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BLUES & OTHER HUES

Ryan Fraley
(ASCAP)

SWING (♩ = 130)

1 2 3 4

5

6 7 8

9 10 11 12

13 14 15 16

17

18 19 20

21 22 23 24

25 26 27 28

29 SOLOS

30 31 32

JAVA

Ryan Fraley
(ASCAP)

BOSSA (♩ = 150)

1 2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32 33 34

35 36 37 38 39

40 41 42 43 44

To CODA

COLD CANYON

Ryan Fraley
(ASCAP)

Rock (♩ = 108)



The musical score is written for a drum set in 4/4 time with a tempo of 108 beats per minute. It consists of 27 numbered measures across seven staves. The notation includes various drum symbols: snare (S), hi-hat (HH), and bass drum (BD). Dynamics such as *mf* (mezzo-forte) and *ff* (fortissimo) are indicated. Measure 25 is marked as a 'FILL'.

Measures 1-3: *mf* snare and bass drum pattern.

Measures 4-7: *mf* snare and bass drum pattern.

Measures 8-11: *mf* snare and bass drum pattern.

Measures 12-15: *mf* snare and bass drum pattern.

Measures 16-19: *mf* snare and bass drum pattern.

Measures 20-23: *ff* snare and bass drum pattern.

Measures 24-27: *mf* snare and bass drum pattern.

RHYTHM BEE

Ryan Fraley
(ASCAP)

SWING (♩ = 166)



BRUSHES

Musical notation for measures 1-3. Measure 1 includes a 'ME' marking. Measure 3 includes a '3' marking. The notation shows rhythmic patterns for a drum set using brushes.

Musical notation for measures 4-8, consisting of rhythmic patterns for a drum set using brushes.

Musical notation for measures 9-13. Measure 9 includes a '7' marking. Measure 11 includes a '11' TIME marking. Measure 13 includes a '15' marking. The notation shows rhythmic patterns for a drum set using brushes.

Musical notation for measures 14-18, consisting of rhythmic patterns for a drum set using brushes.

Musical notation for measures 19-23. Measure 19 includes a '19' marking. Measure 23 includes a '25' marking. The notation shows rhythmic patterns for a drum set using brushes.

Musical notation for measures 24-28. Measure 27 includes a '27' marking. Measure 28 includes a '28' marking. The notation shows rhythmic patterns for a drum set using brushes.

Musical notation for measures 29-33, consisting of rhythmic patterns for a drum set using brushes.

Musical notation for measures 34-38. Measure 35 includes a '35' marking. Measure 38 includes a '38' marking. The notation shows rhythmic patterns for a drum set using brushes.

Musical notation for measures 39-42. Measure 42 includes a 'To CODA' marking and a '4' symbol. The notation shows rhythmic patterns for a drum set using brushes.

SLOW BURN

Ryan Fraley
(ASCAP)

SLOWLY (♩. = 65)

The musical score is written for a drum set in 4/8 time. It consists of seven systems of notation. The first system (measures 1-2) includes a snare line with eighth-note patterns and a bass line with quarter notes, marked *mf*. The second system (measures 3-6) features a snare line with eighth-note patterns and a bass line with quarter notes, marked *mf*. The third system (measures 7-10) continues with similar patterns, marked *mf*. The fourth system (measures 11-14) shows a snare line with eighth-note patterns and a bass line with quarter notes, marked *mf*. The fifth system (measures 15-18) includes a snare line with eighth-note patterns and a bass line with quarter notes, marked *mf*. The sixth system (measures 19-21) features a snare line with eighth-note patterns and a bass line with quarter notes, marked *mf*. The seventh system (measures 22-27) is labeled "SOLOS" and consists of a snare line with eighth-note patterns and a bass line with quarter notes, marked *mf*. A "To CODA" symbol is present at the end of measure 16. A large red watermark "Preview Only" is overlaid diagonally across the score.

PROG PACIFIC

Ryan Fraley
(ASCAP)

HALF TIME GROOVE (♩=92)

Musical notation for the Half Time Groove section, measures 1 through 16. The notation is in 4/4 time with a tempo of 92 bpm. It features a drum set part with various rhythmic patterns and dynamics. Measure 1 starts with a **mp** dynamic. Measure 5 includes a **Cresc.** marking. Measure 15 is marked as a **FILL**. The notation includes stems, flags, and dynamic markings.

