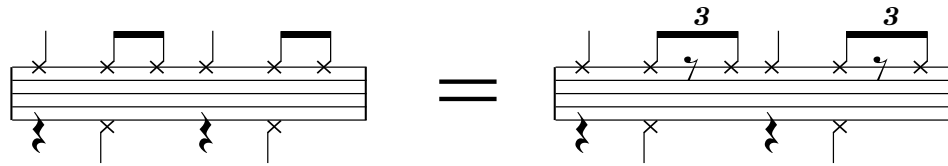


Jazz Drumming 101

Interpretation of "Swing" time: Ride Cymbal and Hi-Hat



The ride cymbal and hi-hat keep time while the left hand (snare drum) and right foot (bass drum) play improvised "comping" rhythms. Develop the coordination to play freely with the left hand and right foot while maintaining the consistent ride / hi-hat pattern. Eventually even the ride and hi-hat rhythms can be varied. Be able to play the following rhythms with the left hand, the right foot, or the left hand and right foot in various combinations (long notes on bass, short notes on snare drum or vice-versa; alternating left hand and right foot or vice-versa; etc).

Two rows of musical notation showing various comping rhythms. The first row shows four measures of rhythmic patterns. The second row shows four measures of rhythmic patterns, including some with rests and accents.

The classic book "Syncopation" by Ted Reed contains pages of material that can be applied in this way.

Big Band Chart Basics

The diagram illustrates various musical notations and their functions in a big band chart. It shows a sequence of measures with different rhythmic patterns and annotations:

- Style Indication:** "Medium Swing" with an arrow pointing to the first measure.
- Time-Keeping:** An arrow pointing to the first measure of the second row.
- "Section" Figures:** "Tpts" with an arrow pointing to the first measure of the second row.
- Ensemble Figures:** An arrow pointing to the first measure of the second row.
- Solo / Fill Indications:** "Solo Fill" with an arrow pointing to the first measure of the second row.

Playing figures: It is the drummer's job to not only keep time and comp, but also play figures with the band. One must be comfortable incorporating notated rhythms into the ongoing flow of time. Full ensemble figures require a "setup" note, often preceded by a fill. The setup note should match the dynamic and intensity of the band. The setup note should occur on the strong beat immediately preceding the figure. In general, the setup note should contrast with the figure itself in that if the figure is played on the snare, the setup should be played on the bass drum, and vice-versa.

When playing figures, rhythmic articulation must be taken into account. Short notes can be played on either the snare or bass drum. Long notes will be played on either the snare or bass, along with either the crash cymbal, or a shoulder crash on the ride cymbal.

Practice playing the following figures in several ways:

- 1) As short or long notes with no setup.
- 2) As short or long notes with a single, contrasting setup note.
- 3) As long notes, preceded by a fill and setup note.

The image displays eight numbered musical staves, each representing a different drum figure. Each staff is divided into two measures. Figures 1 through 4 show rhythmic patterns using slashes for short notes and solid notes for longer notes. Figures 5 through 8 show similar patterns but with different articulations, such as accents and specific note values, illustrating various ways to play these figures.

Examples of #3 played on snare and bass, short and long, with a setup note as well as a fill.

This section provides six examples of figure #3, which is a triplet of eighth notes. The examples show the figure played on both the snare and bass drums. The notation includes various articulations such as accents (>), slurs, and specific note values. The first three staves show the figure on the snare with different accents and slurs. The last three staves show the figure on the bass drum, with the first two including accents and slurs, and the third including a triplet of eighth notes marked with a '3' below the notes.