

About the Author

Well-known for his creative flexibility and musicianship, John Riley has worked with such jazz mainstays as Stan Getz, Red Rodney, Dizzy Gillespie, Miles Davis, Quincy Jones, Jimmy Heath, Milt Jackson, Miroslav Vitous, Toots Thielemans, Randy Brecker, Gary Peacock, and the big bands of Woody Herman, Bob Mintzer, and the Vanguard Jazz Orchestra. His focus on original music ensembles has led to work with guitarists, John Scofield, Mike Stern, John Abercrombie and Steve Khan, and saxophonists Joe Lovano, Bob Berg and Dave Liebman.

Equally active in the Jazz Education field, John received a Bachelor of Music degree in jazz performance from the University of North Texas, where he played in the One o'clock Lab Band, and went on to receive a Masters degree from Manhattan School of Music. He is currently on the faculty of New York University, William Patterson College and The Manhattan School of Music. As a freelance educator he has given master classes and drum clinics around the world.

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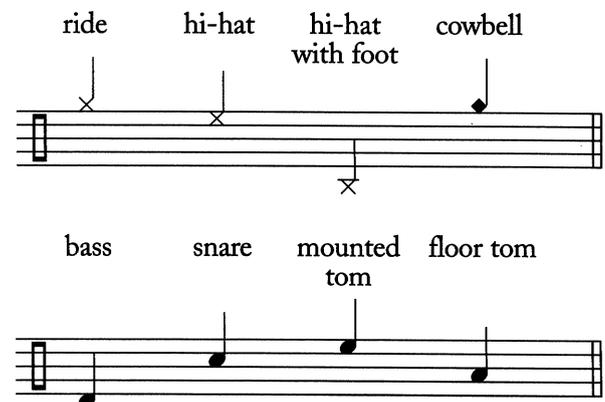
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Key



Audio Tracking Information

1 *Satch and Diz*

Time Playing

- 2 Phrasing
- 3 Warm-up
- 4 64 bars of Bass at ♩ = 120

Comping

- 5 Comp Example 1 — Slow
- 6 Comp Example 1 — Fast
- 7 Rhythmic Transposition
- 8 Comp Example 2 — Slow
- 9 Comp Example 2 — Fast
- 10 Comp Example 3 — Slow
- 11 Comp Example 3 — Fast
- 12 Comp Example 4 — Slow
- 13 Comp Example 4 — Fast

Soloing

- 14 *What Is This Thing Called?* (medium-up)
- 15 One-bar Phrases
- 16 Orchestrating Phrases
- 17 Orchestrating Phrases — Fast
- 18 Rests within the Phrase
- 19 Three-beat Phrases
- 20 Question and Answer Solo
- 21 Question and Answer Solo Number 2

Brushes

- 22 *School Days* (medium with brushes)
- 23 Brush Pattern 1 — Basic Pattern
- 24 Swing and Straight 8th-note Ballad Pattern
- 25 Uptempo Pattern 1
- 26 “The Figure 8”
- 27 “3 Against 2” Feel
- 28 Brush Patterns in 3/4
- 29 *October* (ballad)

More Jazz Essentials

- 30 *Last Week* (shuffle)
- 31 The Shuffle
- 32 Playing in “2”
- 33 3/4 Waltz
- 34 Samba
- 35 12/8 Feel
- 36 Mambo — Jazz Adaptation
- 37 Uptempo “Sprint” Exercise
- 38 Uptempo “Sprint” Exercise — Faster
- 39 *Out In The Open* (uptempo)

Tunes Minus Drums

- 40 *School Days* (medium) 2:31
- 41 *Last Week* (shuffle) 5:13
- 42 *What Is This Thing Called?* (medium) 4:06
- 43 *October* (ballad) 2:58
- 44 *Satch and Diz* (3/4, 4/4) 2:51
- 45 *Out In The Open* (uptempo) 3:53

Bob Mintzer	tenor saxophone
Phil Markowitz	piano
James Genus	bass
John Riley	drums

All compositions by John Riley

Drums:

GMS

14x20 bass drum

8x12 mounted tom

14x14 floor tom

5x14 snare drum

Cymbals:

20" Zildjian K light ride with three rivets

18" Zildjian K dark crash brilliant

13" Zildjian K hi-hats

Sticks:

Zildjian jazz wood tip

Corresponding music examples are shaded in grey throughout the book

Tracking numbers are listed throughout the book with this icon.



