

Table of Contents

About the Author	4
Acknowledgments.....	4
Key	4
About the Disc.....	5
Foreword	6
Introduction	7
Timekeeping Concepts.....	16
Quarter-Note Core	17
Quarter-Note Pulse.....	18
Eighth-Note Shuffle.....	19
Standard Time Line with Triplet Comps.....	21
Standard Time Line Workbox	22
Standard Jazz Time Line with Improvisational Hi-Hat.....	24
Comping the Walking Bass Line Workbox	26
Comping the Walking Bass Line.....	28
Eighth-Note Jazz.....	29
Second Line	30
Elvin.....	32
Tony.....	33
Hi-Hat “Let”	34
Hi-Hat “Trip”	35
Workbox for 2-3 Clave/Standard Jazz Ride.....	36
2-3 Clave & Jazz Ride.....	37
Workbox for 3-2 Clave/Standard Jazz Ride.....	38
3-2 Clave & Jazz Ride.....	39
Displaced	40
Displacd 2	41
Displaced 3	42
Retrograde.....	43
Comping the Walking Bass Line Part II.....	44
2 Over 3	46
Standard 4/4 Over 3/4.....	47
Three-Part Comping in 3/4	48
Comping in 3/4 with an Orchestrated Cymbal Pattern	49
Swingin’ Feet.....	50
Ting Chic Workbox.....	51
Ting Chic	52
Implied Modulation	53
Three-Voice Comping Against a Fragmented Time Line.....	54
Quarter-Note Triplet Hat/Ride	55
Quarter-Note Triplet in the Feet/Ride.....	56
Contemporary Timekeeping	58
Compressed 3 Over 4	59
Expanded 5 Over 4	60
Expanded 5.....	61
Expanded 3/4 Over 4/4.....	62
Expanded Time in 3/4.....	62
Hi-Hat Tickling	63
Tracks and Charts	64
“Comping the Walking Bass Line”.....	65
“A Burrito Supreme”	66
“Gumbo Parade”	67
“So There”	68
“Status Q”	69
Vocabulary	70
Other Important Jazz Studies.....	70
Recommended Listening.....	71

About the Author

Nic Marcy has played the drumset since the age of four. He studied drumset with legendary teachers Tony Monforte in Binghamton, New York and Alan Dawson at Berklee College of Music in Boston, Massachusetts. He toured with numerous bands in the sixties and seventies and continued to do studio work into the eighties. Nic has taught drumset in Austin and Round Rock, Texas over the past twenty years and has authored four other drum books: *Exotic Coordination*, *Exotic Interdependence*, *Drumset for Musicians Who Don't want to be Dummies* and *Solo Drumset*.

Acknowledgments

My wife Karen for her continual support, and my students for believing in me.

Key



Look for the following icons in the text:



Indicates a video is included (in "Pulse of Jazz videos folder").



MP3

Indicates an MP3 is included and shows track number.

Track 6

About the Disc

The included disc is a data disc containing MP3s and video files. The MP3s are in the root directory of the disc, and the disc should play like a normal CD in most current CD and DVD players. The videos are contained in a directory entitled "Pulse of Jazz videos." You will need to place the disc in your computer to access the video files, which are in MP4 & Quick Time format. The videos are numbered in the order in which the topics appear in the book. If you use your computer, you can also import the songs into any music software you choose, such as iTunes. Here are the files that appear on the disc:

MP3s	Page
1. Eighth-Note Shuffle ex. #6 ("Flat Tire" Shuffle).....	19
2. Comping the Walking Bass Line Play-Along Track #1	27
3. Hi-Hat "Trip" ex. #3	35
4. 3-2 Clave #1	39
5. 3-2 Clave #5.....	39
6. Implied Modulation ex. #1	53
7. Implied Modulation ex. #4.....	53
8. Three-Voice Comping against a Fragmented Time Line ex. #1	54
9. Expanded 5/4 ex. #1.....	61
10. Expanded 5/4 ex. #5.....	61
11. Expanded 3/4 ex. #1	62
12. "A Burrito Supreme" (107).....	66
13. "A Burrito Supreme" (127).....	66
14. "Gumbo Parade (102)	67
15. "Gumbo Parade (122)	67
16. "So There"	68
17. "Status Q" (90).....	69
18. "Status Q" (110).....	69
19. "Status Q" (130).....	69
20. "Status Q" (150).....	69
21. "Status Q" (Bass Only - 130)	69

