

Drums

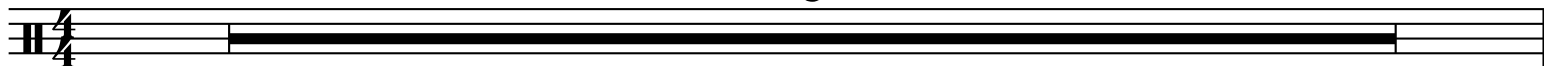
STOMPIN' ON A RIFF

by David Berger

Medium swing ♩ = 186

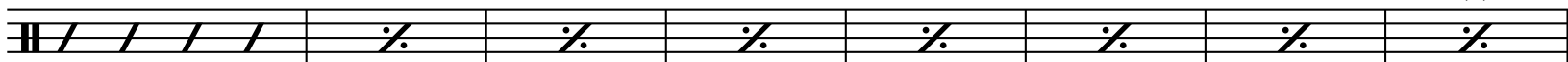
(Intro.)

8



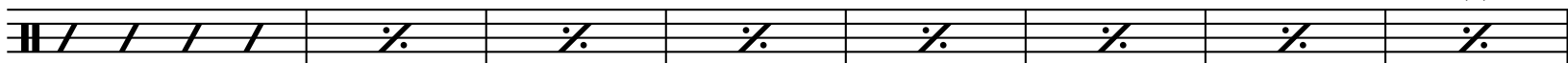
A (Pno. solo)
Closed HH

(8)



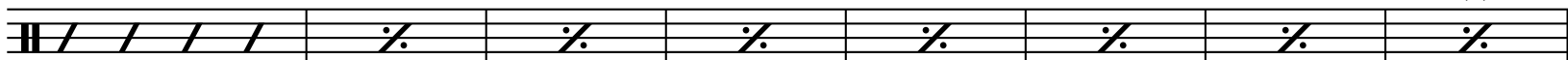
B

(8)



C

(8)



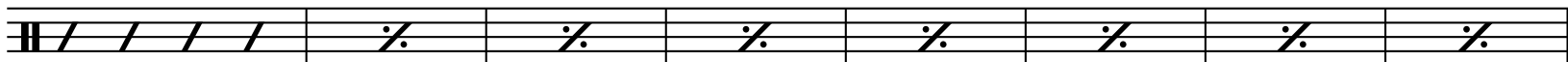
D

(8)

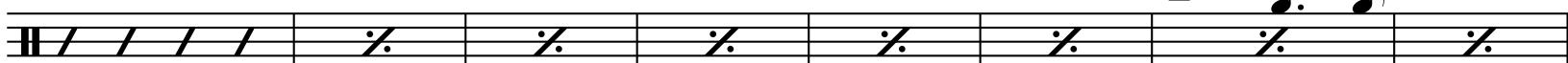


E (Saxes)
HH

(8)

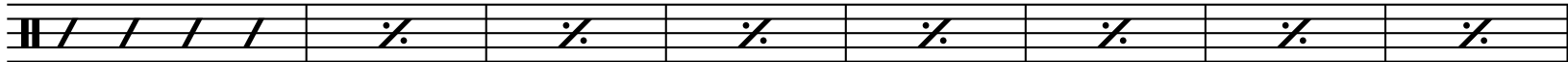


F



G

(8)



H

Ride

mf

I (Tpt. solo)

(8)

J

(8)

K

(8)

L Continue knocks

(8)

M (Alto solo)

(8)

N

(8)

O

(8)

(8)

P

Cl. HH

p

Detailed description: This section consists of two staves. The top staff shows a snare drum pattern with a series of slashes in the first measure, followed by a quarter note with a snare head in the second measure, and a quarter note with a snare head in the third measure. The bottom staff shows a cymbal hit (Cl. HH) in the fourth measure, marked with a piano (*p*) dynamic.

Q

sfz *sub. p*

Detailed description: This section consists of two staves. The top staff shows a snare drum pattern with a series of slashes in the first measure, followed by a quarter note with a snare head in the second measure, and a quarter note with a snare head in the third measure. The bottom staff shows a cymbal hit (Cl. HH) in the fourth measure, marked with a sforzando (*sfz*) and subito piano (*sub. p*) dynamic.

R

Open HH

Ride

cresc.

Detailed description: This section consists of two staves. The top staff shows a snare drum pattern with a series of slashes in the first measure, followed by a quarter note with a snare head in the second measure, and a quarter note with a snare head in the third measure. The bottom staff shows a cymbal hit (Open HH) in the fourth measure, marked with a crescendo (*cresc.*) dynamic.

S

mf

Detailed description: This section consists of two staves. The top staff shows a snare drum pattern with a series of slashes in the first measure, followed by a quarter note with a snare head in the second measure, and a quarter note with a snare head in the third measure. The bottom staff shows a cymbal hit (Ride) in the fourth measure, marked with a mezzo-forte (*mf*) dynamic.

T

Detailed description: This section consists of two staves. The top staff shows a snare drum pattern with a series of slashes in the first measure, followed by a quarter note with a snare head in the second measure, and a quarter note with a snare head in the third measure. The bottom staff shows a cymbal hit (Ride) in the fourth measure.

Cl. HH

p

Detailed description: A musical staff for Cl. HH (Closed Hi-Hat) in 4/4 time. It contains a sequence of eighth notes with accents, followed by a final measure with a quarter note and a quarter rest. The dynamic marking *p* is placed below the staff.

U 4x's

(7) 1, 2, 3. 4.

Detailed description: A musical staff for U (Upright Drum) with a repeat sign and four slashes in each of the first seven measures, indicating a four-measure phrase repeated seven times. The eighth measure contains a triplet of eighth notes. The dynamic marking *p* is placed below the staff.

