

Jazz Drums 101

The Drummer's Role in the Jazz Band

Presented by

Rodrigo Villanueva

The Sixty-Seventh Annual Midwest Clinic

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The drummer's primary responsibility is timekeeping. However, contemporary drumming has evolved in many areas beyond this... A well-rounded jazz drummer provides the framework for rhythmic subdivisions, dynamics, style, phrasing, balance, interpretation and even the attitude and vibe that creates the spark that makes jazz music come alive.

"If I was the inspiration and the wisdom and the link for this band, Tony was the fire, the creative spark... The band revolved around Tony." ~Miles Davis

To get a good grasp of these concepts we need to understand the history of Jazz and the role of jazz drummers in the development of this art form. It is also important to know how the Jazz Rhythm Section works, and finally, to be able to interact with other musicians we need to know the jazz repertoire... In other words we need to immerse ourselves in this craft, get acculturated and develop a passion for it.

In this session I will provide tools and basic practice tips to improve time awareness, time feel, rhythmic subdivision, dynamics, orchestration, articulations, internal balance of the kit and improvisational skills. In addition I hope to inspire you to look into the history of jazz and the important role that drummers have played throughout it.

"Work on your sense of time and your feeling for the beat. That is the important thing in drumming and without it all the technique in the world doesn't mean a thing."

~"Big Sid" Catlett

First Things First!

Let's Start With TIME KEEPING

Improve your time and your time will improve YOU!

- **TIME KEEPING**
 - Listen to yourself. Record your practice sessions & performances
 - Be aware of your tendencies: Rushing/Dragging
 - Know your tempos: How fast/slow can you play given styles
 - Consistent MOTION = Consistent SOUNDS = CONSISTENT TIME
 - Use the metronome in different ways: upbeats, whole notes...
 - Subdivide the pulse in order to internalize the grooves
 - Play with more experienced musicians
 - Practice at various Tempos and Dynamic Levels

"Imitate, Assimilate, and then... Innovate." ~Clark Terry

- **IMITATION & ASSIMILATION**

Working on your time feel & jazz conception by analyzing great players

- Listen to Significant Jazz Recordings
- Play along with Recordings
(*Driftin'* by H. Hancock, Billy Higgins on Drums)
Herbie Hancock, *The Best of Herbie Hancock* 1988~Blue Note Records
- Start playing by ear let the music get in your system, fall in love with it... It is a language, a lot of the information should be imitated and assimilated in a natural fashion, use your EARS!
- Transcribe and Imitate: Sound, Rhythmic Articulation, and Internal Balance of the kit, Stickings, Touch...
- Find related footage on YouTube to expand your research
- Learn as many styles as possible... One at a time, by LISTENING, TRANSCRIBING and ANALYZING historically significant recordings.
- Use records as a "play-along," even drum-less recordings:
Take the A Train "Oscar Peterson Plays Duke Ellington" 1951~Clef Records
- Learn how to play in different ways within a style: straight ahead, two feel, broken time, etc. (*Again and Again* by C. Corea from D. Weckl's *Contemporary Drummer + One*)
- Experiment placing the groove Centered, Behind and On Top of the beat (Bass Line by J. Genus from J. Riley's *The Art of Bop Drumming*)
- Listen to different *signature* Ride patterns,
E.g. Jimmy Cobb's *Tippin' Time*
Miles Davis, *"Kind of Blue"* 1959~Columbia Records

- **TECHNIQUE**

In order to be able to perform with consistent musical time, one has to develop a consistent technique.

Work on the drum rudiments with ALL your Limbs, in all sort of combinations and dynamic levels, explore performing them with different implements and with different types of motion. HAVE DIFFERENT WAYS TO PLAY any given pattern, style or groove.

- ✓ Hands: Wrist, Fingers, and Moeller.... Various Grips: French, German, and Traditional. (Back, Middle and Front Fulcrums)
- ✓ Feet: Heel Down, Heel Up, Rocking Motion, Side to Side
(Middle & Front side of the Pedal's Plate)

- **Apply the Rudiments**
 - **Practice makes PERMANENT**
 - **Practice Slow, focus on quality, not quantity**
 - **Improvisational aspect of jazz drumming**
 - **Internal Dynamic Balance of the kit**
 - **Brushes**
 - **Bass Drum Techniques**
 - **Hi-hat Techniques**
- **HISTORY: Jazz Drumming**

Get to know the masters, from the early 1910's to the present day, only then you will be able to understand the historical process, the evolution of Jazz and jazz drumming.

