

STANDARD

TIME

JAZZ DRUMS

By Steve Davis

Drum Play-A-Long Book & CD Set



Jamey Aebersold Jazz, Inc.

STANDARD TIME

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Introduction

This book and CD are intended for the intermediate to advanced drummer. It is assumed that those working with the material contained herein have a workable understanding of song form, the ability to play styles and feels, and have done a fair amount of listening to jazz and jazz drummers.

I brought this project to fruition for the many drummers throughout the country who don't have access to anything like this.

I divided the material into 2 parts. The first 6 tunes are easier than the last 5 tunes. What makes the latter tunes more difficult are form, tempo, longer solos, and more options as to what can be played. To get the most out of the music here, keep yourself in a state of playing, rather than practicing things. In other words, whenever you play with people, always play music.

I did transcribe some of what I played as an additional visual aid. Play through the transcriptions slowly only after many repeated listenings.

Many thanks to Lynne and Drew (for the music and our friendship), Rob Garcia for additional re-transcribing, Evan Barker for exceptional music copying, and Jamey Aebersold for supporting my growth, as well as his friendship.

Drum Legend:

The Drum Legend is presented as three staves of musical notation, each with a double bar line at the beginning. The symbols used are as follows:

- Staff 1:**
 - SHALL TOM: Quarter note
 - SNARE DRUM: Quarter note
 - FLOOR TOM: Quarter note
 - BASS DRUM: Quarter note
 - HI-HAT W/ FOOT: Quarter note with an 'x' on the stem
 - HI-HAT SPLASH W/ FOOT: Quarter note with an 'o' on the stem and an 'x' on the stem
- Staff 2:**
 - OPEN HI-HAT: Quarter note with an 'o' on the stem
 - STICK ON STICK - SNARE DRUM: Quarter note with a square box on the stem
 - CROSS STICK - RIM SHOT: Quarter note with an 'x' on the stem
 - RIDE CYMBAL: Quarter note with a 'y' on the stem
 - 2ND RIDE CYMBAL: Quarter note with an 'x' on the stem
- Staff 3:**
 - SHOULDER CRASH: Quarter note with a square box on the stem
 - BELL OF CYMBAL: Quarter note with a square box on the stem
 - HI-HAT W/ HAND: Quarter note with an 'x' on the stem
 - BUZZ: Quarter note

Brooklyn Blues

Type of Tune: Blues

Feel: Swing

Form: 12 measure tune

Tempo: = 116

Length: 10 choruses

Format: Head (in 2)

: 6 choruses of time

: trade 4 for 2 choruses

: Head out (in 2) with an Ellington ending

Things to Listen For

1st Chorus (after head)

1. The ride cymbal is non-repetitive.
2. The comping figures are played mostly on the "& of's."
3. The hi-hat is on 2 & 4.

4th Chorus

1. This chorus is busier.

Trading 4's (7th and 8th chorus).

1. Notice that even while trading, the form of the tune continues.

About the 4's

During the first exchange, which is the middle 4 measures (5-8) of the tune, I state my idea clearly on the snare and repeat it on the tom in the next measure. Try to be aware of rhythmic repetition (and variation) and the basic melodic shape.

A great way to practice this is to play tunes at the drum set. Play the rhythm of the melody on one sound source and patiently integrate other parts of the instrument.

Brooklyn Blues

1st chorus (after head)



4th chorus



Brooklyn Blues - continued

7th chorus (trading 4's)

Musical notation for the 7th chorus (trading 4's). The notation is written on three staves. The first staff is in treble clef and contains a series of eighth and sixteenth notes with 'x' marks above them. The second staff is in bass clef and contains a series of eighth and sixteenth notes with 'x' marks above them. The third staff is in treble clef and contains a series of eighth and sixteenth notes with 'x' marks above them. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

8th chorus (trading 4's)

Musical notation for the 8th chorus (trading 4's). The notation is written on three staves. The first staff is in treble clef and contains a series of eighth and sixteenth notes with 'x' marks above them. The second staff is in bass clef and contains a series of eighth and sixteenth notes with 'x' marks above them. The third staff is in treble clef and contains a series of eighth and sixteenth notes with 'x' marks above them. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Tom's A Saint

Type of Tune: Calypso/Latin

Feel: Calypso - straight 8th in 2

Form: 16 measure tune

Tempo: = 224

Length: 16 choruses

Format: Head (2 times)

: 8 choruses time

: 4 choruses (solo)

: Head out (turnaround on last 4 bars) 3 times; end abruptly on 4 of 3rd measure.

Things to Listen For

I'm playing this tune with a slight staggered feel. This feel is typical of most Brazilian music.

I approached the solo by implying melodic fragments and tonal direction without being "hand-cuffed" to the melody.

A great way to practice this is by singing the melody of a tune while playing different stickings on patterns.

Tom's A Saint

BASIC GROOVE

2ND GROOVE

COMMON BRAZILIAN GROOVE

1st chorus SOLO

The musical score is written for guitar on a single staff. It begins with three distinct rhythmic grooves, each marked with a double bar line and repeat dots. The first groove, labeled 'BASIC GROOVE', consists of a series of eighth notes with accents. The second, '2ND GROOVE', features a similar pattern but with some notes beamed together. The third, 'COMMON BRAZILIAN GROOVE', is a more complex pattern involving sixteenth notes. Following these grooves is the '1st chorus SOLO' section, which includes a variety of rhythmic patterns, including triplets, sixteenth-note runs, and a final phrase with two eighth notes marked with 'X' symbols. The entire score is overlaid with a large, faint, stylized watermark of a person's head and shoulders.

Tom's A Saint - continued

2nd chorus



3rd chorus



Tom's A Saint - continued

4th chorus