V

f

Detailed description: A musical staff for V (Vocal) with a repeat sign and notes with accents in each of the first seven measures. The eighth measure contains a quarter note. The dynamic marking *f* is placed below the staff.

Detailed description: A musical staff with two triplet markings over eighth notes in the third and fourth measures.

STOMPIN ON A RIFF

EDITED DRUM PART BY R. MACDONALD

BY DAVID BERGER

SWING $\text{♩} = 104$

PIANO ONLY INTRO

8

A

A (PNO. SOLO)
A CLOSED HH ALA BASIE

B **B**

C **A**

D **B'**

E **A** CONT. HH...
SAXES MELODY

F **B** TRBS.

G **A**

H **B'**

I **A** (TPT. SOLO)

1:23

STOMPIN ON A RIFF

79

J B

Drum notation for measures 79-84, consisting of a continuous eighth-note pattern.

85

K A

Drum notation for measures 85-90, featuring eighth-note patterns and a melodic line in the second staff.

91

Drum notation for measures 91-96, featuring eighth-note patterns and a melodic line in the second staff.

L B'

Drum notation for measures 97-102, featuring eighth-note patterns and a melodic line in the second staff.

103

M A (ALTO SOLO)

Drum notation for measures 103-108, featuring eighth-note patterns and a melodic line in the second staff.

2:01

109

N B

Drum notation for measures 109-114, featuring eighth-note patterns and a melodic line in the second staff.

115

Drum notation for measures 115-120, featuring eighth-note patterns and a melodic line in the second staff.

O A

THICKER ENS. BKGD. FIGS.

Drum notation for measures 121-126, featuring eighth-note patterns and a melodic line in the second staff.

127

P B'

Drum notation for measures 127-132, featuring eighth-note patterns and a melodic line in the second staff.

133

Q A

CLOSED HH

Drum notation for measures 133-138, featuring eighth-note patterns and a melodic line in the second staff.

p

2:37

(TUTTI SOFT SHOUT)

139

Musical staff for measures 139-140. Measure 139 starts with a dynamic marking *sfz* and a circled 'B'. The staff contains a series of eighth and sixteenth notes.

140

Musical staff for measures 140-141. Measure 140 has a circled 'B' and a dynamic marking *sfz*. Measure 141 has a circled 'A' and a dynamic marking *sub. p*. The staff contains a series of eighth and sixteenth notes.

151 (SAXES)

Musical staff for measures 151-152. Measure 151 has a circled 'S' and a circled 'A'. Measure 152 has a circled 'A'. The staff contains a series of eighth and sixteenth notes.

157

Musical staff for measures 157-158. Measure 157 has a circled 'T' and a circled 'B' (SAXES). Measure 158 has a circled 'B' (SAXES). The staff contains a series of eighth and sixteenth notes.

164

Musical staff for measures 164-165. Measure 164 has a circled 'S' and a circled 'A'. Measure 165 has a circled 'A'. The staff contains a series of eighth and sixteenth notes.

1ST X: TRBS./RHY. (P)
 2ND X: ADD TRPTS. PLUNGER (MP)
 3RD X: ADD SXS. (MF)
 4TH X: PNO. ONLY (SUB. P)

U 4X'S
 A

BUILD LAST X

Musical staff for measures 166-170. The staff contains a series of eighth and sixteenth notes.

3:14

Musical staff for measures 171-174. The staff contains a series of eighth and sixteenth notes.

175

Musical staff for measures 175-176. Measure 175 has a circled 'V'. The staff contains a series of eighth and sixteenth notes.

RHY. TACET - TRBS. ONLY

181

Musical staff for measures 181-182. Measure 181 has a circled 'V'. The staff contains a series of eighth and sixteenth notes.

STOMPIN ON A RIFF

TRANSCRIPTION OF SHOUT CHORUS - 32 BARS

TOP STAFF = ENSEMBLE FIGURES FROM PART
W/VOCAL SYLLABLES

Q **A**

CLOSED HH

p dot doo dah (TUTTI SOFT SHOUT) dot *sfz* ba doo doo dut

BOTTOM STAFF = DRUMSET REALIZATION

6

p dut dut doo doo dot dot doo dot doo dut dot doo dah

R **B**

11

ba doo dot dot doo dah du dut doo doo dot dot dah dot

16 GROW WITH 1/2 OPEN HH... (SAXES)

BRASS **S** **A**

CRESC. *f* dot doo dah dot dot doo dah

RIDE CYM.

21

dot dot doodah dot dah dot *mf*

21

26

T B' (SAXES)

BRASS

doo dut

26

31

CLOSED HH

SAXES

doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo dot dot *sub. p* doo dah

31

STOMPIN ON A RIFF

TRANSCRIPTION OF SHOUT CHORUS - 2ND HALF WITH BRASS AND SAX LINES

TOP STAFF = BRASS FIGURES
(SAXES)

Musical staff for Brass Figures (Saxes) in 4/4 time. It features a series of rhythmic slashes and notes. A measure starting at measure 3 contains a circled 'A' and a boxed 'S' above a dotted half note.

MIDDLE STAFF = SAX LINES

Musical staff for Sax Lines in 4/4 time. It features a series of rhythmic slashes and notes. A dynamic marking of *f* is placed above the staff.

BOTTOM STAFF = DRUMSET REALIZATION

Musical staff for Drumset Realization in 4/4 time. It features a series of rhythmic slashes and notes. A dynamic marking of *f* is placed above the staff. The word "RIDE CYM." is written above the staff.

Musical staff for Brass Figures (Saxes) in 4/4 time, starting at measure 5. It features a series of rhythmic slashes and notes.

Musical staff for Sax Lines in 4/4 time, starting at measure 5. It features a series of rhythmic slashes and notes. A dynamic marking of *mf* is placed above the staff.

Musical staff for Drumset Realization in 4/4 time, starting at measure 5. It features a series of rhythmic slashes and notes.