Pay close attention to detail, take notes, imitate, assimilate and then create your own exercises and patterns to develop your own approach. Always take some time to improvise using the elements you are trying to learn.

Early recordings could not use snare & bass drum, therefore there is not enough evidence of exactly how the set was used during the New Orleans-Dixieland years.

"We just kept the rhythm going and hardly ever took a solo." ~Zutty Singleton

These are very basic samples of significant jazz drummers and their timekeeping style, there are many other important jazz drummers that need to be studied in depth, take your time and enjoy the ride!

Warren "Baby" Dodds
King Oliver's Creole Jazz Band
"I'm Going Away To Wear You Off My Mind"



Anthology of Jazz Drumming Vol. 1 (1904-1928) 1997~Média 7

Other early jazz drummers: Tony Spargo, Zutty Singleton, Sunny Greer & Paul Barbarin

"Papa" Jo Jones
Benny Carter & his Orchestra
"Cotton Tail"



Benny Carter and his Orchestra, Further Definitions, 1961~MCA Impulse

Other significant drummers from the 1930's Chick Webb, Dave Tough, Gene Krupa & Cozy Cole

Big "Sid" Catlett
"Salt Peanuts" by Dizzy Gillespie



*Charlie Parker, Yardbird Suite: The Ultimate Charlie Parker Collection
 1997~Rhino Records*

Additional jazz drummers from the Swing and Bop eras in the 1940's: Buddy Rich, Shelly Manne, Sonny Payne, Louis Bellson, Mel Lewis, Kenny Clarke & Max Roach

Philly Joe Jones
Miles Davis' Quintet
"I Could Write A Book"



Miles Davis, Relaxin' With The Miles Davis Quintet 1956~Prestige Records

Some more significant jazz drummers from the 1950's: Art Blakey, Elvin Jones, Art Taylor & Jimmy Cobb

Roy Haynes
"Matrix" by Chick Corea



Drums

Matrix

Chick Corea
 Roy Haynes Drums



Chick Corea, Now He Sings, Now He Sobs, 1968~Solid State Records

A few of the most significant drummers from the 1960's: Ed Blackwell, Billy Higgins, Ed Thigpen, Vernel Fournier, Louis Hayes, Paul Motian, Billy Hart, Tony Williams, Al Foster, Grady Tate, Victor Lewis, Dannie Richmond & Jack DeJohnette

- Learn the most common styles within the Jazz Diaspora, always refer to recordings and live performances, and ALWAYS ask questions...
 - Dixieland, Chicago, Swing, Bebop and Beyond
 - Early Latin Elements in Jazz, the first fusion
 - Brazilian Styles
 - Afro-Cuban Styles
 - Jazz Rock
 - Fusion
- Recommended Bibliography

