



PRESENTS
JAZZ WORKSHOP SERIES



Drum Master Class

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GENERAL DRUM TECHNIQUES:

-Technique and coordination:

PRACTICE WITH METRONOME, AT DIFFERENT TEMPOS AND DIFFERENT DYNAMICS. DON'T GET TENSE.

1.Snare drum exercises:

1a: Table of time: These exercises will help you develop the ability to play various subdivisions evenly.

Start the exercise slowly, you can begin setting the metronome at around 60. First you can play bass drum in beats 1 and 3, and hi-hat foot on 2 and 4. You can begin playing what is written on the snare, but once you feel comfortable, don't play the accents and play all around the drum set.

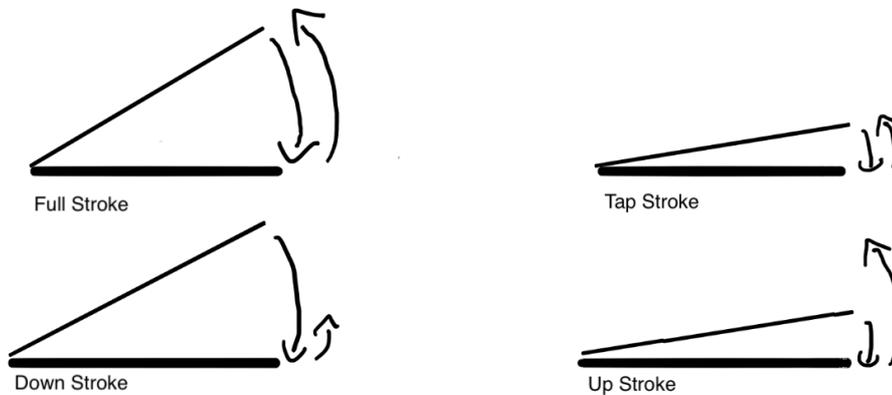
After you reach certain proficiency, practice improvising between three or four different subdivisions around the drum set, for example quarter notes, eight notes, sixteenth notes and triplets. Be creative.

The image displays ten musical staves, each representing a different rhythmic exercise for snare drum. All staves are in bass clef and common time (C). The exercises are as follows:

- Staff 1: Four quarter notes, each with an accent (>).
- Staff 2: Two groups of three eighth notes (triplets), each with an accent (>).
- Staff 3: Four groups of eighth notes, each with an accent (>).
- Staff 4: Four groups of eighth notes, each with an accent (>).
- Staff 5: Four groups of eighth notes, each with an accent (>).
- Staff 6: Four groups of eighth notes, each with an accent (>).
- Staff 7: Four groups of eighth notes, each with an accent (>).
- Staff 8: Four groups of eighth notes, each with an accent (>).
- Staff 9: Four groups of eighth notes, each with an accent (>).
- Staff 10: Four groups of eighth notes, each with an accent (>).

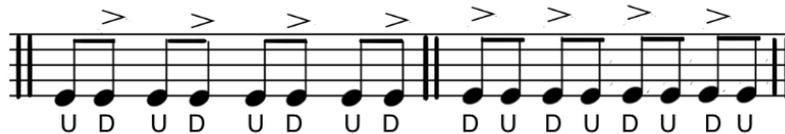
1b: Accenting technique: This technique consists on working on four different strokes, it will allow you to increase your velocity without messing the notes you are playing, winning in control and clarity in sound.

These four strokes are full stroke, down stroke, up stroke and tap stroke.



First of all work on each one individually, playing them slowly paying attention to the motion.

Then you can do these exercises. You can play them first with your right hand, then with your left hand and finally you can combine both hands.



1c: Rudiments :

Practice on Allan Dawson's Ritual.

First study each rudiment individually, increase and decrease the tempo, from a very slow tempo to the fastest tempo that you can play without any tension. Practice different dynamics.

Orchestrate the rudiments around the drum set and play them different ways.

