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Jazz - An Introduction

The origins of Jazz are both complex and painful. A great deal of research has been undertaken by many scholars and their work is well documented.

Jazz originated in the late 19th and early 20th centuries from within the African-American communities of New Orleans, U.S.A. It developed from Blues, Ragtime and European military band music - all of which are discussed throughout this edition - and it is cited as "America's classical music."

A melting pot of West African and European cultures, Jazz emerged as a form of self expression and is musically characterised by 'blue notes', 'call and response' motifs and improvisation. These characteristics will become easier to appreciate as you work through this book.

Jazz was and is a form of expression and therefore reflects important periods of history. This book aims to illustrate the evolution of Jazz from mid 19th century Blues to 20th century Cuban influences by discussing history and culture and by providing several pieces of music from which you can develop your own form of expression.

By 1860, some 400,000 Africans had been relocated to North America as part of the Atlantic slave trade. The slaves were by and large from West Africa. They naturally brought with them their traditions, including folk songs. When possible, they would perform dances and sing folk songs, some of which consisted of rhythmic call and response phrases - many of which contained harmonic influences from church hymns and African rhythms (Tresillo and Samba). Reports show that dance together with strange music (Creole) was being performed by singing, stomping, clapping and on a variety of "instruments" such as washboards, wash tubs, jugs and empty boxes (from which the modern Cajon is derived). Reports show that drums were made by stretching animal hides over flour barrels. These performances grew in popularity. Performances began to take place across the southern U.S. and in particular, Congo Square, New Orleans every Sunday until the outbreak of the Civil War.

Preserving these African rhythms and rhymes were an essential form of expression to an oppressed culture. Such traditions were also observed in Cuba, Haiti and elsewhere in the Caribbean. Musicians from Havana and New Orleans would take a ferry between the two cities in order to perform music. They began to perform - with European musicians who used western instruments - West African rhythms and Cuban motifs began to morph into what we call Afro-Cuban music.



Control Strokes

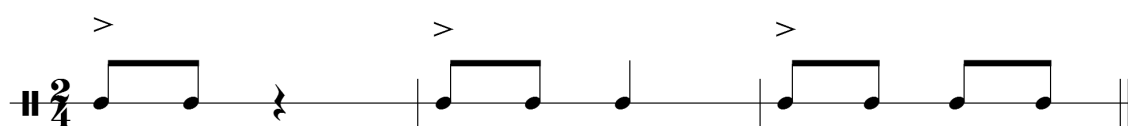
The aforementioned giants, Moeller and Stone, taught Jim Chapin and Joe Morello respectively. Other notable teachers of the time include Billy Gladstone and Shelly Manne. One of Chapin and Morello's most celebrated students is Dom Famularo. His book *It's Your Move: Motions and Emotions* is a fantastic resource that explores techniques applied in modern applications. I strongly recommend that you work from Dom's book with a reputable teacher.

Key

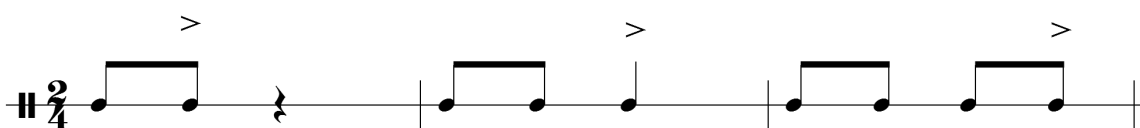
These shapes were used by Moeller when teaching Chapin.



Controlled Strokes occur when multiple notes are played from one hand, the first of which is accented.



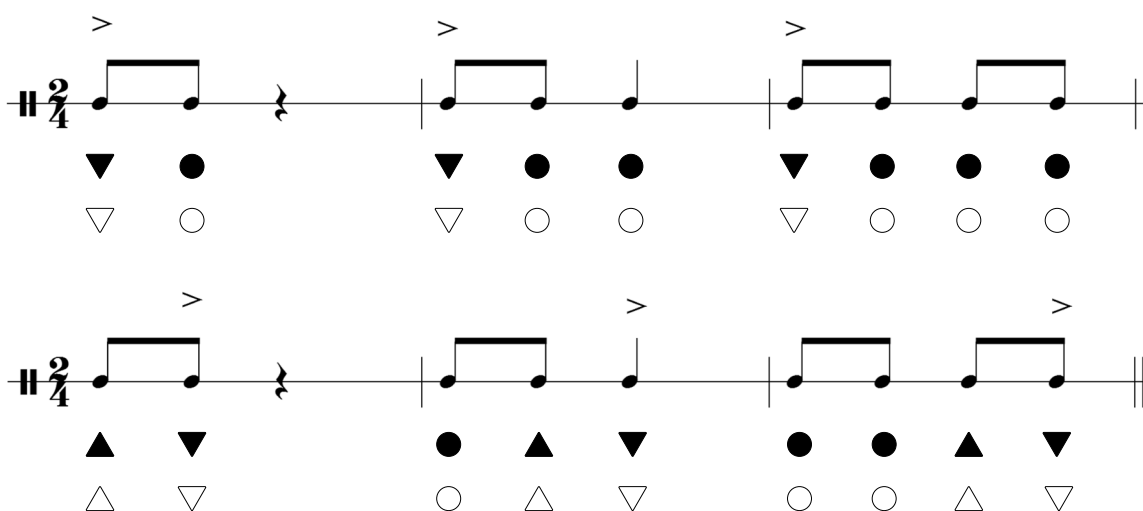
Pull Out Strokes occur when an accent is required. We literally pull the stick out (or away) from the instrument so that an accent can be played.



In short: Pull Out on the note that precedes the accented note.

What about motions?

Apply the Moeller motions to both Controlled and Pull Out strokes.



Brinklow

Jazz Ballad

N. Hunter

INTRO (PIANO - FREE TIME)

$\text{♩} = 70$

4

Musical staff for the intro, starting with a 4-measure rest followed by a piano melody.

p

A 1: HEAD, 2: BASS SOLO

Musical staff for section A, measures 6-9, featuring a bass solo with triplets.

Musical staff for section A, measures 10-13, first ending.

Musical staff for section A, measures 14-16, second ending.

B 1: HEAD, 2: PIANO SOLO (DOUBLE TIME FEEL)

Musical staff for section B, measures 17-20, featuring a piano solo with triplets.

Musical staff for section B, measures 21-24, featuring a piano solo with triplets.

C (BACK TO ORIGINAL FEEL AFTER PIANO SOLO)

Musical staff for section C, measures 25-28, returning to the original feel.

TO CODA

D.S. AL CODA

Musical staff for the coda, measures 29-32, featuring a piano melody.

Musical staff for the coda, measures 33-36, featuring a piano melody with a rallentando.