Track 1

Recorded September 16 and 17, 1993
Park West Recording Brooklyn, NY.
Engineered by Jim Clouse
Mastered by Frank Pekoc at Foothill Digital
Produced by John Riley and Dan Thress

Introduction

So you want to play drums, jazz drums, huh? Maybe you became interested in jazz drumming because you heard a concert or recording, attended a clinic or read an interview by one of the more prominent drummers of the last thirty years such as Dennis Chambers, Vinnie Colaiuta, Dave Weckl, Peter Erskine, Steve Gadd, David Garibaldi, Billy Cobham, Jack DeJohnette, Tony Williams or Elvin Jones. But where do you start? These drummers sound so different from one another. They use different tunings, cymbals, touch, technique and grooves, and they play different types of music. Yet all of them attribute a large part of their musicality to a thorough study and knowledge of the master drummers who preceded them.

Vinnie Colaiuta credits Steve Gadd, Billy Cobham and Tony Williams. Billy Cobham credits Tony Williams and Buddy Rich. Tony Williams credits Max Roach, Art Blakey, Philly Joe Jones, Jimmy Cobb and Roy Haynes.

All these drummers form a continuum that leads back to the be-bop era of the 1940s and '50s, and even earlier. The purpose of this book is to help you discover, and learn from, the masters of be-bop. Early innovators such as Baby Dodds, Zutty Singleton, Gene Krupa and Jo Jones, were exceptions to the old saying, "five musicians and a drummer" but all successful "bop" players were knowledgeable musicians as well as gifted drummers.

The leaders of the be-bop movement were Charlie Parker, Dizzy Gillespie, Bud Powell and Thelonious Monk. Their compositions challenged drummers like no others had before. They combined rhythmically intricate melodies and sophisticated harmonies (at times played as slowly — or rapidly — as imaginable) in ways that continue to captivate players today.

This music requires more from a drummer than just timekeeping. When you listen to some of the masters of the idiom, you hear not only a great feel, but an acknowledgement of the melody and the harmonic form, musical accompaniment, and logical solos. If you dig even deeper, you may find that more than one of the "newest, hippest" phrases was already being played by a drummer in your grandfather's day!

I hope this book will shed some light on this important music, and will help you put down the same kind of musical roots many musicians so deeply value. Subsequent volumes in this series will address the musical innovations of the '60s and '70s, as well as chart reading and interpretation.

Enjoy!

John Riley

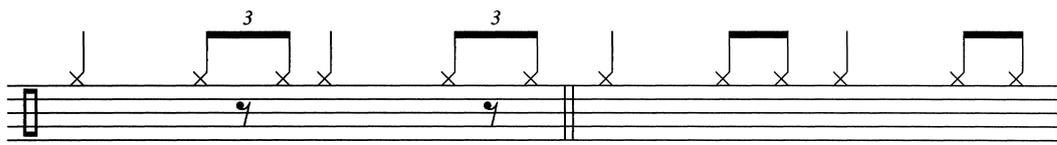
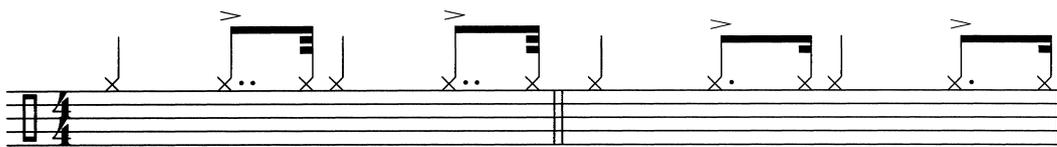
"People try to get into drums today, and after a year, they're working on their own style. You must first spend a long time doing everything that the great drummers do... Drumming is like an evolutionary pattern."

