

Drumset Syllabus

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Objectives:

- I. To cultivate technique and coordination specific to drumset
- II. To develop facility in a variety of musical styles and tempos
- III. To develop reading and improvisation skills
- IV. To listen to, transcribe, and perform excerpts from tunes featuring historically significant jazz drummers

Materials (to be selected from):

MUP 118-218

Method Books:

- Chester, Gary, *New Breed*
- Fullen, Brian, *Jazz Standards for Drumset*
- Morgan, Tom, *Jazz Drummer's Reading Workbook*
- Reed, Ted, *Syncopation*
- Riley, John, *Art of Bop Drumming*
- Snidero, Jim, *Intermediate Jazz Conception*
- various, *Afro-Caribbean Rhythms for Drumset*

Solo Repertoire:

- various, *Drum Standards*
- Thompson, Rich, *Jazz Solos, volume 1*
- Selected transcriptions

MUP 318-418

Method Books:

- Chaffee, Gary, *Linear Time Playing*
- Clark, Mike, *Funk Drumming: Innovative Grooves and Advanced Concepts*
- De Almeida, Henrique, *Brazilian Rhythms for the Drumset*
- Fidyk, Steve, *Inside the Big Band Drum Chart*
- Garibaldi, David, *Future Sounds*
- Hernandez, Horacio, *Conversations in Clave*
- Rabb, Johnny, *Jungle/Drum n' Bass for the Acoustic Drumset*
- Riley, John, *Beyond Bop Drumming*
- Uribe, Ed, *The Essence of Afro-Cuban Percussion and Drumset*
- Selected jazz repertoire

Solo Repertoire:

- Kotche, Glenn, *Monkey Chant*
- Roach, Max, *Blues for Big Sid*
- Roach, Max, *The Drum also Waltzes*

- Sanderbeck, Rande, *Homage to Max*
- Smith, Stuart Saunders, *Blue Too*
- Zappa, Frank, *The Black Page No. 1*
- Selected transcriptions

MUP 518, MUP 618, MUP 718

Method Books:

- Harrison, Gavin, *Rhythmic Illusions*
- Harrison, Gavin, *Rhythmic Perspectives*
- Lockett, Pete, *Indian Rhythms for Drumset*
- Mizuno, Osami, *Illusions in Rhythm for the Drumset*
- Prins, Jan, *Hi-Hat Integration*

DVD's:

- Bissonette, Gregg, *Musical Drumming in Different Styles*
- Mayer, Jojo, *Secret Weapons for the Modern Drummer*
- Nussbaum, Adam/Smith, Steve, *The Art of Playing with Brushes*
- Smith, Steve, *Drum Techniques and the History of the U.S. Beat*
- Smith, Steve, *Drum Legacy: Standing on the Shoulders of Giants*
- various, *Classic Jazz Drummers: Swing and Beyond*

This curriculum is primarily designed to introduce the proficient percussionist to the drumset as well as aid experienced players in furthering their development. The primary areas of study are: Technique/Coordination, Reading, Stylistic Interpretation, and Improvisation. The student is strongly encouraged to audition for inclusion in the jazz ensembles and/or the jazz combos as there is no substitute for playing with other musicians! The most important thing you can do to improve your jazz drumming is simply to listen to and absorb jazz music. Students are encouraged to seek out recordings in a variety of jazz styles and listen analytically on a daily basis.

In addition, students will complete one of the following semester projects: transcription, composition, or style and analysis. The transcription material is taken from a recorded example of jazz drumming by a historically significant drummer and should have two parts: the first excerpt will be taken from the "head" of the tune, focusing on time playing and interpretation of the melody. The second excerpt will be the solo(s) **from the same tune**. Because picking the right material is of utmost importance, you must have the transcription approved by me before beginning (see the following page for more information). The transcription should be written out (preferably on Finale or Sibelius) for inclusion in the UK Drumset Transcription Archive. Students will perform the transcription along with the original recording in order to assimilate the artist's interpretation.

The composition will be based on a jazz standard, utilizing the melody and form of the tune as a framework. Please refer to the following page for guidelines on solo composition.

The style and analysis project is an overview of a particular player's approach. It should include 10-20 transcribed excerpts from a variety of recordings. These "mini-transcriptions" can include grooves, fills, solos or any other material that is relevant to the player's style. In addition, the student must comment, in written form, about how these examples exemplify

the artist's style, making him or her unique, outlining their innovations and contributions to the music. Check out John Riley's book, *Jazz Drummer's Workshop* for examples of this format.