After working in each rudiment individually, try to play all the Ritual from the beginning to the end. Also, you can play the Ritual adding some patterns in the bass drum and hi-hat. For example, you can play Bahiao rhythm or second line bass drum pattern, or you can just play beats one and three in the bass drum and beats two and four in the hi-hat foot.

You can find a copy of "The ritual" in annex 1.

2: Coordination exercises

2a: Stick Control:

This book is a must. It has helped drummers for improving their technique since 1935. The first page has a lot of stickings that can be played in several ways. First of all play it as it's written, going to one sticking to another, without changing the sound. Each exercise should sound as though it is being played with one hand.

I suggest you one way of playing this stickings. It's about playing each line first as it's written, then as triplets and finally as 16th notes.

Here you have some examples.

The image displays six musical staves, each representing a different drum stick control exercise. Each staff consists of a five-line musical staff with rhythmic notation (dots for notes) and stickings (D for downstroke, I for upstroke) written below the notes. The exercises are as follows:

- Staff 1: A sequence of 16 notes. The first four notes are grouped with a '3' above them. The stickings are: D I D I D I D I, D I D D I D D I D D I D, D I D I D I D I D I D I D I.
- Staff 2: A sequence of 16 notes. The first four notes are grouped with a '3' above them. The stickings are: D D I I D D I I, D D I I D D I I D D I I, D D I I D D I I D D I I.
- Staff 3: A sequence of 16 notes. The first four notes are grouped with a '3' above them. The stickings are: D I D D I D I I, D I D D I D I I D I D D, I D I I D I D D I D I I.
- Staff 4: A sequence of 16 notes. The stickings are: D I D D I D I I D D I D I I.
- Staff 5: A sequence of 16 notes. The first four notes are grouped with a '3' above them. The stickings are: D I D I I D I D, D I D I I D I D D I D I, I D I D D I D I I D I D.
- Staff 6: A sequence of 16 notes. The stickings are: D I D I I D I D D I D I I D I D.

Practice first only in the snare drum, once you feel comfortable practice playing R in the bass drum and L in the snare drum.

When you feel comfortable, add your left foot playing quarter notes or eighth notes in the hi-hat pedal.

You can find the first page of "stick control's" book in annex 2.

JAZZ DRUMMING TECHNIQUES

We are beginning to explore now, different exercises to improve our technique focussing on jazz drumming.

1: Swing pattern.

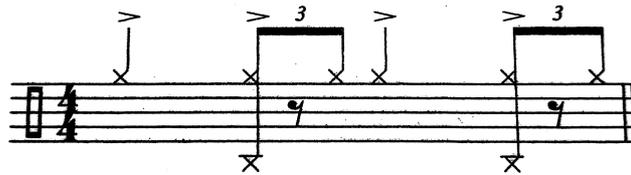
The swing pattern is driven by quarter notes, the pulse is a quarter note feel with an eight-note triplet subdivision.

First you can practice the jazz ride cymbal pattern playing quarter notes in the bass drum (smoothly), to feel the sensation of a double bass walking.