VIDEOS	Page
1. Hi-Hat Techniques.....	9
2. Feathering the Bass Drum	9
3. Ride, Snare, Kick Explanation	11
4. Accents ex. #2.....	14
5. Accents ex. #2 with a diddle	14
6. Accents ex. #2 with a buzz	14
7. Accents ex. #2 with a triddle.....	14
8. Quarter-Note Pulse ex. #4-7	18
9. Eighth-Note Shuffle Explanation	19
10. Eighth-Note Shuffle ex. #1	20
11. Eighth-Note Shuffle ex. #6 ("Flat Tire" Shuffle)	20
12. Workbox Explanation	22
13. Standard Time Line with Triplet Comps Explanation.....	23
14. Standard Time Line with Triplet Comps ex. #1	23
15. Standard Time Line with Triplet Comps ex. #4	23
16. Standard Time Line with Triplet Comps with bass.....	23
17. Comping the Walking Bass Line ex. #1	28
18. Comping the Walking Bass Line ex. #1 with bass.....	28
19. Second Line ex. #2	31
20. Second Line ex. #1 with "Gumbo Parade".....	31
21. Elvin ex. #2	32
22. Elvin ex. #2 with "A Burrito Supreme".....	32
23. Comping in 3/4 with an Orchestrated Cymbal Pattern ex. #1	49
24. Comping in 3/4 with an Orchestrated Cymbal Pattern ex. #1 with "So There".....	49
25. Ting Chic ex. #1.....	52
26. Ting Chic ex. #2 with "So There"	52
27. Implied Modulation ex. #1.....	53
28. Implied Modulation ex. #2.....	53
29. Implied Modulation ex. #3.....	53
30. Expanded Time in 5/4.....	61
31. Expanded Time in 3/4.....	62
32. Hi-Hat Tickling Explanation	63
33. Hi-Hat Tickling ex. #1	63
34. Hi-Hat Tickling ex. #2.....	63

Foreword

Jazz is a American art form. It started in the early 1900s in Chicago, New Orleans and New York. It is the USA's greatest export. Jazz was created to express the feeling of the new world of thinking: total freedom of expression! Playing jazz was a way of showing the world that freedom was alive and well. This unique art form must continue and this book is a strong push to keep jazz alive.

Nic is a dedicated musician/drummer who lives, breathes and feels jazz. His desire to share his passion is unending. Wisdom is the combination of knowledge and experience. Knowledge is information. Experience is putting this information into action. Nic has collected a lifetime of jazz enjoyment and this book is the culmination of his wisdom.

To learn jazz is so important for any type of music. Many of the past great rock drummers started out playing jazz. John Bonham from Led Zeppelin loved listening to and being inspired by Buddy Rich and Joe Morello. You are the next generation to stand on the shoulders of great past drummers and keep this art form alive in the 21st century! Nic has opened a different door than past teachers. Inspired by the great Jim Chapin and his independence book, *Advanced Techniques for the Modern Drummer*, Nic has shown there is more to learn.

Step into Nic's world and feel the groove and expression of a true art form. Then discover your own pulse... and *The Pulse of Jazz*.

-Dom Famularo

I first met Nic Marcy at a PASIC convention some years ago, where we hung out and took in a few clinics together. Soon thereafter, I was on tour with the Broadway show *Movin' Out*, and Nic contacted me when he saw that the tour would be passing through Austin (where he has lived and taught drums for many years). Nic invited me to come and do a clinic at his studio while I was in town. I remember that he had been teaching from my book *Drum Techniques of Led Zeppelin*, and I loved his enthusiasm and positive energy—and I could immediately sense his breadth of knowledge and experience. Nic was the real deal as a drummer and educator, and the clinic remains a fond memory because of Nic's hospitality and the warm atmosphere of his studio, where I could sense the love and respect his students have for him.

As the years have passed, Nic and I have become good friends, and I relish the chance to leave my "official duties" at PASIC and meet up with Nic to take in a drum clinic or a show, and enjoy a few laughs together (we always do!). Last year, Hurricane Sandy hit my home right before PASIC. Because I had a lot of business to attend to, I had to leave my family and attend the convention despite the fact that we had no power at home. When I got to Austin, Nic graciously took me shopping to buy flashlights, batteries, and other emergency supplies to ship home (every Home Depot in New Jersey had been stripped bare of these items), then capped it off by treating me to dinner at his favorite restaurant. Once again, I saw that Nic was the real deal—as a person and a friend.

If there ever was a drum teacher who deserved to be published, it is Nic Marcy. I love this book: it's challenging, it's smart, and it's overflowing with Nic's profound passion for his craft. I think you're going to love it too. Wrap yourself in Nic's wisdom and get ready for some serious shedding!

-Joe Bergamini

TIMEKEEPING CONCEPTS

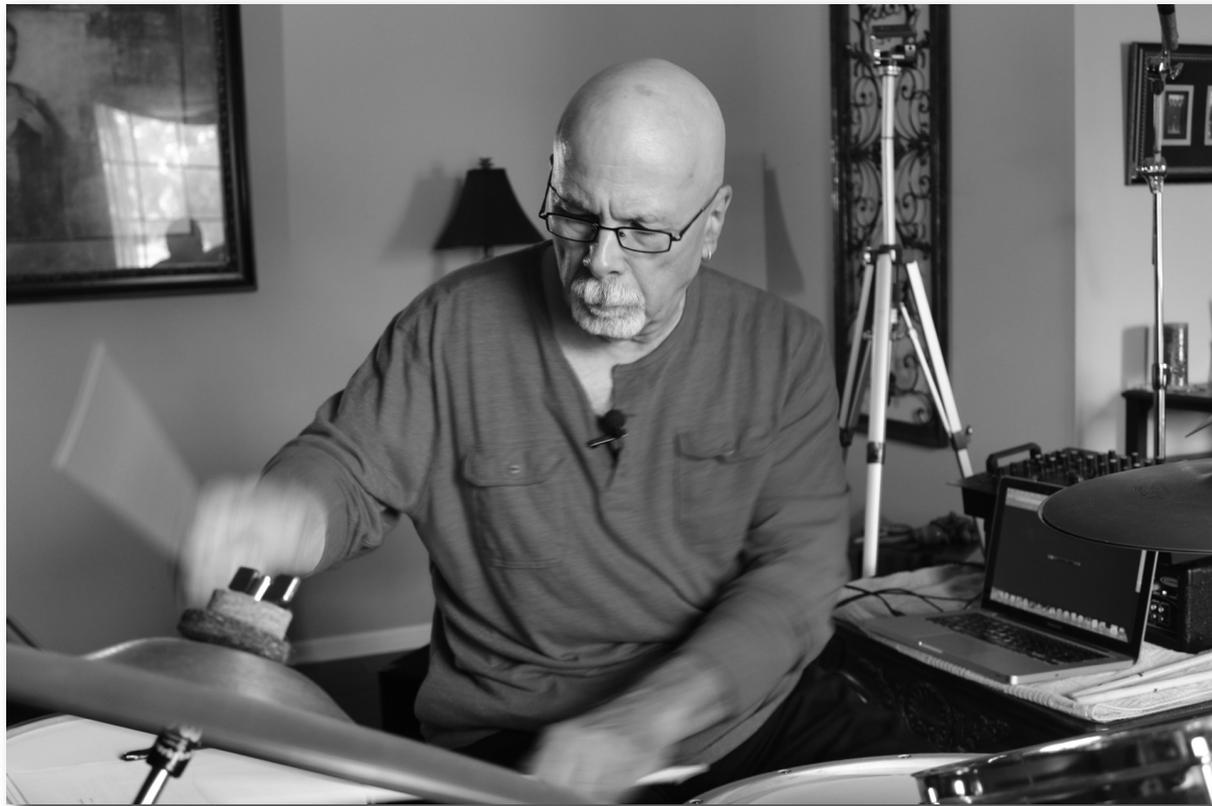


Quarter-Note Core

The pulse of jazz is quarter-note based with 12/8 superimposed. A “skip” note played on the third partial of the second and fourth triplet of 4/4 time (or the 6th and 12th partial of the 12/8 subdivision) became a staple of the bop age in jazz music, and was often referred to as “the standard time line” or “the jazz rhythm.”

