

# The Jazz Drummer's Reading Workbook

## Tom Morgan

### Table of Contents

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Introduction & Play-Along Track Instructions . . . . .	2
Time and Instrumentation . . . . .	3
Fills . . . . .	4
Developing Jazz/Swing Fills . . . . .	5
Downbeat Figures (Short Sounds) . . . . .	6
Downbeat Figures (Long Sounds) . . . . .	7
Downbeat Etudes . . . . .	8
Combo Chart: <b>The Downbeat Blues</b> . . . . .	9
Upbeat Figures (Short Sounds) . . . . .	10
Upbeat Etudes (Short Sounds) . . . . .	11
Upbeat Figures (Long Sounds) . . . . .	12
Upbeat Etudes (Long Sounds) . . . . .	13
Upbeat Etudes (Short & Long Sounds) . . . . .	14
Upbeat & Downbeat Etudes (Short & Long Sounds) . . . . .	15
Combo Chart: <b>Out of the Fog</b> . . . . .	16
The Abbreviated Fill (Short & Long Sounds) . . . . .	18
Combo Chart: <b>Sign of the Times</b> . . . . .	22
Linear Patterns . . . . .	24
Combo Chart: <b>Nathan's Number</b> . . . . .	28
Hemiola Patterns . . . . .	30
Combo Chart: <b>The Beast's Debacle</b> . . . . .	32
Discography . . . . .	34

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# Time

**Time** can be defined as a "repetitive groove drummers play that forms the rhythmic basis of the music." It is assumed that the student can play basic time patterns in the Jazz/Swing style. Ordinarily, the drummer will be moving in and out of a repetitive time feel to play fills and accents with the ensemble. Time can be indicated in several different ways.

## WRITTEN

Some composers attempt to write out the time feel. The drummer is not expected to play the exact written pattern and should use it only as a rough guide and an indication of style.



## SLASH MARKS

The example below is a common way of indicating time. As we will see later, ensemble figures can be written above the slash marks to indicate that time should continue as the horn parts are reinforced.



## PLAY 8 BARS

The example below is probably the best way to indicate time when there are no rhythmic figures for the drummer to reinforce, such as during improvised solos. This notation helps the drummer get his or her head out of the music and listen rather than focusing on not getting lost in the measures of time.



In this book, time will be indicated using all of the methods illustrated above so the drummer will become familiar with each.

# Instrumentation



# Downbeat Figures

short sounds

When an ensemble plays short sounds, it is important to match them with short sounds on the drumset. The rim-shot is probably the most effective tool. However, closed hi-hat or choked cymbal provide other possibilities. When playing rim-shots on the snare drum, be careful not to accent the ride cymbal with the other hand. This will make a short sound into a long sound. Short sounds often come as surprises in the music and require little in the way of preparation from the drums. Perform the following figures using the snare drum rim-shot. A slight bass drum accent on the beat preceding the ensemble accent is all that is required for the set-up.

1. SWING

PLAYED

2. SWING

PLAYED

3. SWING

PLAYED

4. SWING

PLAYED

5. SWING

3-4

6. SWING

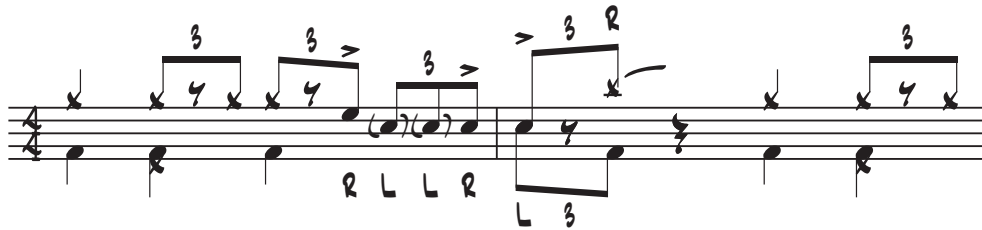
5-6

The image displays six musical exercises for a jazz drummer, each consisting of a rhythmic notation staff and a corresponding drumset notation staff labeled 'PLAYED'. The exercises are in 4/4 time and feature various downbeat figures. Exercises 1-4 are in 4/4 time, while 5 and 6 are in 3/4 time. The drumset notation includes accents (^), triplets (3), and specific drum symbols (snare, bass drum, hi-hat) to illustrate the intended sound and timing.