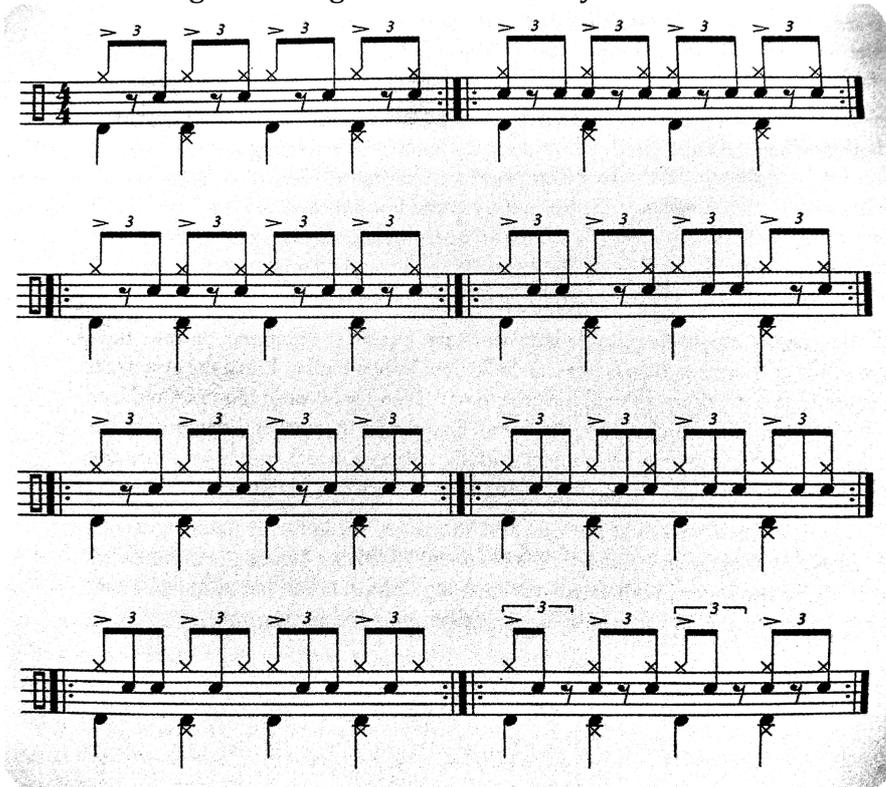
It's important to listen to the masters and pay attention to the way they play the jazz ride cymbal pattern and how they place the quarter notes.

Tony Williams, Phillie Joe or Elvin Jones have , or had, their own way of swinging.

Through history, the jazz ride swing pattern has been written in different ways, the one that now is more used is this one:



1a: Here are some exercises from John Riley's book "The art of bebop drumming" for reinforcing the swing feel on the ride cymbal.



2: Jazz exercises.

2a: Comping exercise on "Syncopation".

These exercises are focussed on the pages 37 to 41 of the Ted Reed's book "Syncopation". There are several ways to study them (these pages of Ted Reed's Syncopation book will be given out to the students in class).

Here are some exercises.

-Play the jazz ride cymbal pattern on the ride cymbal. Play underneath in the snare drum what is written in the pages. You can add quarter notes in the bass drum. After that (always keeping the jazz pattern in the ride cymbal), play in the bass drum what is written. You can add the left hand playing beat 4 in the rimshot.

A variation of this exercise could be playing the eight notes in the snare drum and the quarter notes in the bass drum. After that, play the eight notes in the bass drum and the quarter notes in the snare drum..

-In order to develop your snare drum technique and your coordination, these are two exercises more that you can practice using these pages of Ted Reed's Syncopation.

-The First one (2) consists on playing triplets in the snare drum accenting the notes that are written. This means you have to fill in what is written with triplets in the snare. Play the hi-hat in two and four. After you reach certain proficiency with this exercise, you can play what is written in the bass drum and cymbals. Keep playing triplets in the snare drum.

-The second exercise (1) is the following. While you play the jazz ride cymbal pattern, play what is written in the bass drum. Fill the rest of the notes with triplets in the snare drum.

Musical notation for exercise 1, showing a snare drum pattern with triplets. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four measures. Each measure contains a triplet of eighth notes on the snare line, with a '3' above the notes. The notes are on the lines G4, A4, and B4. Above each triplet, there are 'x' marks indicating hi-hat patterns: 'x' on the downbeat and 'x' on the offbeat. The pattern repeats every two measures.

Musical notation for exercise 2, showing a snare drum pattern with triplets and accents. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four measures. Each measure contains a triplet of eighth notes on the snare line, with a '3' above the notes. The notes are on the lines G4, A4, and B4. Above each triplet, there are '>' marks indicating accents. The pattern repeats every two measures.

2b: Elvin Jones's warming up.

This exercise will help you to improve your coordination.

During the exercise you have to keep playing the jazz ride pattern.

Play in the snare with your left hand the first note of the triplet in each beat, then the second note of the triplet and finally the third one. After that play the two first notes of the triplet in each beat, then play the second and third notes of the triplet in each beat and finally the first and third notes of the triplet. Then play the three notes of the triplet.

