content is the most specific rule of the art form. Earlier players took less advantage of the endless boundaries, but were always taking intelligent approaches to widen the horizons of the music. After nearly a hundred years of experimentation, the music encompasses miles and miles of wonderful and artful adventure. *The Pulse of Jazz* can help a jazz drumset musician go beyond what was practiced in the past and experiment with challenging ways to approach timekeeping and invent new music. The book will walk you forward musically and generate more interest in the art form.

The styles and application of jazz being less important than the overall picture, these techniques can be applied to almost any style of music. The importance of practice in various art forms, extending ideas further and applying this fusion to your own unique musical mix, cannot be understated.

These writings are of a jazz idiom. However, after teaching over the past twenty years, I've come to find that crossing methods, learning other styles and being out of your comfort zone is where you may reap the most personal growth. When I hear a student say “I don't like jazz” (or any other style for that matter), I feel that person has cheated him/herself of an entire school of thinking and learning. When any student states that he or she doesn't like a style of music, they have in fact thrown up a wall, closed off a path to new beginnings and techniques that will in fact make them a better musician.

To truly learn a style—any style—you must listen to the masters of that style: the people on the cutting edge of that style and the founders of the genre. After many hours of listening, the student should sample, dissect and emulate their findings, picking up where the artist they are listening to has left off. *The Pulse of Jazz* book is a shortcut in that direction. It has been “crash tested” by my students, other drumset educators and myself. We have shortened the process for your journey and welcome you to some intense but rewarding work.

Comping the Walking Bass Line Workbox

The Walking Bass Line

In early jazz performances by artists such as Chick Webb, Papa Jo Jones and Gene Krupa, the standard time line was generally the expression of choice. As the music progressed into bebop, the expression of time expanded into wider experimentation. The bass player and the drumset musician's ride cymbal should be speaking to each other, breathing together if possible. Most pop-music drummers are familiar with this concept, as they generally emulate some form of the bass line on the kick drum. If you listen to the bass "walk" in jazz, you generally hear quarter notes and an occasional "skip" note. This walk emulated on the ride becomes the engine for a timekeeping pulse.

By driving the time into the cymbal, snapping the tip into the center section between bell and edge, and pulling the sound out of the cymbal by continuing your upstroke in the direction of your left ear, the articulation will be sustained but not washy. Try not to get too close to the bell, as it may produce a sound that's too short and high-pitched to generate the ideal time function. Keeping within the general area of the sweet spot will generate the most consistency.

Rhythmic variations in the ride pattern can fill the holes, create time and layer additional elements to the melody. In contemporary jazz music, math can be a forward path to these goals.



Comping the Walking Bass Line Workbook

By breaking the phrases into smaller cells, you can approach each section from a different point, coming and going sequentially and melodically. After practicing all the combinations laid out on this page, your brain will have accepted the order of things on a much higher level (which is required to improvise).

