

A Teacher's Kit for Kits

Teaching Jazz Drum Set to Young Percussionists

Sponsored by Mapex and Innovative Percussion

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This session will provide teachers with practical tools that can be used for middle and high school students to improve their performance in jazz ensembles.

I. Equipment

- A. Set Up - Keep it within easy reach
 - 1. Drums: 4- or 5-piece kit
 - 2. Cymbals: Ride, hi hats, 1 or 2 crashes
 - 3. Other: One bass drum pedal; Aux. percussion (rarely needed)
- B. Stick Selection (All suggestions are available from Innovative Percussion)
 - 1. Large Ensemble: IP-5A (Legacy), -ES2, -HB, -CR
 - 2. Small Ensemble: IP-7A (Legacy), -SR
 - 3. Wire Brushes: IP WBR-1 or -2; Mallets (yarn); Multi-Stick: IP-5AM
- C. Cymbal Selection – Timbre options
 - 1. Thin, dark ride – more sustain; thicker ride – more attack
 - 2. Dark crashes; large crash-ride – option to change ride sound
 - 3. Hi Hats – 14”

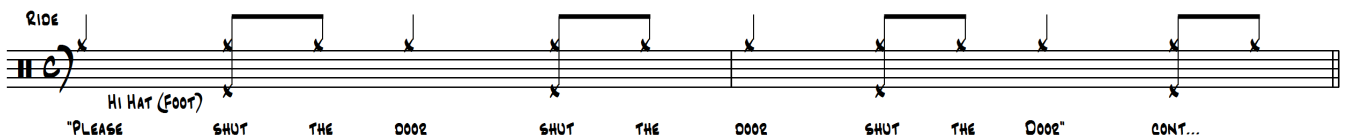
II. Technique (for right-handed players)

- A. Left Hand – Traditional or matched: both okay
- B. Right Foot – Heel down: lighter touch; Heel up: better for driving beater into head
- C. Left Foot – Rocking motion: helps keep time; Heel up: better for tight *chick* sound
- D. Right Hand – Utilize rebound and natural stroke
- E. Brushes – Duplicate the sustain of the ride cymbal

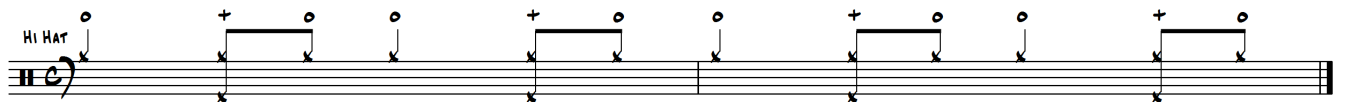
III. Styles – The groove always comes first. Know your place (role) in the ensemble.

A. Swing

- 1. Ride pattern – “Please shut the door, shut the door...” (Hi hat shuts on “shut”)



- 2. Hi Hat pattern – Closed on 2 and 4 only; slightly open on other notes



- 3. No snare backbeat (except on shout choruses, rim knock on 4, conga beat)
- 4. No “four on floor” bass (maybe with old dance band charts; felt, not heard)
- 5. Use snare, bass, toms, and crash cymbals for support of ensemble and fills

B. Rock

1. Accent on downbeats
2. Solid backbeat (rim shot if possible)
3. Heel up on bass drum

C. Latin

1. Latin jazz – Melting pot of styles; usually not traditional
2. Basic bossa nova is probably the easiest to learn

BASIC BOSSA NOVA

IV. Independence

In order to play sectional and ensemble hits (Section V), drummers must first work on independence, or the ability to play different patterns with different limbs. Start with the exercises below, then move on to more complex rhythm combinations. The ultimate goal is to be able to play anything that comes to mind against the ride pattern.

INDEPENDENCE WORK
PLAY CONTINUOUS TIME ON THE RIDE CYM. WITH HI HAT CLOSING ON 2 AND 4. PLAY THE HITS ON THE SNARE, BASS, OR TOMS.

PLAY EACH MEASURE SEVERAL TIMES BEFORE GOING ON TO THE NEXT ONE. ADD MORE COMPLEX RHYTHMS.

V. Chart Reading

- A. Section Hits – Usually written above the staff; Play without disrupting the groove

- B. Ensemble Hits – Usually written on staff; Groove can stop

C. Drum hits should try to match the length (long/short) and intensity (high/low) of the wind parts.

D. Set Ups

1. Basic rule: Use high sound to set up low sound and vice versa

2. Set up can happen a beat or a half of a beat before hit

E. The Part on the Chart

1. Many charts are not written by drummers – Trust ears, not eyes
2. Write in hits, patterns, etc. as needed

VI. Soling

- A. KISS (**K**eep **I**t **S**imple, **S**tupid) – Be more concerned with time keeping
- B. Don't show what you **CAN'T** do
- C. Come up with a solo (written out if necessary) and stay with it

VII. Resources

A. Books:

- Houghton, Steve – *Essential Styles*
- Chaffee, Gary – *Time Functioning Patterns*
- Chapin, Jim – *Advanced Techniques for the Modern Drummer*
- Fink, Ron – *Drum Set Reading*
- Graham, Gil – *Beginning Drum Chart Reading*
- Thigpen, Ed – *The Sound of Brushes*
- Bailey, Colin – *Bass Drum Control*
- Reed, Ted – *Syncopation* (used for independence and hits practice)
- Riley, John – *The Art of Bop Drumming*

B. YouTube videos

C. Recordings

- [Artist – Album (Drummer)]
- Cannonball Adderley – *Somethin' Else* (Art Blakey)
- Count Basie – *Live at the Sands (before Frank)* (Sonny Payne)
- Art Blakey and the Jazz Messengers – *Moanin'* (Art Blakey)
- Clifford Brown and Max Roach – *Study in Brown* (Max Roach)
- Ray Brown Trio – *Three Dimensional* (Jeff Hamilton)
- Dave Brubeck Quartet – *Time Out* (Joe Morrello)
- John Coltrane – *Blue Train* (Philly Joe Jones)
- John Coltrane – *A Love Supreme* (Elvin Jones)
- Chick Corea Akoustic Band – *self titled* (Dave Weckl)
- Miles Davis – *Kind of Blue* (Jimmy Cobb)
- Miles Davis – *Milestones* (Philly Joe Jones)
- Baby Dodds – *self titled* (Baby Dodds)
- Duke Ellington – *Black, Brown, and Beige* (Louie Bellson)
- Jeff Hamilton Trio – *It's Hamilton Time* (Jeff Hamilton)
- Herbie Hancock – *Head Hunters* (Harvey Mason)
- Roy Haynes – *When It's Haynes It Roars* (Roy Haynes)
- Woody Herman – *Giant Steps* (Ed Soph)
- Brother Jack McDuff – *Hot Barbeque* (Joe Dukes)
- Maceo Parker – *Life on Planet Groove* (Kenwood Dennard)
- Buddy Rich and Max Roach – *Rich Versus Roach* (Buddy Rich, Max Roach)
- John Scofield – *Hand Jive* (Bill Stewart)
- Dave Weckl – *Heads Up* and *Master Plan* (Dave Weckl)
- Tony Williams – *Tokyo Live* (Tony Williams)
- Various – *Burning For Buddy Vol. 1 and 2* (Various)

VIII. Contact Info:

- John's Email: hearnesj@rcschools.net
- Innovative Percussion: www.innovativepercussion.com
- Mapex (KHS): www.mapexdrums.com