As the music evolved, the time lines became more musical and more melody-driven, but kept the quarter-note core as a path to follow. The polyrhythmic modulations, compressed patterns and time manipulations would come later—in the 1960s, a period often referred to as “after Ron Carter.”

A fourth wave of new jazz music has introduced mathematical impositions into old standards, recreating old music in a new complexity.



Quarter-Note Pulse

TIME LINE



COMPS

1.

2.

3.

4.

5.

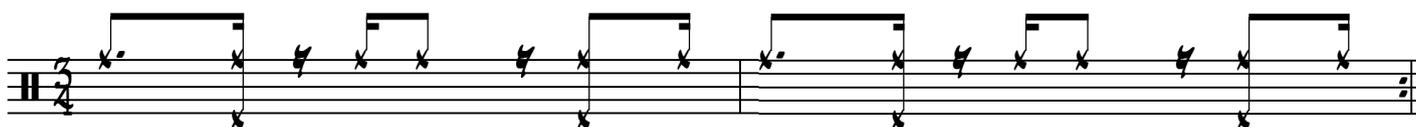
6.

7.

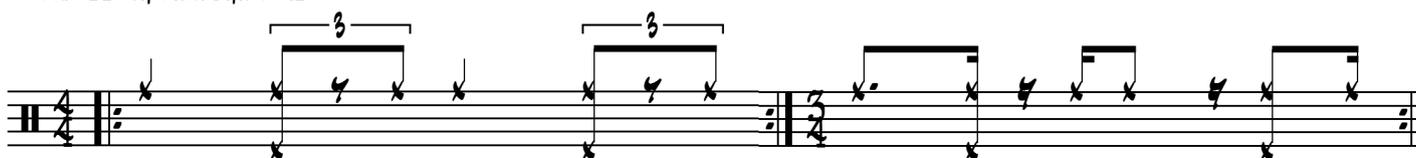
Contemporary Timekeeping

Here are some contemporary ideas that create the illusion of a different tempo or time signature, as we've discussed on the previous pages. Check these ideas out and then we'll explore a few of them in the next set of exercises. Count carefully at first to be sure your figures are accurate.

COMPRESSING TIME IN 3/4



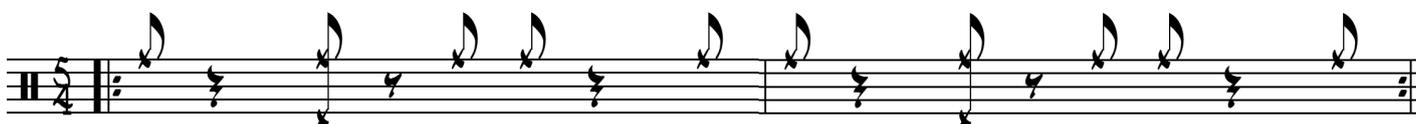
TRAVELING THROUGH TIME...