Tony Williams
Modern Drummer
June 1984

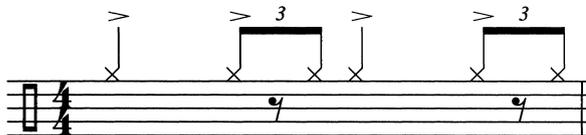
The Ride Cymbal

To a drummer, the key to playing any style of music well is recognizing and developing the fundamental elements that make the time flow. In contemporary popular music, the time flow is locked in by “1” and “3” on the bass drum and backbeats on “2” and “4” with the snare drum. In Latin music, the time flow is determined by the *clave*. While Latin drummers are notorious for rhythmic adventurousness, risks are not taken at the expense of the *clave*. Similarly, in rock or funk music, although it isn’t imperative that the bass drum be played on downbeats and the snare drum on backbeats, it is essential that the band feel that pulse. In jazz, the time flow comes from the phrasing of the ride cymbal pattern.

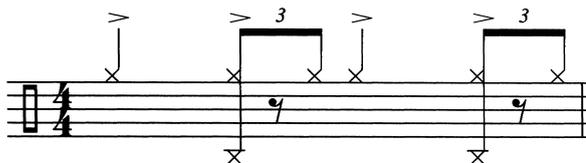
The pulse of jazz is a quarter-note feel with an eighth-note triplet subdivision. Over the years, different rhythmic phrases have been written to represent this pattern. Here are the four most common ways of notating the jazz ride cymbal pattern:



While none of these notations is completely accurate, the third example with the triplet phrasing is fairly close to the way most jazz drummers think of the ride pattern. The quarter-note pulse is paramount, because it gives the music a sense of forward motion. With this in mind, the phrasing begins to take shape and sounds like this:



Adding the hi-hat on beats 2 and 4 gives those beats more “weight,” as suggested in the other ride cymbal notations.



Comping

Once you've developed a flowing ride cymbal pattern, the next step is to work on *comping*. The word "comp" comes from *accompany* or *complement*. Comping ideas are designed to accompany and complement both your swinging ride cymbal and the entire band.

Comping is done for several reasons:

- To enhance the groove;
- To add variety to the time flow;
- To support or stimulate the soloist;
- As a response to an idea just played by another band member.

Comping is *not* done:

- To display technique;
- To disrupt the time flow;
- To overshadow the soloist;
- Because you are bored "just playing time."

Interdependence

The comping exercises in this book combine a steady ride cymbal and hi-hat pattern with "moving" parts on the snare and bass drum. In the past, exercises like these have been called "independence studies." Independence is a misnomer because the last thing a drummer wants is his limbs to work independently. What you should work for is what I call *interdependence*, where each limb knows exactly what the others are doing and how they work *together*, not independently. When you can hear how a complex syncopated comping idea relates to the ride cymbal, it becomes easier to learn and will *sound* better when you play it. Don't think of your limbs as having four independent brains. Instead, visualize four *interdependent* parts that work together to create the whole swinging groove.

You will notice that these comping exercises are not written using triplets but *are* played with a triplet feeling. This is achieved by "swinging the eighth-notes." In jazz, all the eighth-notes are swung. In order to swing the eighth-notes you must learn to "feel" the upbeat as the third note of a triplet.

Here is a bar of "straight" 8th-notes:



Now played with a swing feel:



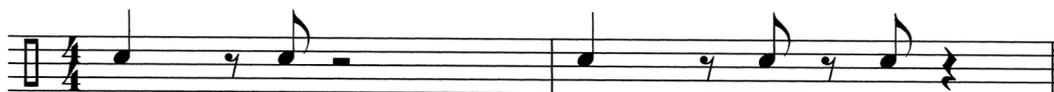
Off-beat 8th-notes:



are phrased like this:



This 8th-note phrase:



sounds like this:

