

Grooves and Styles for Drumset - timeline for video and notes

MUS 469 - Jazz Pedagogy

Jacob Wendt 2021

0:08 Swing: Basic “Jazz Ride” pattern with HH on 2&4 and feathering in the bass drum (medium tempo)

0:40 Often times you can just play quarter notes...

0:56 Something that Max Roach might play...

1:11 Something that Kenny Clarke might play...

1:28 Something Elvin Jones might play...

1:52 Swing: “two feel” variations / accent placements...

2:31 “Philly Jo Jones lick” - cross-stick on beat 4

3:04 Art Blakey “building heat” lick...

3:35 Latin-Swing / Soul Jazz...

4:08 Swing: Shuffle variations...

5:20 Art Blakey Latin grooves...

6:16 Latin: 2-3 Clave & 3-2 Clave

7:12 Brazil: bossa nova...

8:07 Brazil: Samba (slower tempo)

9:10 Brazil: Samba (faster tempo)

9:51 Airo’s drum set groove on “Spain...”

10:23 Boogaloo: Billy Higgins...

12:06 Playing in 3/4

13:17 Playing in 5/4

14:17 Feeling quarter note triplets...

15:05 12/8 ride patterns and grooves...

16:38 Swing: Basic “Jazz Ride” pattern (faster tempo)

16:50 “Philly Jo Jones lick” - cross-stick on beat 4 (faster tempo)

17:00 Art Blakey “building heat” lick... (faster tempo)

17:26 Latin-Swing / Soul Jazz... (faster tempo)

17:52 Swing: Shuffle variations... (faster tempo)

18:41 Art Blakey Latin grooves... (faster tempo)

19:32 Brushes: slow, medium, fast examples

24:17 2-bar and 4-bar examples of fills / setups; Swing, Latin, Rock...

Notes about brushes:

In this example I demonstrate the basic foundation of how I approach playing with brushes. Brushes however are “an art,” and very unique and personal to each player, with dozens of approaches and methods. My basic patten starts with the hands straight out on beat one, with the right hand crossing over the left as the left crosses under the right for beat 2. This patten then repeats with beats 3 and 4. You’ll notice that the offbeat eighth notes (played in the ride pattern) are played on the anticipated side of the snare drum, where the hand will be landing on the following beat. Because of all of this motion, tempo plays a big part of brush patterns; notice the difference between slow ballad playing, medium tempo playing, and uptempo / fast playing. I’ve linked a number of brush lesson videos to the YouTube playlist.

Notes about fills and setups:

In this example, I'm playing a 2-bar rhythmic phrase, followed by two bars of time:

|| **ONE** and two **AND** three and four and || **ONE** and two **AND** three **AND** four and ||

Generally speaking, when a drummer is “setting up” the hits, they are playing something in front of the notes that the rest of the band will be playing. For example, if the band is playing an accented note on the “and” of beat 1, you might hear the drummer play a hit on the snare drum on beat 1, and then a cymbal and bass drum note together with the band on the following eighth note....

In this example, I keep the 2 / 4 bar loop going continuously, with a range of different ways I might set up those phrases and embellish them — starting with smaller ideas, and gradually getting louder, busier, fuller, etc. I also go through a few different genre / style / feels, (latin, rocks etc) so that you can hear the same phrase played in different contexts.

To be able to “setup” the hits and play with the band, it's imperative for the drummer to:

- Have a good sense of time and play with a steady pulse, regardless of genre / style / feel
- Be able to feel / anticipate approaching rhythms before they are actually played without losing the beat,
- LISTEN to the music so as not to overplay or underplay
- Know where they are in the song form