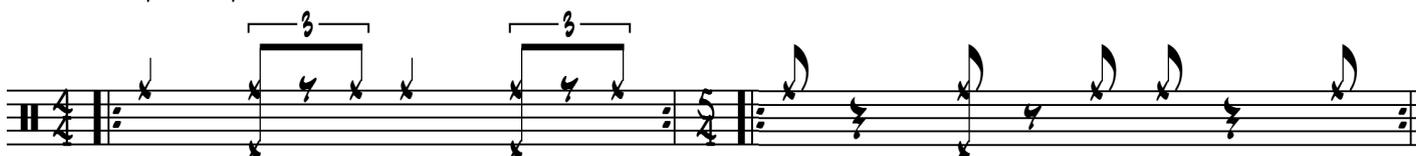
EXPANDING TIME IN 3/4



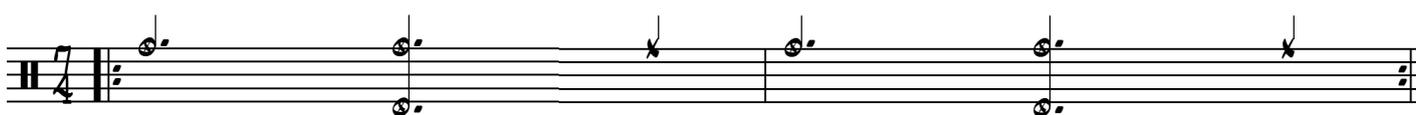
EXPANDING TIME IN 5/4



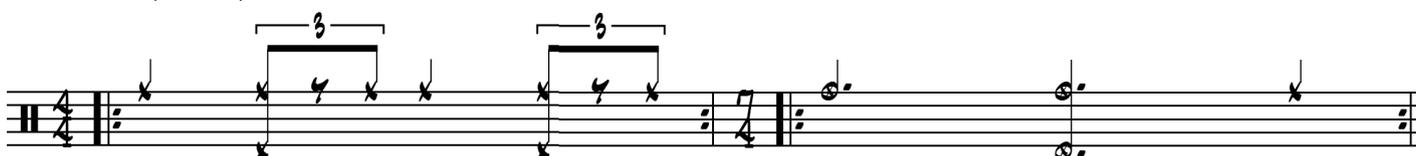
TRAVELING THROUGH TIME...



EXPANDING TIME IN 7/4

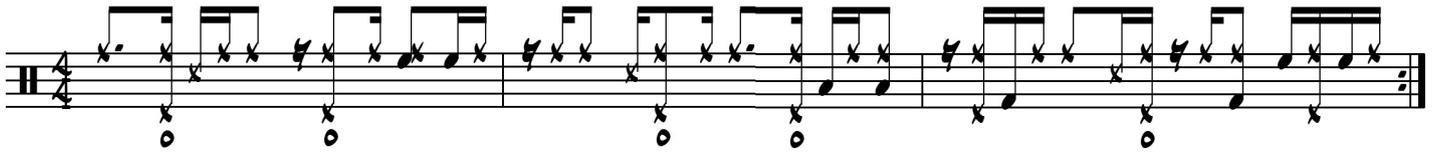


TRAVELING THROUGH TIME...

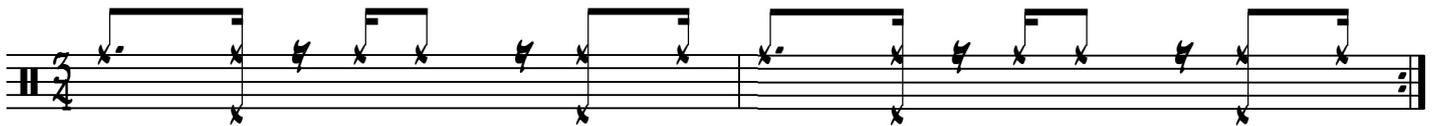


Compressed 3 Over 4

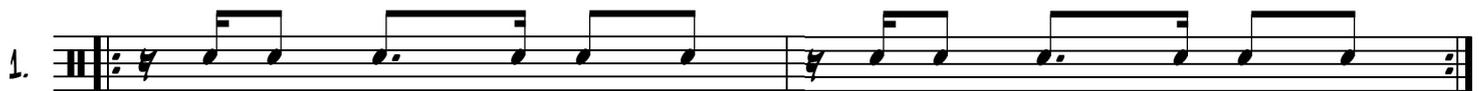
Using 3/4 compression over 4/4, the time line resolves in three bars.



TIME LINE



COMPS



Hi-Hat Tickling



This is a cool, old school hi-hat technique. Place your left stick under the hi-hat cymbals, where it can sometimes play on the hi-hat stand. The right stick is on top, playing the cymbals and the butt end of the left stick.

You'll have to use traditional grip for this exercise.

1. **TAPED ON THE HH-STAND** **STICK CLICK**

2.

3.

4.