

# the jazz waltz

ANDY ZIKER

## Tempo Change Software

The MP3 CD includes instrument specific demonstration recordings and play-along accompaniments. These MP3 files can be played with the included tempo change software, uploaded easily to your MP3 player or transferred to your computer. This application requires Quicktime (7.6.7 or higher), and Java (7.6.7 or higher) to be installed on your computer.



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# CD Track Listing

| Description                           | Track(s) | Page | Play-Along Titles   | Track |
|---------------------------------------|----------|------|---|-------|
| Typical Pattern.....                  | 1        | 8    | Kiss the Frog with Drums (In 1) .....                               | 220   |
| Anchor Measure .....                  | 2        | 8    | Kiss the Frog without Drums .....                                   | 221   |
| Typical Ride Pattern.....             | 3        | 9    | Orange Narcissist with Drums (In 1).....                            | 222   |
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| In 1 Anchor 2 .....                   | 11–14    | 13   | Don't Answer My Question without Drums .....                        | 227   |
| In 1 Anchor 3 .....                   | 15–18    | 14   | Poor Sod with Drums (In 3).....                                     | 228   |
| In 1 Anchor 4 .....                   | 19–22    | 15   | Poor Sod without Drums.....   | 229   |
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| In 1 Anchor 6 .....                   | 27–30    | 17   | Hurricane Emily without Drums .....                                 | 231   |
| In 1 Anchor 7 .....                   | 31–34    | 18   | Bigfoot Prints with Drums (In 6) .....                              | 232   |
| In 1 Anchor 8 .....                   | 35–38    | 19   | Bigfoot Prints without Drums .....                                  | 233   |
| In 3 Anchor 1 .....                   | 39–42    | 20   | Tutu with Drums (9/8 Afro-Cuban).....                               | 234   |
| In 3 Anchor 2 .....                   | 43–46    | 21   | Tutu without Drums .....  | 235   |
| In 3 Anchor 3 .....                   | 47–50    | 22   | Please Don't Hit Me with That Bat with Drums (Afro-Cuban 9/8) ..... | 236   |
| In 3 Anchor 4 .....                   | 51–54    | 23   | Please Don't Hit Me with That Bat without Drums.....                | 237   |
| In 3 Anchor 5 .....                   | 55–58    | 24   | Malice in Zombieland with Drums (Broken Time) .....                 | 238   |
| In 3 Anchor 6 .....                   | 59–62    | 25   | Malice in Zombieland without Drums .....                            | 239   |
| In 3 Anchor 7 .....                   | 63–66    | 26   | Girl from Yuma with Drums (Bossa Nova in 6) .....                   | 240   |
| In 3 Anchor 8 .....                   | 67–70    | 27   | Girl from Yuma without Drums .....                                  | 241   |
| In 3 Anchor 9 .....                   | 71–74    | 28   | Loud Mornings with Drums (Samba in 6) .....                         | 242   |
| In 3 Anchor 10 .....                  | 75–78    | 29   | Loud Mornings without Drums.....                                    | 243   |
| In 3 Anchor 11 .....                  | 79–82    | 30   | Kurt Rambis with Drums (Caypso in 6) .....                          | 244   |
| Quarter-Note Triplet Anchor 1.....    | 83–86    | 31   | Kurt Rambis without Drums .....                                     | 245   |
| Quarter-Note Triplet Anchor 2.....    | 87–92    | 32   | Cardinals' Decision with Drums (Second Line in 6) .....             | 246   |
| Quarter-Note Triplet Anchor 3.....    | 91–94    | 33   | Cardinals' Decision without Drums .....                             | 247   |
| Quarter-Note Triplet Anchor 4.....    | 95–98    | 34   | Rasta Blues with Drums (Reggae in 6).....                           | 248   |
| In 6.....                             | 99–106   | 35   | Rasta Blues without Drums.....                                      | 249   |
| 9/8 Afro-Cuban .....                  | 107–114  | 36   | Bigfoot Prints 2 with Drums (Jazz Mambo in 6).....                  | 250   |
| Broken Time/Three-Voice Comping ..... | 115–122  | 37   | Bigfoot Prints 2 without Drums.....                                 | 251   |
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| Solo Foot Ostinatos .....             | 181–184  | 47   |   |       |
| Solo Elements .....                   | 185–219  | 48   |   |       |

**NOTE:** Feel free to experiment with different feels for the play-alongs. Remember, the beauty of playing in 3 and 6 is that each groove is interchangeable over top of the parts played by the other rhythm section instruments.

Drums by Andy Ziker.

Produced by Andy Ziker and engineered by Jim Keating at Make It Groove Productions in Chandler, Arizona.

Dave Ihlenfeld (keys) and John Willis (electric bass) on the play-along tracks.

# Introduction

## A Short History of the Jazz Waltz

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According to *The New Grove Dictionary of Music and Musicians*, the waltz (from the German verb *waltzen*, which means to roll or rotate) first materialized in Europe around the late 18th century as a three-beat (per measure) music that accompanied a specific turning, gliding, sliding dance. Some composers, such as Schubert, wrote pieces meant purely for dancing, while others, such as Chopin, Brahms, and Ravel, wrote purely art music (meant for listening only).

While most waltzes at that time used a straight quarter note rhythmic scheme, the Viennese popularized a new style, in which beat 2 was anticipated (in other words, 1, **the "&" of 1**, and 3).

The waltz was prominent in classical music until the First World War, as it then morphed into popular and jazz music. Popular songs in the first half of the 20th century include "Fascination," "The Anniversary Waltz," "Someday My Prince Will Come," "Tenderly," "The Tennessee Waltz," and "My Favorite Things." "The Jitterbug Waltz" (written by Fats Waller in 1942) was one of the first jazz compositions written in 3/4, and the jazz waltz feel became increasingly common in the 1950s and beyond.

"All Blues," written by Miles Davis (with Jimmy Cobb on drums), is a track off one of the best selling jazz albums of all time, *Kind of Blue*, which was released in 1959. In the '50s and early '60s, drummers such as Max Roach, Elvin Jones, and Roy Haynes introduced a more Afro-Cuban, syncopated, over-the-bar, and broken feel with longer phrases. They also infused the idea of hemiola (1 and the "&" of 2 or a 2:3 polyrhythm) from African culture into the jazz waltz.

Pianist and composer Bill Evans, and drummers such as Paul Motian, Eliot Zigmund, and Joe LaBarbera, added their own twist: long, interconnected, floating rhythmic/melodic conversations between musicians. Currently, drumming icons such as Brian Blade, Bill Stewart, and Jeff Ballard bring a fresh perspective into waltz playing, while at the same time borrowing from past jazz drumming greats.

Interestingly, the waltz has continued to make its mark in popular music from time to time, including Jimi Hendrix's "Manic Depression" (Mitch Mitchell), Led Zeppelin's "Dazed and Confused" (John Bonham), Paul Simon's "Still Crazy After All These Years" (Steve Gadd), The Beatles' "Norwegian Wood" (Ringo Starr), and a slew of country western tunes.

## Why I Wrote This Book

---

In 1986 I showed up at Sub Stop, a restaurant near Mill Avenue in downtown Tempe, Arizona, not knowing what to expect. After all, I was a freshman at Arizona State University (and Mesa Community College) and didn't have much of a clue about jazz drumming. Of course, I had played professional jazz gigs in my hometown of South Bend, Indiana, but these mostly involved playing repetitive patterns: a jazz beat, a bossa nova, etc.

A friend had told me to check out a drummer named Rob Schuh. I believe he was playing with the Tony Malaby Quartet. They opened with a tune called "Footprints" and my chin instantly dropped down to the bench that I was sitting on. I wasn't exactly sure what Rob was doing (his playing was a combination of Tony Williams and Elvin Jones), but I could decipher that the tune was felt in 6. Could I possibly play a groove like that someday? It seemed hard to believe at the time.

As my college years rolled along, I became more and more proficient at floating along in 3/4 time, but I still didn't really know what I was doing. Waltz playing was a mystery that seemed hard to solve.

Fast forward to the last decade or so. I've now had many great opportunities to play with excellent jazz musicians who either play standards or original compositions in 3/4, and I've studied books and DVDs by many jazz greats including John Riley, Peter Erskine, and Pete Magadini. While my competency in waltz playing has increased, two events convinced me to go even further and fully figure this thing out:

1. I worked through Tommy Igoe's *Groove Essentials* instructional package with one of my drum students. A couple of Tommy's 3/4 patterns blew my mind. Why had I never played the bass on each quarter note ("3 on the floor")?

# Anchor 5



A single musical staff in 3/4 time, featuring a sequence of eighth notes with triplets. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first three notes (G4, A4, B4) are grouped with a '3' above them. The next three notes (C5, B4, A4) are also grouped with a '3' above them. The final three notes (G4, F4, E4) are grouped with a '3' above them. The staff ends with a double bar line and repeat dots.

23 1

A musical staff for exercise 23, first part. It contains four measures of music, each with a double bar line and repeat dots. The notes and triplet markings are consistent with the first staff. The first measure starts with a '5' above the first note (G4).

24 2

A musical staff for exercise 24, second part. It contains four measures of music, each with a double bar line and repeat dots. The notes and triplet markings are consistent with the first staff. The first measure starts with a '5' above the first note (G4).

25 3

A musical staff for exercise 25, third part. It contains four measures of music, each with a double bar line and repeat dots. The notes and triplet markings are consistent with the first staff. The first measure starts with a '5' above the first note (G4). The second measure has a slur over the last two notes (B4, C5).

26 4

A musical staff for exercise 26, fourth part. It contains four measures of music, each with a double bar line and repeat dots. The notes and triplet markings are consistent with the first staff. The first measure starts with a '5' above the first note (G4). The second measure has a slur over the last two notes (B4, C5).

# Great Waltzes

The best way to learn any style of drumming is to tap into what the greats have previously done. Included in this chapter are time and solo examples from the 1950s through the 2010s, chosen not only to showcase the style of each of these jazz drummers within a waltz framework, but, in most cases, to demonstrate the genius behind how they interacted within these respective line-ups of musicians.

## Jeff Ballard

**Song:** B-Flat Waltz

**Album:** *Live*

**Artist:** Brad Mehldau

**Year:** 2008

**Form:** 52 bars (through-composed)

**Description:** The following excerpt includes the second part of the B section (12 bars) and the first 12 bars of the C section. Jeff emits a playful, dancing vibe throughout the song. His approach to time is reminiscent of Elvin Jones and Roy Haynes.

0:38–1:00

$\text{♩} = 196$   $\text{♪} = \text{♪} \text{♪}$

5

9

13

17

21