PICKING THE RIGHT MATERIAL FOR TRANSCRIPTION

For a beginning transcriber, it is important to pick a drummer with an easily discernable vocabulary and a recording with a decent sound quality. I recommend starting with something by Max Roach, Philly Jo Jones, Roy Haynes, or Art Blakey. Check out the following recordings for ideas:

Art Blakey; Art Blakey and the Jazz Messengers, The Big Beat

Art Blakey; Art Blakey and the Jazz Messengers, Moanin'

Art Blakey; Art Blakey and the Jazz Messengers, Jazz Messengers with Thelonious Monk
Steve Gadd; Chick Corea, Friends

Jeff Hamilton; Jeff Hamilton Trio, From Studio 4

Roy Haynes; Out of the Afternoon

Roy Haynes; We Three

Roy Haynes; Pat Metheny, Question and Answer

Roy Haynes; Chick Corea, Now He Sings, Now He Sobs

Philly Joe Jones; Sonny Rollins, Newk's Time

Philly Joe Jones; Miles Davis, (anything by this quintet)

Paul Motian; Bill Evans, Explorations

Lewis Nash; Rhythm is My Business

Elvin Jones; Sonny Rollins, Live at the Village Vanguard

Max Roach; Clifford Brown & Max Roach, (anything by this group)

Max Roach; Sonny Rollins, Saxophone Colossus

Max Roach; Drums Unlimited

Ben Riley; Thelonious Monk, Live at the It Club

Tony Williams; Miles Davis, Seven Steps to Heaven

GUIDELINES FOR THE COMPOSED SOLO

1. The solo should be at least 3 minutes long.
2. The solo must be written out (preferably on Finale/Sibelius) in "chart" form.
2. The solo must contain composed and improvised sections.
3. Follow the general form of: HEAD/SOLO/HEAD.
4. Interpret the melody on the set.
5. Adhere to the form of the tune at all times.
6. Use some type of ostinato device somewhere in the composition.

7. Be Creative! Some ideas include: add an introduction or vamp section, change the feel, use different sounds/implements, integrate a transcription from the original.

35 IMPORTANT JAZZ/FUSION DRUMMERS AND SOME OF THE ARTISTS/GROUPS WITH WHICH THEY ARE ASSOCIATED:

1. Louis Bellson – Duke Ellington, Count Basie, Benny Goodman, Woody Herman
2. Ed Blackwell – Ornette Coleman, John Coltrane, Don Cherry
3. Art Blakey – Thelonious Monk, The Jazz Messengers
4. Terry Bozzio – Frank Zappa, Brecker Brothers
5. Bill Bruford – Yes, King Crimson, Earthworks
6. “Big Sid” Catlett – Louis Armstrong, Sidney Bechet
7. Dennis Chambers – Parliament Funkadelic, John Scofield, John McLaughlin
8. Kenny Clarke – Charlie Parker, Dizzy Gillespie, Bud Powell
9. Jimmy Cobb – Miles Davis
10. Billy Cobham – Mahavishnu Orchestra
11. Vinnie Colaiuta – Frank Zappa, John McLaughlin, Mike Stern, studio
12. Jack DeJohnette – Miles Davis, Keith Jarrett, Gateway, Trio Beyond
13. Warren “Baby” Dodds – King Oliver, Louis Armstrong, Jelly Roll Morton
14. Peter Erskine – Weather Report, Steps Ahead, Peter Erskine Trio
15. Vernel Fournier – Ahmad Jamal
16. Steve Gadd – Chick Corea, Paul Simon, Eric Clapton, Steps, studio
17. Sonny Greer – Duke Ellington
18. Roy Haynes – Charlie Parker, Thelonious Monk, John Coltrane, Chick Corea, Pat Metheny
19. Billy Higgins – Ornette Coleman, Lee Morgan, Dexter Gordon, Hank Mobley, etc.
20. Elvin Jones – John Coltrane, Wayne Shorter, McCoy Tyner, Sonny Rollins, Larry Young
21. “Papa” Jo Jones – Count Basie
22. “Philly” Joe Jones – Miles Davis, Sonny Rollins, John Coltrane
23. Gene Krupa – Benny Goodman, Gene Krupa Orchestra
24. Mel Lewis – Thad Jones, Terry Gibbs, Art Pepper
25. Shelly Manne – Stan Kenton, Art Pepper, Charlie Mariano, Victor Feldman
26. Paul Motion – Bill Evans, Keith Jarrett, Joe Lovano, Bill Frisell
27. Sonny Payne – Count Basie
28. Buddy Rich – Tommy Dorsey, Buddy Rich Big Band
29. Max Roach – Charlie Parker, Clifford Brown, Sonny Rollins
30. Steve Smith – Steps Ahead, Vital Information
31. Zutty Singleton – Louis Armstrong, Sidney Bechet, Charlie Parker
32. Davey Tough – Tommy Dorsey, Benny Goodman, Artie Shaw, Woody Herman
33. Chick Webb – Chick Webb Orchestra, Ella Fitzgerald
34. Dave Weckl – Chick Corea, Mike Stern, Dave Weckl Band
35. Tony Williams – Miles Davis, Herbie Hancock, Wayne Shorter

