

FOR DRUMS ONLY - JAMMIN' WITH CHARLIE

The drums are the driving force in a jazz ensemble. As a member of the jazz ensemble's rhythm section, you help establish a **groove** over which the rest of the band performs. When learning grooves, use a step-by-step process that allows you to develop your coordination gradually. Concentrate on the **time** (steadiness of pulse) and on making the groove feel good.

Rock ♩=116-120

A1 **A2** ADD SNARE **A3** ADD CLOSED H.H. (COMPLETE GROOVE)

BASS DRUM

- ▶ Repeat exercise A1 until you can play it comfortably, then move on to A2, and finally A3. Begin slowly, increasing the tempo as you become more proficient. Use a metronome.
- ▶ You will usually play the closed hi-hat with your right hand and snare drum with your left hand. To further develop your coordination, practice playing the hi-hat with your left hand and snare drum with your right hand.
- ▶ This exercise shows only one way to build a groove. Another approach is to practice all possible two-limb combinations (in this case, hi-hat and snare, hi-hat and bass, snare and bass) before playing the complete groove.

When playing a groove, it is important that you properly balance the dynamics between your limbs. In rock styles, the loudest elements of the groove should be the bass drum pattern and snare drum **back-beats** (beats two and four of each bar). The **ride** (the steady, repetitive cymbal or hi-hat pattern) should be played at a softer dynamic level, but with equal intensity.

B (LISTEN 1ST TIME, PLAY 2ND TIME)
CLOSED H.H.

- ▶ Play the groove using the CD as a model. Balance your limbs dynamically so that the snare drum and bass drum predominate.


A piece of music is made up of musical thoughts called **phrases**. A **fill** is a rhythmic figure often played at the end of a phrase to lead into a new phrase or to help bring a section of music to a conclusion. In drum parts, fills are sometimes written as rhythms on a single line or space on the staff. In such cases, play the rhythm on a single drum (such as snare drum) or spread it around the surfaces of your drum kit (snare drum, toms, bass drum, cymbals). When playing a fill, continue to concentrate on the time, maintaining a steady pulse throughout.

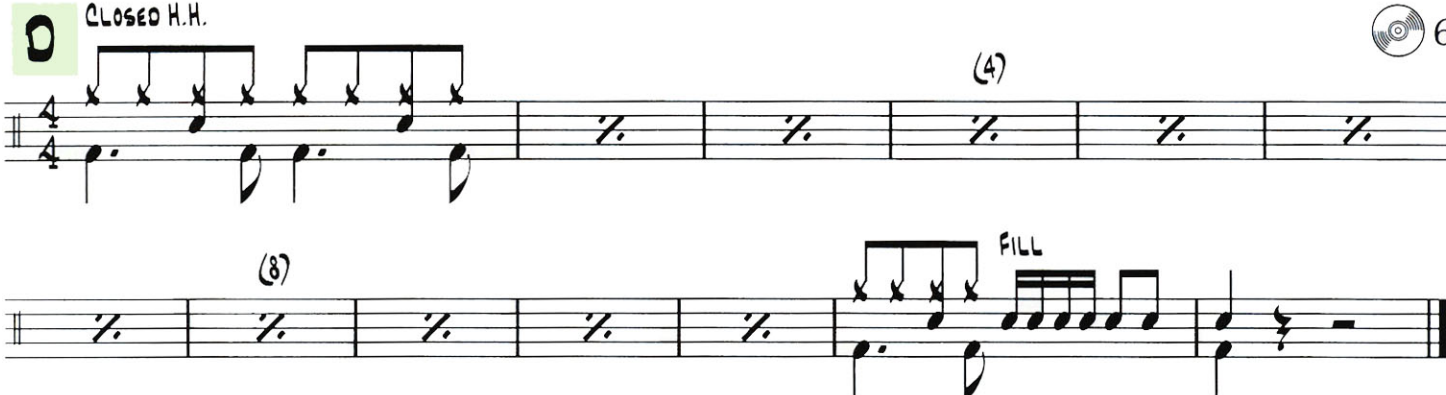
C CLOSED H.H. FILL

- ▶ Repeat exercise C several times. Use a metronome. At first, play the fill in bar 4 entirely on snare drum. As you become more proficient, spread the fill around the surfaces of your drum kit. Maintain a steady pulse throughout.

FOR DRUMS ONLY - JAMMIN' WITH CHARLIE, cont.

Playing in a rhythm section requires that you **lock up** (play tightly together) with the other members of the section. Always listen to both yourself and the rest of the section, making adjustments to your performance as you play.