Musical staff for Brass Figures (Saxes) in 4/4 time, starting at measure 10. It features a series of rhythmic slashes and notes. A boxed 'T' and a circled 'B'' are placed above the staff.

Musical staff for Sax Lines in 4/4 time, starting at measure 10. It features a series of rhythmic slashes and notes.

Musical staff for Drumset Realization in 4/4 time, starting at measure 10. It features a series of rhythmic slashes and notes.

15

CLOSED HH

15

15

sub. *p*

The image shows a musical score for three staves. The top staff is a snare drum part, starting at measure 15, with the instruction 'CLOSED HH' above it. The middle staff is a melodic line, also starting at measure 15. The bottom staff is a bass line, starting at measure 15, with 'x' marks above the notes. The dynamics *sub.* and *p* are indicated below the snare drum staff.

Drumset Concepts Vol. II - pages 4-23

Section I: Articulation - long and short

Drum sounds are inherently short and precise. However, we know from band and orchestra repertoire that there are a number of ways to produce longer sounds – in particular, the use of the drum roll, or some combination of drums and cymbals. On the drumset, we can use the roll - or single-handed buzzes - on the snare drum or toms, and we can also employ a system of combining drums with cymbals to produce the impact of the drum with the sustaining quality of the cymbal.

Before investigating particular articulation options on the drumset, we will first undertake a methodology of singing with designated syllables to achieve a contrast of sounds (short and long) in musical lines.

Singing rhythmic lines in the swing style (scatting)

It has long been the practice - especially in world percussion study - to have vocalizations that represent sounds and even particular locations on a drum to play to achieve these sounds. In Western music in general (and jazz drumset in particular) these vocalizations are achieved by matching articulations played by jazz horn players. Many books have been written detailing these vocal and instrumental utterances, represented by syllables such as: *bee, doo, dot, bah, dah, beet, day, boe, doe* - and many others. Vocal **scats** in mainstream jazz are full of these syllables, presenting a version of a musical line that is easy to produce, and therefore *imitate*. This imitation is useful for drummers to pick up on and define on the drums, thus creating a "hand-in-glove" connection to other musicians in the jazz context.

Here are some common approaches to arrive at and use these syllables. These are to be practiced as "swung" 8th notes at first, but can also be adapted for "straight" 8th's in rock or Latin styles.

1) Use soft consonants (*b, d, g, j, l, m, v*) at the beginnings of the vowel sounds *ee, oo, ah* (as in "bah hum-bug"), long *a* (as in "able"), and long *o* (as in "oval"). This matches the legato tonguing of a horn player. As an example, when you speak a soft consonant like *d*, the tongue touches the roof of the mouth lightly, then releases the vowel behind it. When you speak a *b* consonant, the lips come together and then part, also giving way to the vowel behind it. Singers talk about this as singing *vowel to vowel*, and horn players call this *legato tonguing*.

I use the *b* and *d* consonants often. When combining these consonants with vowels, **long** sounds are created like: *bee, dee, boo, doo, bah, dah, bay, day, boe, doe*.

Notice they are open-ended, in that they don't have a clear ending, unless you follow one of them immediately with another, as in *bee-dee-bah-day, doo-bah-dee-dah, etc.*

2) An *n* consonant between these syllables make them shorter, especially if you want to make them part of a longer line. *Doo-n-dah-n-doo, etc.* The legato interruption of the long sound with the tongue, again on the roof of the mouth, sets up the next syllable nicely, and doesn't stop the flow of the line. The *n* consonant is often used by horn players to create a "ghosted" note. In horn lines, this is often applied to a note that is lower in pitch than the other notes in a line. For the drummer, this can translate many different ways - more on drum voicing later.

3) Use a *t* consonant to finish a syllable (shorter note) or to put space in between single notes or groups of notes. *Doo-ba-dee-daht* or *daht-daht-doo-dut*. Also, use a *t* consonant when finishing a phrase with a short note. Common ending *t* consonant syllables include: *dot, dut, dit, doot, bot* and *but*.

4) Alternate *b* and *d* consonants when part of a longer phrase of 8th notes (more than three). *Bah-doo-bah-doo-bah*. Also, the downbeat often uses the *d* consonant, while the upbeat uses the *b* consonant. Depending on tempo, the vowel that comes after the *b* consonant may be shortened from *bah* to *ba*. (See Example 2.)

5) Use open-ended syllables for longer sounds - either quarter notes with a legato phrase marking, or notes tied, dotted or longer than a quarter note. Examples include: *dah, bah, dee, bee, doo* and *boo*.

6) When a series of 8th notes starts on an upbeat, accent the first note of the phrase.

7) Treat quarter notes as short notes (*dot*) unless designated legato or staccato. The same is true for eighth notes alone - when not immediately followed by another note.

Example 2 shows a number of these syllables along with common articulations. (Swing 8th notes.)

SYLLABLES MATCHED WITH ARTICULATIONS

The image displays several musical notations for syllables and articulations. Each notation consists of a rhythmic symbol (quarter note, eighth note, dotted quarter note, eighth note pair, or eighth note pair with a beamed eighth note) and a corresponding syllable or articulation label. The labels include: $\hat{\text{m}} = \text{DAHT}$, $\text{m} = \text{DOT}$, $\dot{\text{m}} = \text{DUT}$, $\text{m} \cdot = \text{DAH}$, $\bar{\text{m}} = \text{DAH}$, $\rho = \text{DAH}$, $\text{m} = \text{DOT}$, $\text{m} \hat{\text{m}} = \text{BAH-DAHT}$, $\bar{\text{m}} \dot{\text{m}} = \text{DOO-DUT}$, $\bar{\text{m}} \dot{\text{m}} \cdot = \text{DOO-DAH}$, $\bar{\text{m}} \bar{\text{m}} \hat{\text{m}} = \text{DOO-BAH-DAHT}$, and $\bar{\text{m}} \text{m} \dot{\text{m}} \rho = \text{DOO-DOT-DAH}$.