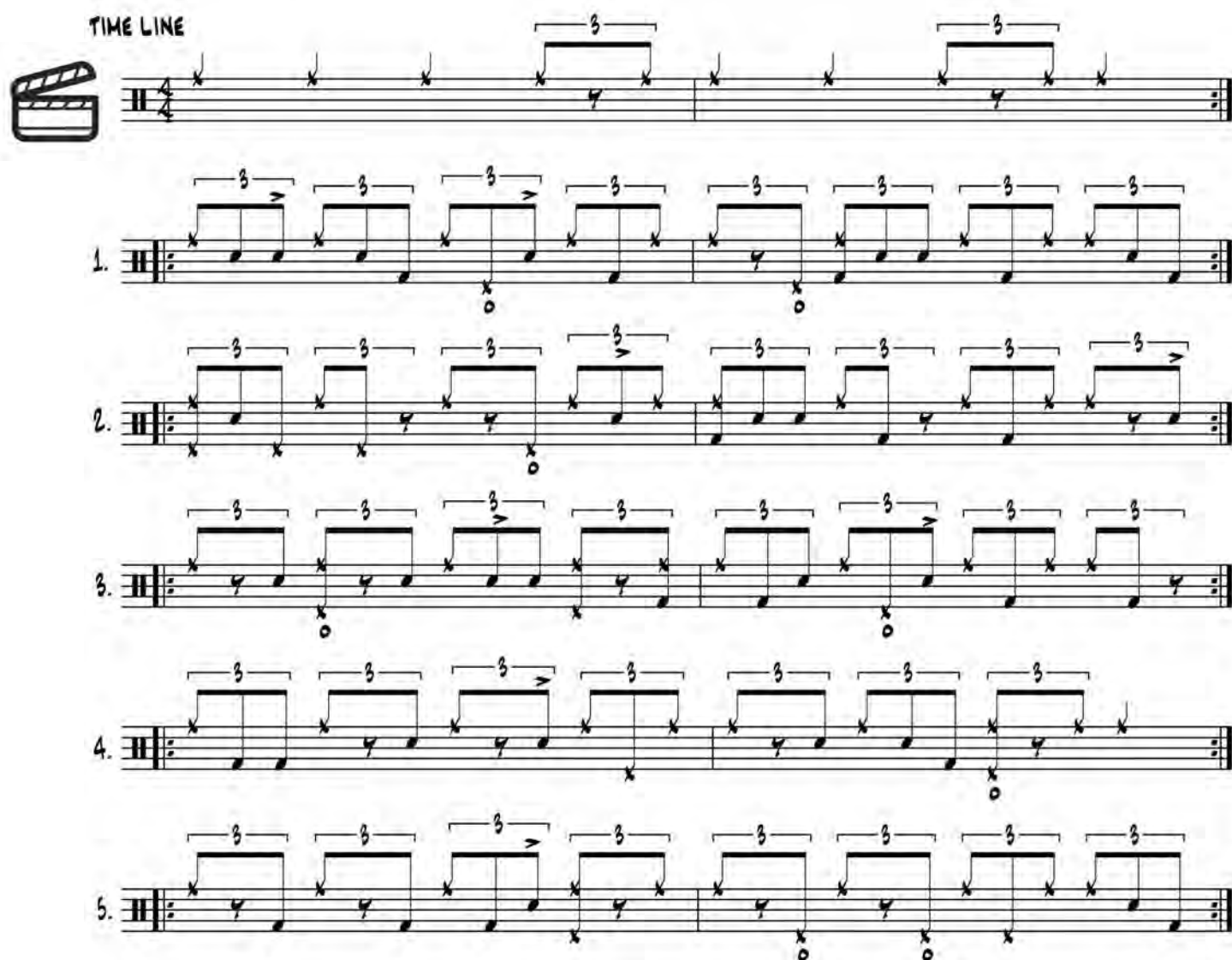
This workbook is using the process for example number one of the exercise. Use the same process and write each example out on a separate sheet for exercises two through five.





Six staves of musical notation for a walking bass line exercise. Each staff begins with a treble clef and a 2/4 time signature. The notation consists of eighth and sixteenth notes, often beamed together in groups of three or four, with 'x' marks above them indicating specific rhythmic patterns. Bar lines and repeat signs are used to structure the phrases. The exercise is presented in six rows, each containing one staff of music.


Comping the Walking Bass Line

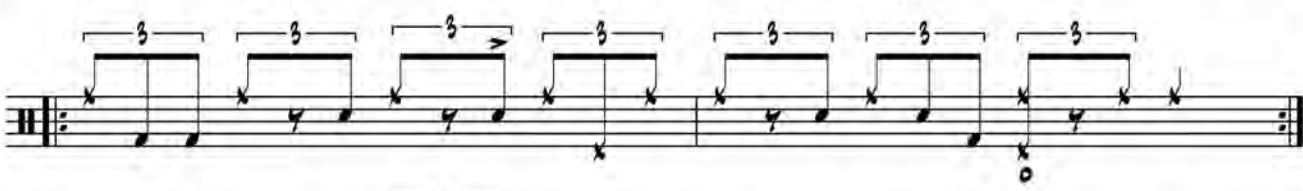
TIME LINE




1. 

