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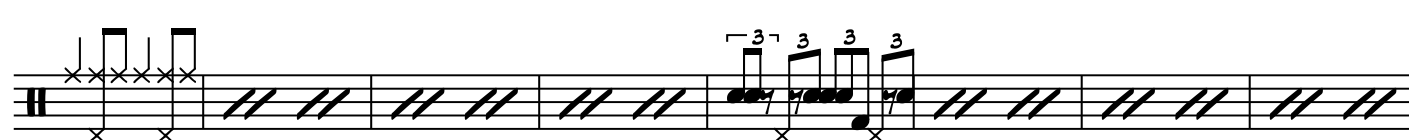
32 BAR FORM AABA

TIME..... SOLO.....

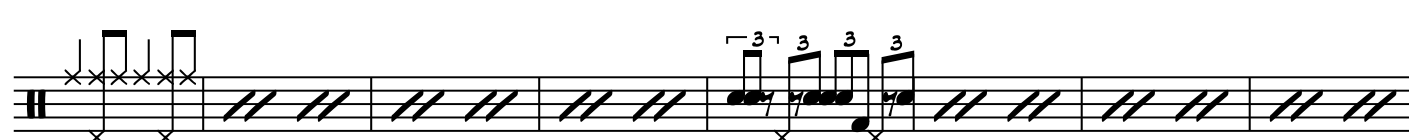
A




A



B



A



TRADING FOURS

Most jazz standards are written over a 32-bar form divided into four 8-bar sections. **AABA** is a form that is utilized in many jazz compositions. Improvising in jazz music allows each instrument to solo over the form. When trading fours, the band plays 4 bars of the **A** section (the verse), and the drums respond with four bars of soloing. Repeat this for the second **A** section of an **AABA** form. Third, the band plays 4 bars of the **B** section (or chorus) of the tune, and the drummer responds with four bars of drum soloing. Returning to the last **A** section of the form, the band calls again with the first four bars, and the drummer responds with a solo for the last four bars. Listening to the band is imperative; the drummer is always the traffic cop; knowing where you are in the tune, even while soloing, is vitally important. The tune's head usually has a unique rhythmic engraving, so the drummer should design the last part of their solo in order to walk the other musicians back to the top of the form.

TRADE FUNDAMENTALS

The image displays three staves of musical notation for a piece titled "TRADE FUNDAMENTALS". The top staff is labeled "TIME-LINE" and features a series of eighth notes with triplet markings. The middle staff is labeled "SOLO" and shows a series of eighth notes with triplet markings and accents. The bottom staff is labeled "COMP." and shows a series of eighth notes with triplet markings. The notation is in 4/4 time and includes various musical symbols such as treble clefs, time signatures, and triplet markings.

When trading, keeping relaxed and not too complicated is the best choice. Typically in a jazz situation, you freelance, as being vertiginous may not be the best plan. The other musicians don't know you, and in that situation, it may be helpful to "quote" the masters a little. Bring out your versions of Philly Joe Jones, Art Blakey, and Max Roach. This familiarity will help relax the moods of other musicians not familiar with your playing, and help build a bridge to create.

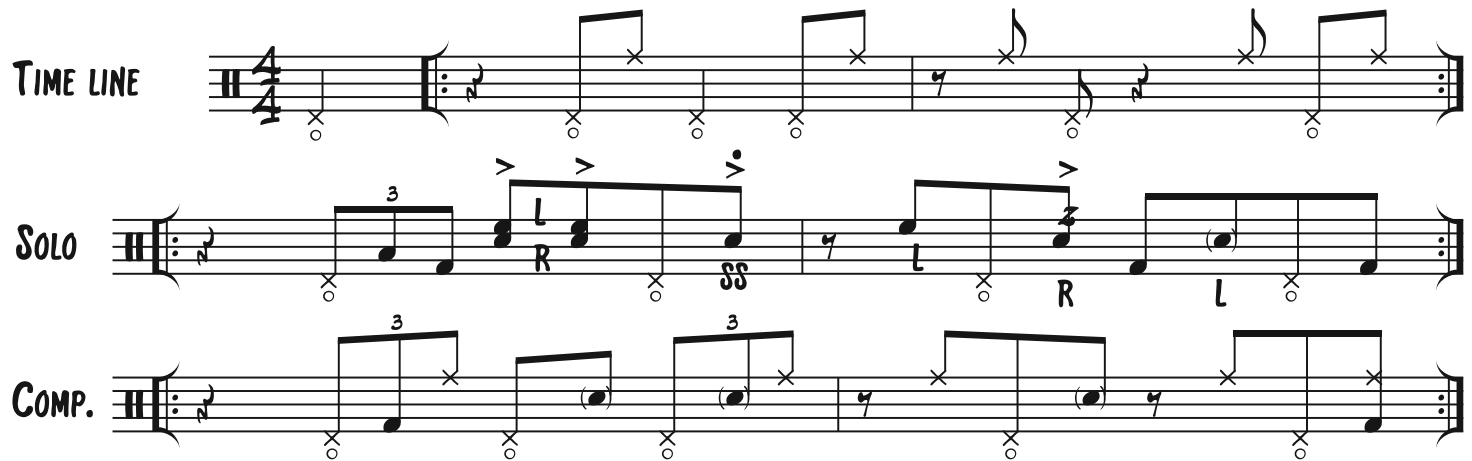
In this publication, there are some tributes to these great musicians. The solos aren't exact transcriptions, but ideas inspired by their creativity and written in the style they might have played. Start by listening, transcribing, and studying some musical performances to get an overview of the styles. Orchestrating, using various stickings, and repetitious practice will help transform their methods.

After harvesting ideas for the book, some of the complicated ideas weren't as easy to pull off as the masters had. So, after rethinking their styles and emulating their methodology, most of the solos written are rearrangements while keeping techniques and performances in mind.

A point of departure for this publication is to keep some distance from the Jim Chapin method of maintaining the ride pattern consistently. The time lines are there to help inspire a more contemporary world.

NO ONE...

TIME LINE



SOLO

COMP.

SS=STICKSHOT

Thinking like a sax player might be a more musical approach than simple timekeeping.

The downbeat lets the time float and the music drift. So, when using this approach, be mindful of your surroundings and who you're playing with. Do the rest of the musicians feel comfortable with "time on a cloud?" That said, timekeeping is your area of responsibility. Creating time without one and three is like taking some rocks out of the foundation. So when executing this device, be sure the others on the stage are people you've practiced with and aren't thrown off when you are blazing trails.

Sometimes, leaning on the bass player to carry the space can give you more latitude and generate timekeeping from another area. When playing with people you practice with, these matters can be discussed.

ONE WORKBOX



STICK SHOT