At this point, we'll introduce syncopated notation for practicing these common uses of syllables, to create a plan for singing jazz lines. Notice that we will also add articulations to identify the treatment of the particular notes in the line. Articulations often show up in musical scores for horn players, but seldom for drummers, which is all the more reason we need to be keenly aware of how lines are being treated in order to match them when appropriate.

Notice in Example 3, the first 6 phrases (a-f) have articulations above every note, while the last 6 (g-l) have minimal articulations. The syllables used are the same, but there are more assumptions made regarding the interpretation of them.

Example 3:

SINGING RHYTHMIC PHRASES USING JAZZ SYLLABLES

2-MEASURE PHRASES

a) Doo - DAHT DAHT Doo DUT Doo SA Doo DUT

b) Doo DUT SA DAHT Doo SA DAHT Doo DUT

c) DAHT Doo DUT DAHT Doo SAH Doo DAHT

d) SAH Doo DUT DAH SAH Doo DUT DUT

e) Doo SAH Doo SAH DAHT Doo DUT SAH Doo DAH SA DAHT

f) DAH Doo DUT DAH Doo DUT

g) Doo DUT DAH SA DAHT Doo DAH

h) SAH Doo SA Doo SA Doo DUT DAH Doo DUT

i) DUT Doo SA Doo DAH Doo DAT DAH

j) DAH Doo DUT DUT SA Doo DAH

k) DUT DUT DUT SA Doo DUT DUT DAH

l) DUT DUT Doo DUT DUT DUT SA Doo DUT

To reiterate, these are syllables that are comfortable for me. I would encourage you to try these or come up with your own - see paragraph 1) above. The most important point in singing figures is that you arrive at a set of articulations that delineate the short and long notes of the phrases.

Matching rhythmic lines with drums

Once we have an understanding of articulation, the next step is to use drums and cymbals to execute articulations. These may be written or improvised, but all in the service of keeping a linear, or horizontal approach to the music, in effect, *playing what we sing*.

If we use the syllables from examples 2 and 3 above, drums may be matched as follows:

doo = bass drum, tom tom, or snare drum with buzz (or snare drum ghosted if followed by *daht*)

daht/dot = snare drum alone

dut/but/doot = snare drum or bass drum (often notated with staccato mark)

dah = snare drum with buzz, or combination of cymbal with snare drum or bass drum

ba/da = any drum in front of a *doo*, *daht* or *dah* syllable

n or en = any drum intended to be ghosted - usually in between *doo* or *daht*

*There are a number of other options that involve the hi-hat open or closed (struck with the stick) combined with a single drum to produce long or short sounds. For the purposes of these exercises, we are limiting the hi-hat to time-keeping - see the ride cymbal/hi-hat ostinatos in the introduction section of this volume. In the transcriptions section at the end of the book, some of these other hi-hat options are presented.

Here are some examples of drum sounds applied to sung/scatted lines: Syllables are applied assuming the 1-measure patterns are repeated.

Example 4:

MATCHING DRUMS TO VOCAL SYLLABLES 1-MEASURE EXAMPLES

The image displays 12 measures of music, each with a vocal line and a corresponding drum pattern. The measures are labeled a through l. The drum patterns are represented by symbols: 'doo' (bass drum), 'daht' (snare drum), 'dot' (snare drum with a dot), 'dut' (snare drum with a staccato mark), 'ba' (bass drum), 'n' (ghosted snare drum), and 'dah' (snare drum with buzz). The vocal lines consist of quarter and eighth notes with accents and slurs. The drum patterns are written below the vocal lines, with some notes having stems pointing up or down to indicate timing.

a) SAH DOOT DAHT DOO DAHT
 b) DAHT DOO N DOO DUT
 c) DOO DUT SA DAHT DOO SA
 d) DAHT DOO SA DOO DOT SA
 e) DOT N DOT N DOO DAHT SAH
 f) DOO N DAHT DOO DUT
 g) DOO SAH N DUT DAHT
 h) DOO SAH DOO DUT
 i) DAHT DOO DOT DOOT
 j) SA N DUT SA DOO DAHT
 k) DOO N DOO SA DOO SA DOO
 l) DOT SAH DOOT DOO DUT

The next example adds the small rack tom for *doo* syllables. Also, notice this example is void of any articulations, similar to what one might see in a drum part for a big band chart. The syllables used are only one realization. Adjustments could be made to accommodate for longer sounds or specific accents where notated. As with the previous example, this set of suggested articulations matches drum sounds with vocal sounds. The tom can be played with either hand. (If the strong hand is used, it would need to be moved off of the ride cymbal.)

Example 5:

**ADDING TOM TOM FOR "DOO" SYLLABLE - NO WRITTEN ARTICULATIONS
2-MEASURE EXAMPLES**

Example 5 consists of six 2-measure musical examples, labeled a through f. Each example is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes eighth and quarter notes, rests, and bar lines. Below each staff, a sequence of drum syllables is provided, corresponding to the notes above. The syllables are: 'Doo N Doo Dor SA Dor N Doo Dor Dor SA Doo SA' for 'a'; 'Doo Dor Doo N Doo Dor Dor SA Doo SA' for 'b'; 'Doo N Dor Doo SA Doo Dor SA Dor Doo Dor' for 'c'; 'Doo Dor Dor Doo Dor Dor Doo Dor SA' for 'd'; 'Dor Doo Dor SA Doo SA Doo Dor N Doo N Doo SA' for 'e'; and 'Doo N Doo N Doo Dor Doo N Doo Dor' for 'f'. The 'Doo' syllable is consistently represented by a quarter note, 'N' by an eighth note, 'Dor' by a quarter rest, and 'SA' by an eighth note.