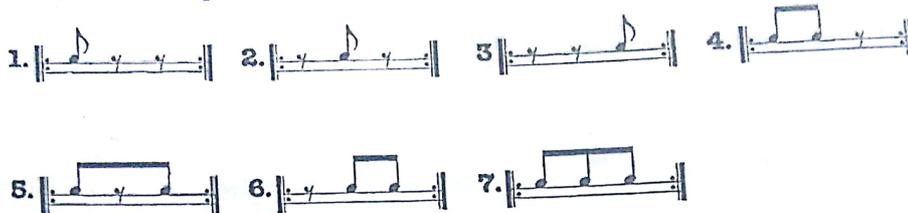
Do the same playing the bass drum instead of the snare drum.

If you have coordination problems, you can begin playing quarter notes instead of the jazz ride swing pattern.

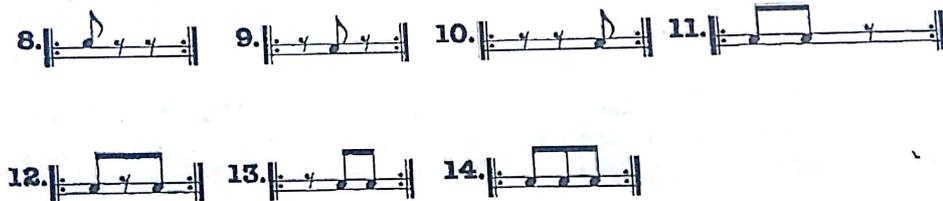
Finally try to do the exercise playing snare and bass drum at the same time.

Snare Drum/Bass Drum Exercises

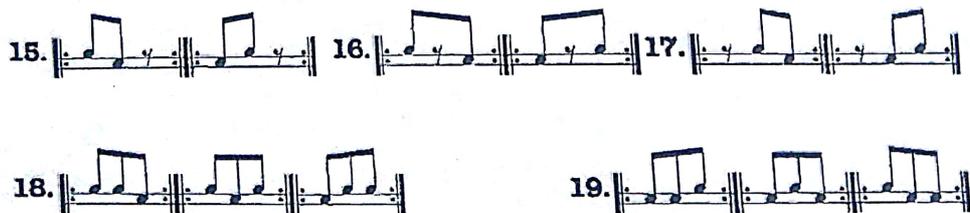
Snare Drum Only



Bass Drum Only



Combinations



2c: Feeling the different parts of the bar.

We are going to see what a great difference resolving in different parts of the bar can make.

We have many places in the bar where we can resolve. We are going to focus on eight of them, the four backbeats and the four off beats.

First of all we can practice accenting each one of these eight places of the bar with the snare drum or the bass drum underneath the jazz ride pattern. We can play, for example, two bar phrases and play in the second bar the part of the bar we are focusing in.

After that, we will try to make a phrase and resolve it in each one of these eight parts of the bar.

It's very interesting to note the different feelings you get depending on the part of the bar you are resolving on.

Orchestration , comping and musicality

Choose one Jazz standard you know well.

Try to sing the melody while you are playing the jazz ride pattern.

After that, play the melody in the drum set while you continue playing the jazz ride pattern.

Then play the melody as if you were doing a solo. After that play a solo singing the melody.

Jazz Standard Analysis

When studying jazz, it's important to learn lots of standards and memorize them. The standards are the vehicle that is going to help you learn how to improvise. It's a common repertoire that jazz musicians use to play together in gigs and in Jam sessions.

There are some structures that are very often used. Each one of them has its own characteristic harmony. For a better comprehension of this, it's great for every drummer to play another instrument, if possible a melodic one, piano, guitar....

-Blues structure: Usually it has 12 bars and a characteristic harmony structure easy to recognise. Example "C-Jam Blues" Oscar Peterson Trio.

-Rhythm and changes: It's a 32 bar structure that was very popular in the swing and bebop era. The form is AABA, each part has 8 bars. Example " Anthropology" by Dizzie Gillespie.