30 IMPORTANT JAZZ RECORDINGS FOR DRUMMERS:

1. Art Blakey and the Jazz Messengers: Moanin', Blue Note
2. Art Blakey and the Jazz Messengers: The Big Beat, Blue Note
3. Clifford Brown and Max Roach: Clifford Brown and Max Roach, Emarcy
4. Dave Brubeck: Time Out, Columbia (Joe Morello)
5. John Coltrane: A Love Supreme, Impulse (Elvin Jones)
6. Chick Corea: Now He Sings, Now He Sobs, Blue Note (Roy Haynes)
7. Miles Davis: Milestones, Columbia (Philly Joe Jones)
8. Miles Davis: Kind of Blue, Columbia (Jimmy Cobb)
9. Miles Davis: Seven Steps to Heaven, Columbia (Tony Williams)
10. Miles Davis: The Complete Concert 1964, Columbia (Tony Williams)
11. Miles Davis: ESP, Columbia (Tony Williams)
12. Bill Evans: Explorations, Riverside/Original Jazz Classics (Paul Motion)
13. Herbie Hancock: Empyrean Isles, Blue Note (Tony Williams)
14. Roy Haynes: Out of the Afternoon, Impulse
15. Roy Haynes: We Three, Prestige
16. Gateway: Homecoming, ECM (Jack DeJohnette)
17. Ahmad Jamal: At the Pershing, Chess (Vernel Fournier)
18. Keith Jarrett: Belonging, ECM (Jon Christenson)
19. Keith Jarrett: The Cure, ECM (Jack DeJohnette)
20. Pat Metheny: Question and Answer, Geffen (Roy Haynes)
21. Thelonious Monk: Monk's Dream, Columbia (Frankie Dunlop)
22. Art Pepper: Art Pepper +11, Contemporary (Mel Lewis)
23. Sonny Rollins: Newk's Time, Blue Note (Philly Joe Jones)
24. Sonny Rollins: Saxophone Colossus, Prestige (Max Roach)
25. Sonny Rollins: A Night at the Village Vanguard, Blue Note (Elvin Jones)
26. Buddy Rich: Swingin' New Big Band, Blue Note
27. Buddy Rich: Big Swing Face, Pacific Jazz
28. Wayne Shorter: Speak No Evil, Blue Note (Elvin Jones)
29. McCoy Tyner: The Real McCoy, Blue Note (Elvin Jones)
30. Larry Young: Unity, Blue Note (Elvin Jones)

Latin Jazz Drumset Artists

1. Robbie Ameen - Dave Valentin, Ruben Blades
2. Ignacio Berroa - Dizzy Gillespie, Gonzalo Rubalcaba, Tito Puente
3. Jimmy Branley - N.G. La Banda, Gonzalo Rubalcaba
4. Daduka DaFonseca (brazilian) - Trio Da Paz
5. Horacio "El Negro" Hernandez - Santana, Eddie Palmieri, Michel Camilo
6. Dafnis Prieto - Caribbean Jazz Project, Michel Camilo
7. Jose Luis 'Changito' Quintana - Los Van Van
8. Walfredo Reyes, Jr. - Santana, Celia Cruz
9. Antonio Sanchez - Danilo Perez, Victor Mendoza, David Sanchez
10. Paul van Wageningen - Mark Levine and the Latin Tinge, Que Color
11. Mark Walker - Paquito D'Rivera, Caribbean Jazz Project, Andy Narell