The "dah" syllable - long sounds

For the purposes of this study, we will approach long, sustained sounds (*dah*) with buzzes on the snare drum and long sounds created on the ride cymbal by using the shoulder of the stick on the bow of the cymbal, combined with a drum. First, long sounds with buzzes on the snare drum.

Snare Drum Buzzes

Simply put, the idea of creating longs with the snare drum means employing a multiple-bounce (or concert-style) roll sound with one hand. Dropping the stick and letting it bounce will suffice to begin with, and coordinating how long to let it bounce will be a matter of choice depending on the musical context, and whether or not it has closure to it - as in a "finish" with the bass drum or some other drum. The following exercises, beginning with grids in 4/4 time, are designed to solidify the buzz sustain concept using quarter notes and eighth notes. Buzzes of triplet durations will be covered later in the book.

EXERCISE 1 - LONG SOUNDS WITH SD BUZZES

GRIDS AND PATTERNS

APPLY 4/4 RIDE/HI-HAT PATTERNS 1-16

GROUP ONE : OPEN

1a) 1b) 1c) 1d)

DAH DAH CONTINUE SIMILE...

1e) 1f) 1g) 1h)

GROUP TWO : CLOSED W/BD ON DOWNBEAT

2a) 2b) 2c) 2d)

DAH DOT DAH DOT CONTINUE SIMILE...

2e) 2f) 2g) 2h)

GROUP THREE : OPEN WITH BD SET-UP

3a) 3b) 3c) 3d)

DAH BA DOO DAH BA DAH DOO DAH...

3e) 3f) 3g) 3h)

CONTINUE SIMILE...

GROUP FOUR: CLOSED W/BD ON DOWNBEAT

4a) 4b) 4c) 4d)

DAH DOT BA DOO DAH DOT CONTINUE SIMILE...

4e) 4f) 4g) 4h)

GROUP FIVE : CLOSED W/BD ON NEXT 8TH NOTE

5a) OOO OOT 5b) BAH DOT 5c) OOO OOT 5d) BAH DOT

5e) 5f) 5g) 5h)

CONTINUE SIMILE...

GROUP SIX : 2-BAR PHRASES, SNARE ONLY (OPEN AND CLOSED)

6a) OOO OOT OAH OOO OOT OAH

6b) BA DOT DOT OAH OOT OAH

6c) OOO OOT OAH OOT BA DOT OAH

6d) OAH OOT OOT OAH OOO OOT OOT

6e) 6f) 6g) 6h)

CONTINUE SIMILE...

GROUP SEVEN: 2-BAR COMBINATIONS - CLOSED W/BD

7a) OAH DOT OOO OOT OAH OOO OOT OAH BA DOT OOO OAH OOOT

7c) OOO BA OOO OAH OOO OOT OOT OAH OOOT OOOT OOO OOT OAH OOOT OAH OOO OOT BAH

7e) 7f) 7g) 7h)

CONTINUE SIMILE...

EXERCISE 2 - LONG SOUNDS WITH SO BUZZES

4-MEASURE PHRASES

APPLY 4/4 RIDE/HI-HAT PATTERNS 1-16

a)

DOT DAH DOOT OUT OUT BAH DOOT DOOT DAH DOOT DOT OUT OUT BAH DOOT DOT

b)

DOT DOOT DAH DOO DAH DOOT DOO OUT DOT DAH DOOT BAH DOOT

c)

DOT DOO DAH DOOT DAH DOO OUT BOT DOO OUT DOO DOOT DOO OUT DAH DOOT

d)

DOT DAH DOOT OUT DAH DOOT DAH DOOT OUT OUT SA DOT DOO DAH

e)

DOOT DAH DOO OUT DOT SA DOOT DOO OUT OUT DAH DOOT OUT OUT DAH DOOT BAH

f)

DOO OUT DOO OUT DOO OUT DAH DOO OUT DOOT DAH DOOT DOO SA N DAH

g)

DAH DOOT DAH DOOT OUT DOOT DAH DOT DAH OUT OUT DOOT DAH DOT

h)

DOOT DAH DOOT DOO OUT DOOT DAH DOOT BAH

i)
 Doo BA N DUT DAH Doo BA Doo DAH Doot DAH Doot Doo DUT BAH Doot

j)
 BAH Doot DAH DUT DUT DAH Doo DUT Doot BAH Doot Doo DUT BAH Doot

k)
 Doo DUT DAH Doot DAH Doo BA Doo DUT Doo BA Doo DAH Doo BA Doo DUT DAH Doot

l)
 Doo DUT DUT DAH Doo DUT DUT Doo DUT DUT DUT Doo DUT DAH

m)
 Doo DAH Doo DAH Doo DUT DUT DUT DUT SA Doo DUT DUT DAH Doot DUT SA DAH

n)
 Doo BAH Doot DAH Doo BA Doo DUT Doo DUT Doo BA Doo DUT Doo N Doo DUT Doo BAH Doot

o)
 Doo N Doo BA Doot Doo N Doo DUT BAH Doo BA Doo DUT BAH Doo BA Doo N Doo BA Doot Doo DUT

p)
 Doo BA Doo DAH N Doo BA Doo BA Doo DUT SA Doo DAH N Doo BA Doo BA Doo N Doo DUT DUT