D CLOSED H.H.  6



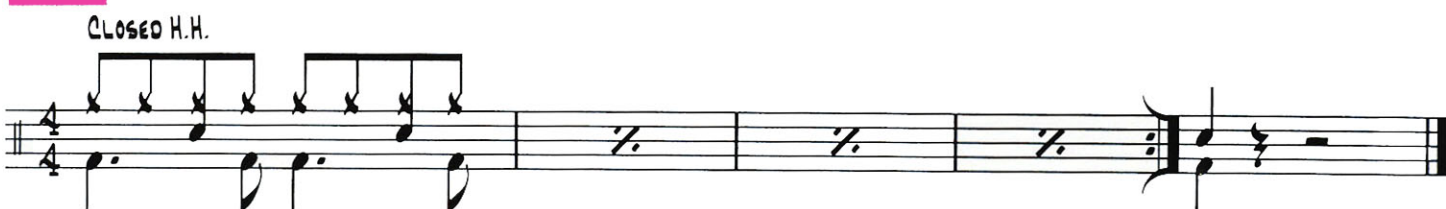
- ▶ Listen carefully as you play, and lock up with the rest of the rhythm section on the CD. The drum part is omitted.
- ▶ The symbol $\%$ means "repeat the preceding bar." $\%$ is commonly used in rhythm section parts. The numbers "4" and "8" are to remind you of where the phrase points are.

RHYTHM STUDIES - JAMMIN' WITH CHARLIE

Rock $\text{♩} = 116-120$

1-6 ACCOMPANIMENT GROOVE

CLOSED H.H.



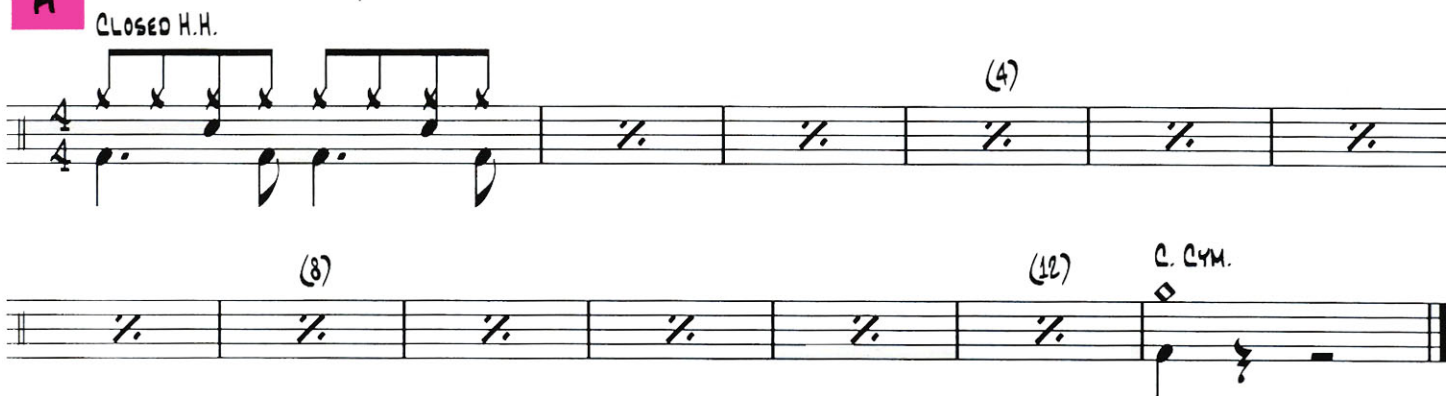
- ▶ Use this ACCOMPANIMENT GROOVE with all JAMMIN' WITH CHARLIE RHYTHM STUDIES.
- ▶ To sing and play the JAMMIN' WITH CHARLIE RHYTHM STUDIES in unison with the ensemble, turn to page 48.

IMPROVISATION STUDIES - JAMMIN' WITH CHARLIE

Rock $\text{♩} = 116-120$

A ACCOMPANIMENT GROOVE

CLOSED H.H.



- ▶ Use this ACCOMPANIMENT GROOVE with JAMMIN' WITH CHARLIE IMPROVISATION STUDY A.
- ▶ IMPROVISATION STUDY A includes both an ACCOMPANIMENT GROOVE and an IMPROV SCALE study in the books for guitar, piano, and bass. At rehearsal, listen carefully when these other rhythm section players perform the IMPROV SCALE study in unison with the saxophones, trumpets, and trombones.