2. 

3. 

4. 

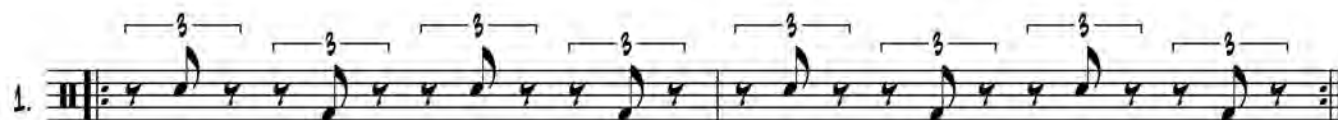
5. 

Hi-Hat “Let”

Shuffling between the ride and hi-hat (foot) can keep the groove moving forward. After you have the comp parts organized in all four dimensions, close your eyes and loop the pattern. While performing the exercise, listen to the layers and the interaction of the four instruments involved in your playing.



TIME LINE



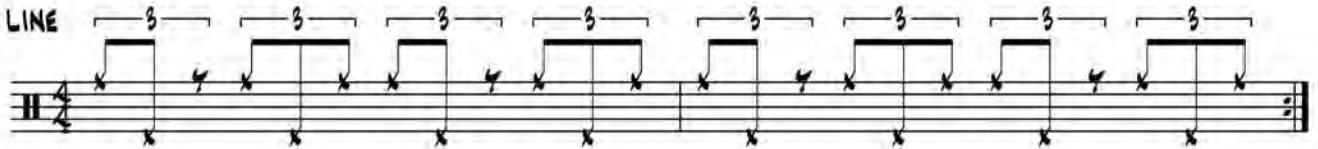
Hi-Hat “Trip”

If I’m playing with musicians that have a tendency to drag, I like to use the “trip” (middle partial of the triplet) on the hi-hat to drive the music and compensate for that drag. I suppose you could say “I’m tripping!”

LOOP:



TIME LINE



MP3

Track 3

Workbox for 2-3 Clave/ Standard Jazz Ride

Use this workbook setup to work through all the exercises on the 2-3 clave and the 3-2 clave pages. It shows the various coordination combinations you will encounter.

The image displays ten musical exercises, numbered 1 through 10, arranged in four rows. Exercises 1-4 are in 2/4 time, and exercises 5-10 are in 4/4 time. Each exercise is written on a single staff with a treble clef and a key signature of one flat (Bb). Exercises 1, 2, 3, and 4 are 2-3 clave patterns. Exercises 5, 6, 7, 8, 9, and 10 are 3-2 clave patterns. The exercises show various coordination combinations between the two hands, with some exercises featuring triplets and accents. Each exercise is marked with a repeat sign at the end.

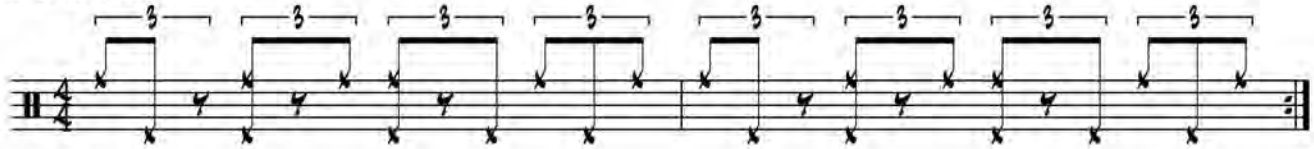
1. 2. 3. 4.

5. 6. 7. 8. 9.

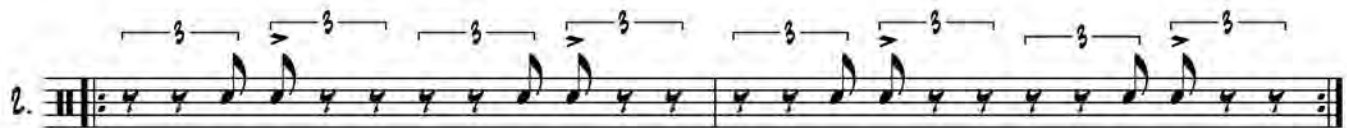
10.