Section II

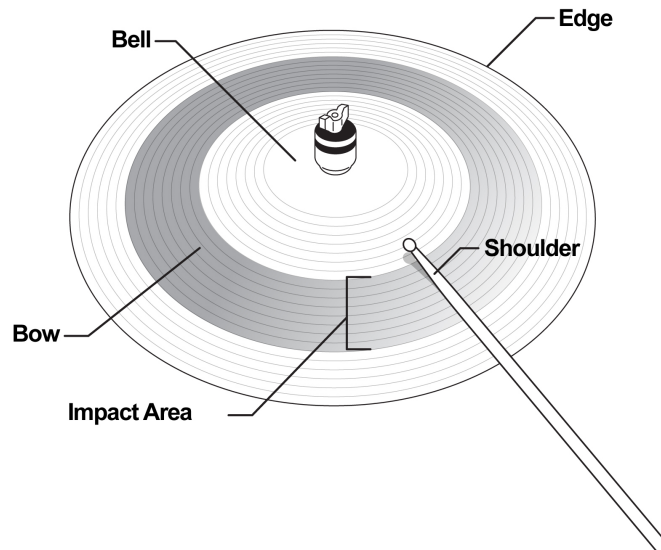
Articulation of Long Sounds on the Ride Cymbal

Long sounds created on the ride cymbals are useful in comping and in playing specific lines with an ensemble - be it a small jazz combo or a large jazz ensemble. For comping, maintaining the sound of the ride cymbal while articulating long and short allows for a seamless flow of articulation from the drums. Certainly, a crash cymbal can also be used for long sounds, but for the jazz drummer, **maintaining a constant ride cymbal presence**, while still articulating long and short rhythmic figures is a must. Suffice it to say, that all the exercises that follow illustrating long cymbal sounds can be transferred to a crash cymbal if and when it is appropriate musically.

An ideal "comping" long sound can be attained by using the shoulder of the stick striking the bow of the cymbal (see illustration below). This is not a "crash" sound, but rather a variation that when coupled with a drum, creates a long sound that fits well with the line of the moment. Like the buzz sound on the snare drum, the length of this sound clarifies the *dah* syllable. So, now the options for *dah* (long) are:

1. snare drum buzzes of varying length
2. ride cymbal shoulder of stick on bow of cymbal coupled with snare drum or bass drum
3. combining snare drum buzzes with shoulder/bow ride cymbal
4. using other drums in combination with snare drum or cymbal longs
5. crash cymbal either combined with a drum or alone

The following diagram illustrates the shoulder/bow cymbal long sound. Notice the impact does not occur on the edge of the cymbal, but about halfway between the edge and bell - similar to the location where the ride pattern would be played. In context, the player can just "flatten" out the stick to achieve the long sound, and then go back to using the tip of the stick to play the ride cymbal as normal.



Ride Cymbal Shoulder/Bow Exercises

The following exercises start with grids of shoulder/bow cymbal sounds in 4/4 time. Note the rhythm of the ride cymbal pattern. With these sounds, the constant quarter-note-based ride pattern is interrupted both before (preparation) and after (resolution) the sound is played (exercise 3, group one). The long sounds are then prepared with downbeats on the opposite drum - that is, the snare drum "sets up" the bass drum and vice versa (exercise 3, group two).

Beginning in group three of exercise 3, the long sounds are presented in the context of an ensemble line. As a matter of sequence, it is recommended that the player sing the lines first, then try the realization that is offered in group four. Notice each long sound is prepared with a downbeat on the opposite drum (SD to BD, or BD to SD), and the ride cymbal pattern is adjusted to compensate for the shoulder/bow long technique, including both preparation and resolution. Finally, group five shows the musical line with syllables (top staff), and then the possible realization of that line from group four (bottom staff). This same idea is then repeated for the following exercises (4-6). In these exercises, there are a number of notes in parentheses - the parenthetical notes may be omitted depending on tempo in order to leave time for preparation and resolution of the long sounds.

It is important to keep in mind that these can also be played in a comping fashion to simply execute the sounds per the vocalization. Also, the long sounds need not always be prepared on downbeats. As in all musical endeavors, experimentation is strongly encouraged, but for the novice person, these realizations provide a good foundation.

The final two exercises of this section present longer phrases, first with cymbal only for the *dah* syllable (exercise 7), then coupled with SD buzzes (exercise 8). Notice the specific ride cymbal patterns are left to the individual, the intention being that the ride cymbal and hi-hat time functioning will be employed in similar fashion to the previous exercises with attention being given to preparation and resolution of the long sounds.

EXERCISE 3 - LONG SOUNDS WITH RIDE CYMBAL (SD/BD)

INCLUDES SET UPS

♩ = LONG SOUND ON RIDE CYM.

GROUP ONE (A-H) SD LONG

1a) 1b) 1c) 1d)

APPLY "DAH" SYLLABLES TO ALL LONG SOUNDS

1e) 1f) 1g) 1h)

GROUP ONE (I-P) BD LONG

1i) 1j) 1k) 1l)

1m) 1n) 1o) 1p)

GROUP TWO (A-H) SD LONG W/BD SET UP

2a) 2b) 2c) 2d)

2e) 2f) 2g) 2h)

GROUP TWO (I-P) BD LONG W/SD SET UP

**GROUP THREE (A-H) 2-MEASURE COMBINATIONS...PRACTICE THESE WITH SD AND BD LONG AND SHORT NOTES
EXPERIMENT WITH SET-UPS, KEEPING IN MIND THAT THE SD SETS UP BD, AND BD SETS UP SD
THIS IS TYPICAL OF BIG-BAND NOTATION - THE NOTES PRESENT ON THE TOP OF THE STAFF REPRESENT THE HORNS'
LONG AND SHORT RHYTHMIC FIGURES**

GROUP FOUR (A-H) 2-MEASURE COMBINATIONS

THIS REPRESENTS ONE POSSIBLE REALIZATION OF THE FIGURES PRESENTED IN GROUP 3

EXPERIMENT WITH OTHER COMBINATIONS WHILE MAINTAINING THE CORRECT WRITTEN RHYTHMIC FIGURES AND ARTICULATION (LONG AND SHORT)

The image displays eight musical examples, labeled 4a through 4h, arranged in four rows. Each example consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. Articulation is indicated by diamond-shaped marks above notes and vertical lines below notes. Some notes are beamed together. A double bar line with repeat dots is present in the middle of each pair of staves. The examples show different combinations of rhythmic patterns and articulation between the two measures.