Musical notation for the Swing 8ths section, measures 17 through 20. The notation is in 4/4 time and features a drum set part with eighth notes. Measure 17 includes a **f** dynamic marking.

Musical notation for measures 21 through 26. The notation consists of a series of diagonal slashes representing a consistent drum set pattern.

Musical notation for measures 27 through 32. The notation consists of a series of diagonal slashes representing a consistent drum set pattern.

Musical notation for the Dig In! section, measures 33 through 38. The notation consists of a series of diagonal slashes representing a consistent drum set pattern. Measure 33 is marked with a circled **33** and the text **Dig In!**.

Musical notation for measures 39 through 43. The notation consists of a series of diagonal slashes representing a consistent drum set pattern. Measure 41 is marked with a circled **41**.

Musical notation for the To Coda section, measures 44 through 48. The notation consists of a series of diagonal slashes representing a consistent drum set pattern. Measure 48 is marked with a circled **To Coda** and a **FILL** marking.

A MINI DRUM CLINIC

by Ralph Johnson
Drummer, Wave Mechanics Union

Working with young drummers in a jazz context can be frustrating. Even the most skilled wind instrument players with fairly extensive experience can find it difficult to give any meaningful guidance to the young drummer – and when you consider the critical nature of that instrument in defining the style, phrasing and dynamic level of the group, the drummer is often the player most in need of help.

With that in mind, here are few checklist items which might help to give a general sense of what to do:

1. Instrumentation

In today's high-school or middle-school level jazz band, the focus is a little different from the professional big band or dance band from "back in the day." For one thing, most young jazz bands start out playing charts that are more straight-8th oriented, like simple rock or funk styles. The drum sounds which are optimal for these styles are different from those typically used by swing drummers, yet in the school context, the drummer must often shift gears between the rock and funk styles common in beginning charts to swing or be-bop styles. To be sure, this is a dilemma faced by modern professional drummers as well, but with a little care and attention, a compromise can be reached which will serve to cover pretty much all of the styles involved. Some of these require attention to tuning, but we'll get to that later. The most critical elements of a jazz drum kit are:

- A good ride cymbal – optimally, 2 different ride cymbals so that the sound can change on different choruses and the one sound doesn't get so monotonous.
- A good quality, well-maintained hi-hat stand, with a set of medium-weight cymbals (typically 14" diameter) that are not too "dry."
- A quality snare drum with a good, solid stand.
- A bass drum (I wouldn't use one larger than a 22", and tend to prefer a 20" or even an 18," though the latter is rarer and usually somewhat expensive by comparison due to its special-order nature), with a good quality pedal, usually employing a felt beater as opposed to a hard wood or plastic beater.
- At least one crash cymbal (these are thinner than ride cymbals, and are designed to react quickly and die away quickly).
- A small tom-tom, usually mounted on the bass drum – typically this is an 8"x12" or 9"x13", the smaller of which is more commonly used on jazz kits.
- A floor tom, typically either 14"x14" or 16"x16." Given the choice, most jazz drummers would opt for the smaller.

The idea here is to provide those elements which are necessary to the vast majority of charts. Though many young drummers are wild about a wrap-around artillery of tom shells and sometimes even double bass drums (or double pedals), these extra items are unnecessary (in a jazz context, anyway) and often cause difficulties for the young player because the more drums he has to deal with, the more he has to swivel from side-to-side while playing, and the easier it is to lose his balance. In addition, having all these items in front of you makes you feel obligated to use them at least once during a performance. (hey, you carried it there and set it up, so you should at least hit it once, don't you think?) And the massive walls of toms and other low sounds, while they have a purpose in certain kinds of show-biz settings, often serve more as a distraction from the task at hand, and can hamper the young drummer's ability to learn the more important functional skills necessary to jazz performance.

As much as possible, these instruments should be arranged so that all surfaces are easily reached from one position (without swiveling in the seat) and with the drums as close together as possible, so that reaching from the snare to the mounted tom to the floor tom is not a big strain.