# Upbeat Figures

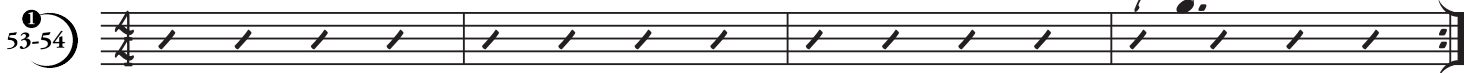
long sounds

A typical long sound fill is illustrated below. This fill should be part of every drummer's "bag of tricks." It begins on the small tom. The two notes in parentheses are soft "ghost notes." The two accented notes are usually played as rim-shots. The accented notes will help horn players find the upbeat that follows. As with the downbeat long sounds, the cymbal must be reinforced with the bass drum or snare drum to be effective. The basic long sound fill in the jazz/swing style is provided below.



Practice the exercises below including all the upbeats in both 4/4 and 3/4. Just move the fill over to accent each upbeat. Remember, always let one count after the upbeat go by before returning to the ride cymbal.

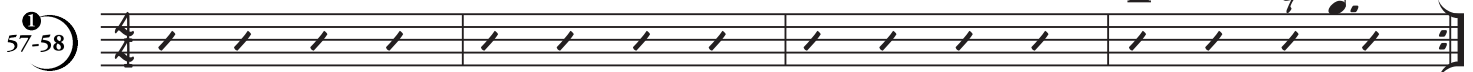
## 1. SWING



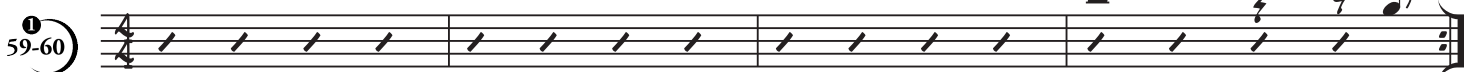
## 2. SWING



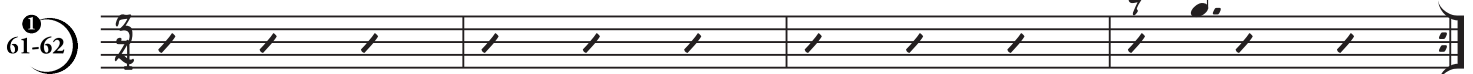
## 3. SWING



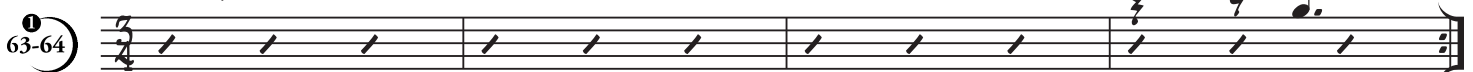
## 4. SWING



## 5. SWING



## 6. SWING



## 7. SWING



# Upbeat Etudes

long sounds

1. SWING

67-68

2. SWING

69-70

3. SWING

71-72



# Out of the Fog

Practicing Long & Short Upbeat Figures

Tom Morgan

**SWING**  
**RHYTHM SECTION**

**(A) TRUMPET MELODY**

85-86 **PLAY 8 BARS**

*mf*

**(B)**

**(C)**

**(D)**

**(E) ALTO SOLO** **TO CODA** **(ALTO SOLO CONT.)**

**PLAY 8 BARS**

**(F)**

Combo parts to **Out of the Fog** are available from C. Alan Publications (Item #06720)