GROUP FIVE (A-H) 2-MEASURE COMBINATIONS

THE RHYTHMIC FIGURES FROM GROUP THREE ARE ON THE TOP STAVE.

THE BOTTOM STAVE IS THE REALIZATION FROM GROUP FOUR.

THE NOTES IN PARENTHESES ARE POSSIBLE OMISSIONS OF THE RIDE CYMBAL "TIME" PATTERN

5a) Musical notation for 5a) showing a top staff with rhythmic figures and a bottom staff with a realization. The top staff has notes with stems and flags, and a bar line. The bottom staff has notes with stems and flags, and a bar line. The notes in parentheses are possible omissions of the ride cymbal "time" pattern.

DAH DAH — DAH DAH

5c) Musical notation for 5c) showing a top staff with rhythmic figures and a bottom staff with a realization. The top staff has notes with stems and flags, and a bar line. The bottom staff has notes with stems and flags, and a bar line. The notes in parentheses are possible omissions of the ride cymbal "time" pattern.

Dot Dot DAH DAH DAH Dot DAH — Dot Dot

5e) Musical notation for 5e) showing a top staff with rhythmic figures and a bottom staff with a realization. The top staff has notes with stems and flags, and a bar line. The bottom staff has notes with stems and flags, and a bar line. The notes in parentheses are possible omissions of the ride cymbal "time" pattern.

DAH Dot DAH — DAH DAH

5g) Musical notation for 5g) showing a top staff with rhythmic figures and a bottom staff with a realization. The top staff has notes with stems and flags, and a bar line. The bottom staff has notes with stems and flags, and a bar line. The notes in parentheses are possible omissions of the ride cymbal "time" pattern.

DAH DAH Dot Dot DAH — DAH Dot Dot

EXERCISE 4 - LONG SOUNDS WITH RIDE CYMBAL 1 (SO/BO)

2-MEASURE PHRASES

The exercise consists of eight two-measure phrases, labeled a) through h). Each phrase is written on a grand staff with a vocal line and a drum line. The vocal line contains syllables such as 'DAH', 'DOT', 'DOO', 'BA', and 'DUT'. The drum line includes notes for snare, tom, and cymbal, with 'x' marks indicating ride cymbal 1 sounds. The phrases are as follows:

- a)** Vocal: DAH (rest) | DAH DOT. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- b)** Vocal: DAH DOT | DAH DOO DUT. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- c)** Vocal: DAH DOT | DAH SA DOT. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- d)** Vocal: DOT DOO DAH | DUT DAH. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- e)** Vocal: DOO DUT DAH | DOT DAH. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- f)** Vocal: DOO SA DOT DAH | DAH DAH. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- g)** Vocal: DOT DOT DAH | DOO SA DOT. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.
- h)** Vocal: DOO SA DOO DUT | DAH DOO DUT. Drum: Snare, Snare, Snare, Snare | Snare, Snare, Snare, Snare.

EXERCISE 5 - LONG SOUNDS WITH RIDE CYMBAL II (SO/BO)

2-MEASURE PHRASES

a) Musical notation for exercise a) showing two staves. The top staff has a vocal line with notes and rests, and the bottom staff has a drum line with notes and rests. The vocal line consists of two 2-measure phrases. The first phrase has notes for 'BA DOT' and 'DOO DOT' followed by a long note for 'DAH' and a rest for 'DOT'. The second phrase has notes for 'DOT DAH' and 'DOO DAH DOO DOT'. The drum line features a consistent pattern of eighth notes and rests.

BA DOT DOO DOT DAH DOT

DOT DAH DOO DAH DOO DOT

c) Musical notation for exercise c) showing two staves. The top staff has a vocal line with notes and rests, and the bottom staff has a drum line with notes and rests. The vocal line consists of two 2-measure phrases. The first phrase has notes for 'DOO DOT' and 'BA DOT' followed by a long note for 'DAH' and a rest for 'DOO DOT'. The second phrase has notes for 'DOT DOO DAH' and 'DOO BA DOO DAH'. The drum line features a consistent pattern of eighth notes and rests.

DOO DOT BA DOT DAH DOO DOT

DOT DOO DAH DOO BA DOO DAH

e) Musical notation for exercise e) showing two staves. The top staff has a vocal line with notes and rests, and the bottom staff has a drum line with notes and rests. The vocal line consists of two 2-measure phrases. The first phrase has notes for 'DOT DAH' and 'DOT DAH' followed by a long note for 'DOO DOT'. The second phrase has notes for 'DOT DOO DAH' and 'DOO DOT DOT'. The drum line features a consistent pattern of eighth notes and rests.

DOT DAH DOT DAH DOO DOT

DOT DOO DAH DOO DOT DOT

g) Musical notation for exercise g) showing two staves. The top staff has a vocal line with notes and rests, and the bottom staff has a drum line with notes and rests. The vocal line consists of two 2-measure phrases. The first phrase has notes for 'DOO DOT' and 'DAH DOT' followed by a long note for 'BA DOO DAH'. The second phrase has notes for 'DAH DOO DAH' and 'BA DOO DOT DAH'. The drum line features a consistent pattern of eighth notes and rests.

