

drumset reading

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A practical method to develop the skills necessary for reading with big bands and combos

FOREWORD

The purpose of this book is to concentrate on two important areas of jazz drumming: Reading and Interpretation. The book suggests ideas for fill-ins and related techniques, but is mainly made up of reading examples, such as a drummer would encounter on a job with a band or combo where reading is required. This material is designed for improvisation and for the development of the following objectives:

1. To play steady time.
2. To play relaxed at all tempos.
3. To play with a swinging concept ("feel").
4. To play with good taste when improvising.
5. To play and develop greater independence and coordination.
6. To develop the art of reading syncopated patterns, thus supplementing snare drum foundation books.

CONTENTS

Part I	3
Sonorities	
Discussion of tone colors available to the modern drummer.	
Part II	7
Interpretation	
Analysis of basic rhythms with suggestions for interpretation.	
Part III	59
Reading	
Culmination of Parts I and II where the player exercises his/her freedom and creativity. Parts are written as they would appear in actual arrangements.	

PART I

Sonorities - "The Drums"

(Snare Drum - Tom-Toms - Bass Drum)

The drummer's technique should include various sticking combinations and hand-foot combinations which produce a multitude of sounds. The following stick and hand-foot combinations should be rehearsed so as to acquire the "basics" of coordination.

Practice Suggestions:

- a) Practice with hands on snare drum and tom-toms.
- b) Practice between hands and bass drum.
- c) Practice at various tempos and dynamics.

1. Single stickings:

2. Double stickings:

3. Paradiddle stickings:

4. Combinations of all sequences of R. and L. hands.

5. The closed roll:

6. The "press" roll (a) with one hand and (b) with both hands. (pressing stick into drum forcing a "buzz")

7. Double stop stickings: (both hands - same time - different drums)

8. Triplet stickings with various combinations such as the following:

(Superimposed double sticking) (Superimposed paradiddle sticking)

PRACTICE ALL OF THE ABOVE EMPLOYING VARIOUS ACCENT PLACEMENTS.

PART III

Reading

After having read 2 bar and 4 bar patterns and having encountered many conceivable rhythms involved in playing basic note durations and rests, the student of this book is ready to read typical drum parts which include dynamics.

This section can be useful by:

1. Repeating each example often enough to develop an array of imaginative fill-ins.
2. Practicing each example at different tempos and dynamic levels with sticks and brushes.

You are reminded that slash marks // // // // and rests may optionally be fill-ins or a continuance of the "time".

ZINGO

Musical notation for "ZINGO" in 4/4 time. The first staff starts with a dynamic marking of *f* and contains two measures of music with accents and slash marks. The second staff continues the pattern, ending with a *ff* dynamic marking and a "Fill" section indicated by a dashed line and slash marks.

DAA-DUP

Musical notation for "DAA-DUP" in 4/4 time. The first staff starts with a dynamic marking of *mp* and contains two measures of music with accents and slash marks, with "Fill" labels above. The second staff continues the pattern, ending with a *mf* dynamic marking and a "Fill" section indicated by a dashed line and slash marks.

ROSES

Musical notation for "ROSES" in 4/4 time. The first staff starts with a dynamic marking of *ff* and contains two measures of music with accents and slash marks, with "Fill" labels above. The second staff continues the pattern, ending with a "Fill" section indicated by a dashed line and slash marks.