

PREFACE

This book is a follow-up to other transcribed books which have been aligned with the Aebersold PLAY-A-LONG recordings. There are several transcribed **piano voicing** books and numerous **bass line** books which have allowed the student to actually SEE what is going on when the rhythm section is playing. **DRUMMERS: " MASTERS OF TIME "** is the first to show what professional drummers are doing when they play time, while you listen to them play.

I strongly emphasize listening to drummers on records and get a FEEL for the way they respond to what's going on around them. The Essential Listening List in the back of this book should prove valuable in this respect.

This printing has incorporated several corrections and updates. I want to thank Evan Barker for his beautiful manuscript in this present edition.

Steve Davis spent many, many hours carefully listening to these choruses to assure you of the most accurate transcriptions possible. My thanks to Steve for his diligence.

Steve has also completed a new book which contains samples of his drumming on the Volume 54 "Maiden Voyage" Aebersold play-a-long recording. This is a valuable contribution to the drummers library of educational material devoted to SEEING as well as hearing what's going on when the drum set is actually being played. The title of this book is "Vol.54 JAZZ DRUM STYLE & ANALYSIS."

Jamey Aebersold

ABOUT THE AUTHOR

Steve Davis is currently freelancing and teaching privately in Brooklyn, N.Y. He has lived in both St. Louis and Chicago and is a member of the Jamey Aebersold **SUMMER JAZZ WORKSHOPS**.

Steve has amassed an impressive list of credentials in a relatively short length of time. He has worked with Pat LaBarbera, Joshua Breakstone, David Liebman, Dan Haerle and Sal Nistico, among others. His mentors include Ed Soph, Bob Moses, Freddie Waits, Andrew Cyrille and Mike O'Brien.


Steve's extensive show experience includes appearances with artists ranging from Vikki Carr to Wendy O. Williams.

He has been a clinician for independent clinics in Nashville, St. Louis, New York City and for the Aebersold Summer Jazz Workshops. He has also played and taught in Singapore and London. Steve is always listening, practicing and finding new ways to make whatever group he's playing with sound better. His goal is to compliment his fellow musicians.

This book indicates his devotion to, and respect for, the importance of tasteful and accurate **TIME** in every jazz situation.

FOREWORD

The rhythm section in a typical jazz group functions in such a manner that the success of any given solo is inextricably linked to that aspect. Even a great soloist is at a loss if the accompanists are not doing their jobs. Although the chord instrumentalist (usually piano or guitar) is the link between rhythm and harmony, it is the bassist's placement of the beat, in combination with the drummer's ornamentation of it, which determines the overall flow of the rhythm.

For the drummer, the ride beat is as personal as a saxophonist's tone, for example. How a drummer phrases the basic dotted feel () on the cymbal, in tandem with snare, bass drum, and high-hat, is an individual expression of that musician's way of hearing time.

In analyzing how a variety of drummers conceive of time playing, Steve Davis has enabled us to delve deeply into the subtle world of time playing. This knowledge is mandatory for all instrumentalists because, in the end, how a drummer swings is crucial to everyone's performance.

David Liebman, 1986

HOW TO USE THIS BOOK AND CD

This book and CD of 17 transcriptions allows you to "see and hear" how these master drummers play time.

The CD includes all 17 transcriptions of selected courses in an easy-to-follow format. The mix (right channel-drums; left channel-bass, piano, sometimes sax) enables you to practice with or without the drummer.

Also included are four entire songs from start to finish. These drummers are not transcribed. This allows you to experiment with your own playing and improve your abilities to transcribe.

Keep this in mind: There is no substitute for listening to recordings and live jazz. Everything you need to learn is on the recordings!

"Steve Davis' book of transcriptions is a great help in learning the drums, both musically and technically. You can follow what is played - as it is played - within the context of the rhythm section; and, you can use the transcriptions as a method to develop coordination on the drum set. This book teaches through the ears as well as the eyes." – Ed Soph

"Your book is first-class and a most imaginative approach to teaching styles. It is an important first." – David Baker

"In analyzing how a variety of drummers conceive of 'time playing,' Steve Davis has enabled us to delve deeply into the subtle world of time playing. This knowledge is mandatory for all instrumentalists because, in the end, how a drummer swings is crucial to everyone's performance." – David Liebman

"A great, useful book. It allows you to see exactly what the drummer does in his comping role within the rhythm section." – Adam Nussbaum

ED SOPH

"STELLA"

3rd chorus

The musical score is presented in a system of six staves, each consisting of two lines. The notation includes various rhythmic values, slurs, and dynamic markings. A large, semi-transparent watermark 'A' is overlaid on the page. The score is divided into sections labeled 'A' and 'B' in square boxes at the beginning of the first, third, and fifth staves. Section 'A' appears to be the main melodic line, while section 'B' provides a contrasting rhythmic accompaniment. The notation includes many 'x' marks above notes, likely indicating muted notes or specific guitar techniques. There are also several triplet markings (circles with '3') and slurs throughout the piece.

CD Track 11

JONATHAN HIGGINS

"Milestones"

Transcription Source: Jamey Aebersold Play-A-Long, Miles Davis, Volume 7
CD Track 8

Type of Tune: Bebop

Song Form: A - A - B - A (32 measures) (four 8-bar phrases)

Tempo: ♩ = 150

Things to listen for:

Second Chorus:

1. The ride cymbal is non-repetitive.
2. The hi-hat is played repetitively except in measures 10, 18, and 26, where it is played on the and of 1. Two interesting points:
 - a. it happens in the second bar of each phrase
 - b. it is preceded and followed by the same rhythmic figure each time.

Preceding measure 

Following measure - snare on 2

3. The most commonly used comping figures are the and of 4, the and of 2, and the and of 3.

Fourth Chorus:

1. The ride cymbal is non-repetitive.
2. The hi-hat is repetitive except in measures 2(the and of 3), 10, 16, and 18 (the and of 1).
3. Notice at the end of each 8-bar phrase, Jonathan gets off the ride cymbal and plays a fill-in.