DOO DOT DAH DOT BA DOO DAH

DAH DOO DAH BA DOO DOT DAH

EXERCISE 6 - LONG SOUNDS WITH RIDE CYMBAL III (SO/BO)

2-MEASURE PHRASES

a)

Two staves of music. The top staff is a vocal line with notes and rests, and the bottom staff is a piano accompaniment line with notes and rests. The exercise is divided into two 2-measure phrases, labeled a) and b). The vocal line for a) has notes for 'DOT' and 'DAH' in the first measure, and 'BA DOT' and 'DAH' in the second. The piano accompaniment for a) has notes for 'DOT' and 'DAH' in the first measure, and 'BA DOT' and 'DAH' in the second. The exercise is divided into two 2-measure phrases, labeled a) and b). The vocal line for b) has notes for 'DOO DUT' and 'DAH' in the first measure, and 'DOT DUT' and 'DAH' in the second. The piano accompaniment for b) has notes for 'DOO DUT' and 'DAH' in the first measure, and 'DOT DUT' and 'DAH' in the second.

DOT DAH BA DOT DAH DOO DUT DAH DOT DUT DAH

c)

Two staves of music. The top staff is a vocal line with notes and rests, and the bottom staff is a piano accompaniment line with notes and rests. The exercise is divided into two 2-measure phrases, labeled c) and d). The vocal line for c) has notes for 'DOO DOT', 'N DOT', and 'DAH' in the first measure, and 'DAH' and 'BA' in the second. The piano accompaniment for c) has notes for 'DOO DOT', 'N DOT', and 'DAH' in the first measure, and 'DAH' and 'BA' in the second. The exercise is divided into two 2-measure phrases, labeled c) and d). The vocal line for d) has notes for 'DOO DAH', 'DOO DOT', and 'DAH' in the first measure, and 'DOO DUT' and 'DAH' in the second. The piano accompaniment for d) has notes for 'DOO DAH', 'DOO DOT', and 'DAH' in the first measure, and 'DOO DUT' and 'DAH' in the second.

DOO DOT N DOT DAH DAH BA DOO DAH DOO DOT DAH DOO DUT DAH

e)

Two staves of music. The top staff is a vocal line with notes and rests, and the bottom staff is a piano accompaniment line with notes and rests. The exercise is divided into two 2-measure phrases, labeled e) and f). The vocal line for e) has notes for 'DOO BA', 'DOO DUT', and 'DAH' in the first measure, and 'DOO DUT', 'BA', and 'DOT' in the second. The piano accompaniment for e) has notes for 'DOO BA', 'DOO DUT', and 'DAH' in the first measure, and 'DOO DUT', 'BA', and 'DOT' in the second. The exercise is divided into two 2-measure phrases, labeled e) and f). The vocal line for f) has notes for 'DOO BA', 'DOO DUT', 'BA', and 'DOO DAH' in the first measure, and 'DOO BA' and 'DOO DUT' in the second. The piano accompaniment for f) has notes for 'DOO BA', 'DOO DUT', 'BA', and 'DOO DAH' in the first measure, and 'DOO BA' and 'DOO DUT' in the second.

DOO BA DOO DUT DAH DOO DUT BA DOT DOO BA DOO DUT BA DOO DAH DOO BA DOO DUT

g)

Two staves of music. The top staff is a vocal line with notes and rests, and the bottom staff is a piano accompaniment line with notes and rests. The exercise is divided into two 2-measure phrases, labeled g) and h). The vocal line for g) has notes for 'DAH', 'DOT', and 'DOO DUT' in the first measure, and 'DAH', 'DOO BA', and 'DOO DUT' in the second. The piano accompaniment for g) has notes for 'DAH', 'DOT', and 'DOO DUT' in the first measure, and 'DAH', 'DOO BA', and 'DOO DUT' in the second. The exercise is divided into two 2-measure phrases, labeled g) and h). The vocal line for h) has notes for 'DAH', 'DOO DOT', and 'DAH' in the first measure, and 'DOT' and 'DAH' in the second. The piano accompaniment for h) has notes for 'DAH', 'DOO DOT', and 'DAH' in the first measure, and 'DOT' and 'DAH' in the second.

DAH DOT DOO DUT DAH DOO BA DOO DUT DAH DOO DOT DAH DOT DAH

EXERCISE 7 - LONG SOUNDS WITH RIDE CYMBAL IV (SO/BO)

4-MEASURE PHRASES

a)
 DAH BA DOT DOO BA DOOT DAH BA DOT DOO BA DOT DAH BA DOO BA DOO DOT

b)
 DOO DOT BA DOO BA DOOT DAH DOOT DOO BA DOT DOOT DAH DOT BA DOO DOT DAH BA (DOT)

c)
 DOO BA DOO DOT DAH DOO DOT DAH DOO DOT BA DOO DOT DAH DOO BA (DOT)

d)
 DOO BA DOT N DOO BA DOOT DAH DOO BA DOO DOT BA DOT DAH DOT DOT BA DOOT DAH DOOT

e)
 DOO DAH DOO BA DOO BA DOOT DAH DOO DOT BAH DOO DAH DOO DOT DOOT DOT DAH

f)
 DOO BA DOT DOO DAH BA DOO DOT BA DOO DAH DOO BA DOT DAH BA DOO DAH DOOT

g)
 DOT DOO DAH DOT DOO DAH DOT DOO DAH DOO DOT BA DOOT DOT DOT DOO DAH

h)
 DAH DOO BA DOT DAH DOT DAH DOOT DOO DAH BA DAH DOO DAH BA DOO DOT

EXERCISE 8 - LONG SOUNDS V - SNARE BUZZ/RIDE CYMBAL (SO/BO) COMBINED

4-MEASURE PHRASES

a) 
DAH DOO DOT DAH DOO DOT BAH DOOT DOO SA DOO DAH DOO DOT BAH DOOT DOO DAH

b) 
DOO DOT DAH DOT DOO DAH SA DOT DOO DAH DOOT DOO DOT DOO SA DOOT DAH

c) 

ADD SCAT SYLLABLES AS PREFERRED...

d) 

e) 

f) 

g) 

h) 