Drummin' Men: The Swing Years by Burt Korall

Drummin' Men: The Bebop Years by Burt Korall

Traps, The Drum Wonder by Mel Torme

Rifftide, The Life and Opinions of Papa Jo Jones by Papa Jo Jones

Harold Jones: The Singer's Drummer by Gil Jacobs

Advanced Techniques for the Modern Drummer by Jim Chapin

Modern Rudimental Swing Solos by Charley Wilcoxon

Musical Time by Ed Soph

Progressive Steps To Syncopation by Ted Reed

The Art of Bop Drumming by John Riley

The New Breed by Gary Chester

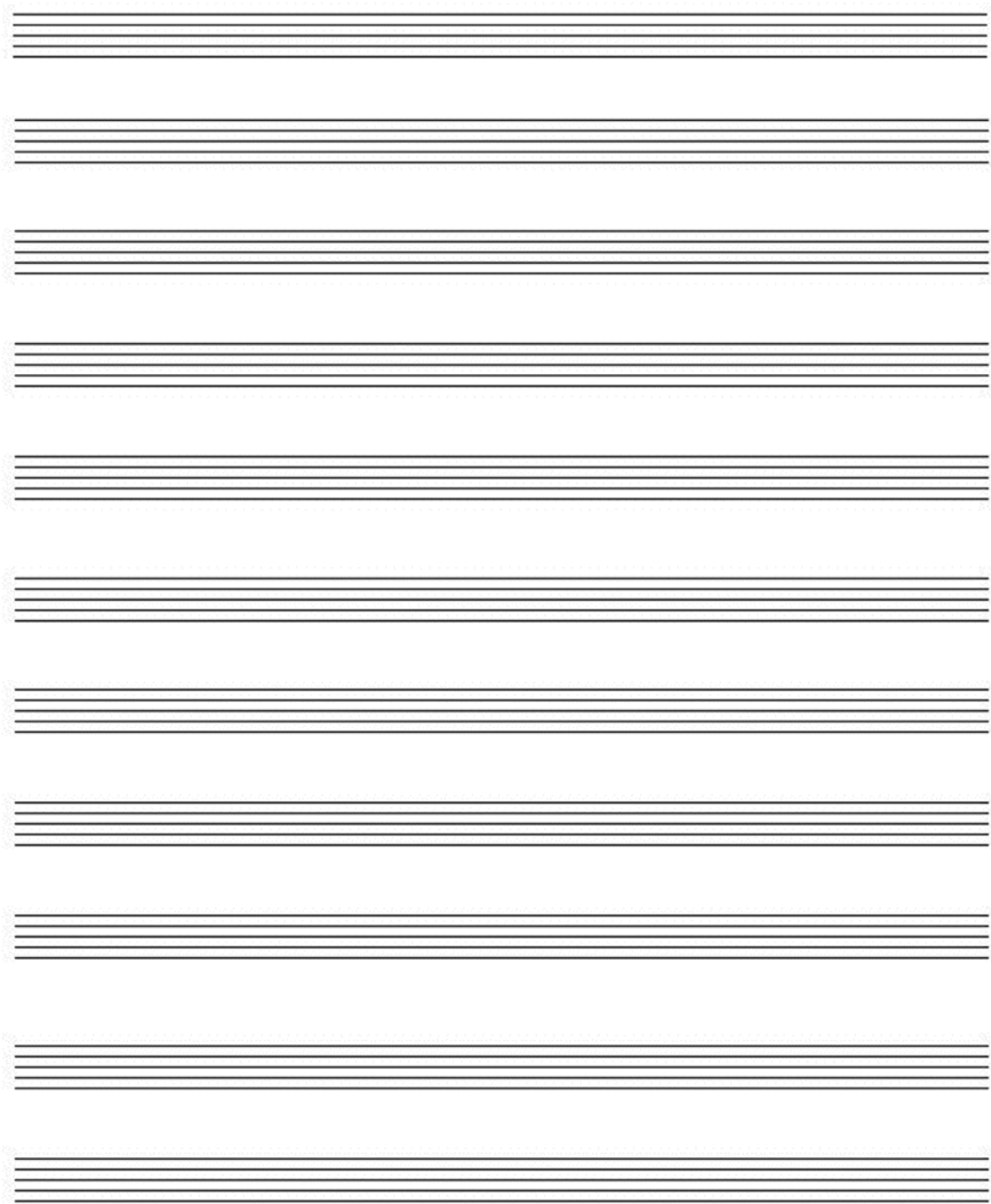
Advanced Concepts by Kim Plainfield

Jazz Drumming by Billy Hart

Rodrigo Villanueva is an associate professor of Jazz Studies at Northern Illinois University where he teaches Jazz Drum Set, Jazz Arranging and directs the award winning NIU Jazz Lab Band. He has played and/or recorded with several jazz, classical and pop artists from Mexico, Peru, Korea, Japan, Singapore, Malaysia and the U.S. Among them are Stefan Karlsson, Lynn Seaton, Eddie Gomez, Fareed Haque, Ed Saindon, Clark Terry, Eddie Henderson, Jimmy Owens, Liam Teague, Rodolfo Sanchez, Lee Tomboulia, Hiro Morozumi, Jangeun Bae, Carlos Guedes, Takayoshi Yoshioka, Jon Anderson, Carlos Prieto, Roberto Limón, Sandra Kaye, Carla White, Ben Sidran and the Mexican Pop singers Lucero, Shaila Durcal, Gualberto Castro and Alejandro Fernandez.

Rodrigo performs regularly with the legendary jazz bassist Eddie Gomez, the NIU Jazz Faculty Group, PANORAMIC, led by pan virtuoso Liam Teague, and his own jazz trio & quartet. He holds a MM and a BM from the University of North Texas, and he endorses *Vic Firth* Drum Sticks, *Sabian* Cymbals, *Yamaha* Drums, *Latin Percussion* instruments, *Evans* Drum heads and *Reunion Blues* cases. In addition he teaches at Birch Creek Percussion and Steelpan Summer Program.

NOTES:

Ten sets of empty musical staves, each consisting of five horizontal lines, arranged vertically for writing notes.

Thanks for attending my clinic, if you have any questions feel free to contact me at

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