Tuning and Sound

It's important as well as interesting knowing how to tune your drums. There are different ways of tuning the drum set, it's good to experiment with your tuning. Some drummers tune the top and the bottom head to the same pitch, others tune the bottom higher than the top head. Try different tunings and choose the one that fits you best in each musical situation. What is important is that the drums have a melodic flow between them.

Routine and studying tips

Having a certain routine is important and it will help you organize your practice and take advantage of it.

First of all you can study some snare drum techniques exercises, it will help you warming up and improving your sound and control. You can change them depending on what topic you want to develop. It's very important to study with metronome, and play different dynamics.

After that, you can spend some time working around the drum set with some coordination exercises.

Then you can work on improving your knowledge on different styles and different drummers you may like. There are many books and lots of information in the Internet you can refer to.

You can finish your routine playing with some music.

-Playing with music:

Playing with music should be an important part of our practice. Some books have play along tunes you can play with, but you can also practice playing with the masters.

Play an album you love and play on a song you like. I used to play a lot on Miles Davis "Kind of Blue" and John Coltrane's "Blue Train". Try to imitate the sound and pay attention to what every musician is playing and how they interact.

You can find almost everything you need to know about jazz in the classical recordings.

There are many recordings without drums that you can use to play over too.

-Using the metronome:

It's important to study with a metronome.

You can varyate the beat you are listening to depending on what you want to develop.

For example you can study snare drum exercises with the metronome set on beats 1 and 3 instead of hearing quarter notes. Also you can set it on beats 2 and 4 when studying the jazz exercises on "Syncope" we have seen before. Also, it's a good exercise playing up tempo jazz ride patterns setting the metronome on beat 4.

These exercises will help you improve your control in keeping time.

-Recording yourself.

It's very useful to record yourself, while you are studying, in rehearsals and also in concerts.

It will give you a lot of information about your progress, your sound, and what you are really putting into the music. Sometimes we have the temptation of overplaying.

-Assessment and reflections:

- Have fun.
- Be creative.
- Frustration is part of the path.
- Try to follow your own way and don't compare yourself with others.

-Recommended listenings:

- Duke Ellington : "The Duke", "Money Jungle".
- Count Basie: "Count Basie in London", "Atomic Mr, Basie".
- Billie Holiday: "Lady sing the Blues".
- Charlie Parker: "Bird and Dizz". "The genius of Charlie Parker".
- Art Pepper: "Art Pepper + 11".
- Art Blakey and The Jazz Messengers: "Moanin'".
- Miles Davis Quintet : "Kind of Blue" (Jimmie Cobb) , "Birth of the cool". The 50's Quintet : "Steaming", "Relaxing", "Cooking" "Milestones". The 60's Quintet : "Miles Smiles", "Nefertiti"
- Clifford Brown and Max Roach: "Clifford Brown and Max Roach".
- Thelonius Monk Quartet: "Monks Dream".
- John Coltrane: "Blue train", "Canonball & Coltrane", "A love supreme", "Crescent".
- Lee Morgan: "The sidewinder".
- Wayne Shorter: "JuJu", "Speak no evil".
- Bill Evans: "Someday my prince will come", "Portrait in Jazz".
- Oliver Nelson: "The blues and the abstract truth".
- Chet Baker: "Chet Baker Sings".
- Ornette Coleman: "Something else".
- Dexter Gordon: "Go!"
- Chick Corea: "Now he sings, now he sobs"
- Herbie Hancock "Empyrean Isles".
- Keith Jarrett Trio "Standards".
- Brad Mehldau: "The art of the trio 2", "The art of the trio 4", "Largo".

Books

-Snare drum methods:

- George Lawrence Stone "Stick Control".
- Joe Morello "Master Studies".
- Charles S. Wilcoxon "Modern Rudimental Swing Solos".

-Drum set methods:

- John Riley "The art of Be Bop Drumming"
- Herlin Riley and Johnny Vidacovich "New Orleans and second line Drumming"
- Frank Malabe and Bob Weiner "Afro Cuban Rhythms for drum set"
- Duduka Da Fonseca and Bob Weiner "Brazilian rhythms for drum set"