2-3 Clave & Jazz Ride

TIME LINE: 2-3



LEFT HAND COMPS



Implied Modulation



In music, a metric modulation is a change (modulation) from one time signature/tempo (meter) to another, wherein a note value from the first tempo is made equivalent to a note value in the second, like a pivot.

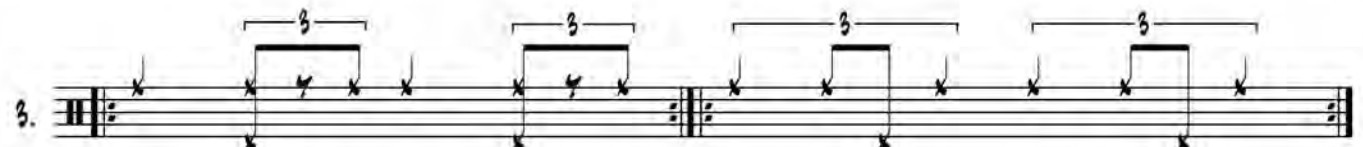
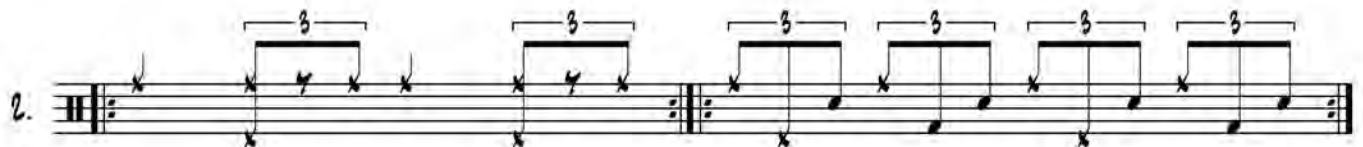
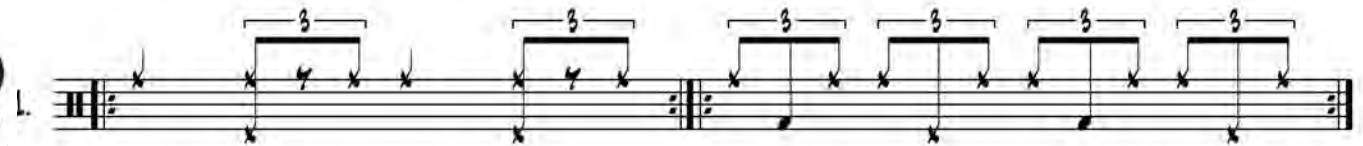
In implied modulation, the tempo seems to speed up or slow down, but actually hasn't. This effect is achieved by choosing different note spacing. Adding more notes with shorter spacing in between makes the tempo feel as though it has sped up. Putting more space between notes has the opposite effect.



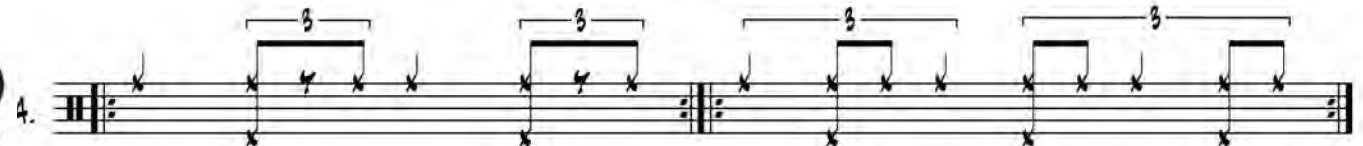
TIME LINE



Track 6



Track 7



Three-Voice Comping Against a Fragmented Time Line

When using swing eighth notes, they should line up with the first and third partials of the eighth-note triplet.

TIME LINE



Track 8

