**ABOUT THIS LESSON:**

Lesson 28 is the fourth of five lessons on jazz fundamentals. Lesson 25 deals with basic swing grooves and fills, 26 is all about comping under the ride, 27 gets into setting up ensemble figures, and Lesson 28 deals with more complicated ensemble figures. When writing the book, it struck me that many others deal with setting up an initial ensemble entrance, but none deal with filling around figures AFTER the entrance. Also important are learning ensemble articulations so that you can orchestrate note lengths with the various sounds on the drumset.

Included are two sound files to practice some sample figures (#4 – a two measure phrase and #9 – a four measure phrase). In these sound files, you’ll play time with a bass player, then set up and fill around the figures played by the pianist.

The full play along track is a typical small group chart. As with all jazz, there is no set “drum part” – what you play is completely up to you. Feel free to copy some of the licks that Donny Gruendler plays on the track with drums, or make up your own!

Good luck and have fun!

Mark Wessels
More Complicated Ensemble Figures

Providing a setup for an ensemble entrance is just one of the drummer's roles in a jazz setting. Usually a chart will also include important ensemble figures as well. It's the drummer's job to "catch" these figures – by either comping under the ride (with the snare and/or bass drum for example), or by playing fills to set up and ‘punch’ syncopated figures.

For example, this figure:

A drummer can choose to catch just a note or two of the figures or play driving fills around all of them – it all depends on the dynamics, orchestration, feel and style of the music. Practice catching these figures at various tempos and dynamics:

1
2
3
4
5
6

Ensemble Articulations

A good jazz drummer will try to match note lengths (articulations) and sounds of the ensemble with the sounds on the kit. If the ensemble plays a short, "staccato" articulation, the drummer should match that note length (playing a rimshot, drum or choked cymbal). Long note lengths will be played with long sounds (cymbal crashes). Low and high sounds can be orchestrated on the kit as well.

Here are some examples of articulations that may be notated in ensemble figures in the drum part:

Short articulations:
- \(\text{Staccato}\)
- \(\text{Rooftop (marcato) accent}\)
- \(\text{Short note value}\)

Long, sustained articulations:
- \(\text{Tenuto}\)
- \(\text{l.v. marking or tied notes}\)
- \(\text{“Fall”}\)
- \(\text{Long note value}\)

Practice singing these ensemble figures with the correct articulation before you work on catching the rhythms:

7
8
9
10
11
12

A FRESH APPROACH TO THE DRUMSET
**Technique Focus: Sticking Patterns**

Apply the triple sticking patterns from Lesson 21 to the jazz ride.

1. First isolate a sticking pattern on count 1 and 3.

2. Next, move the same pattern to count 2 & 4.

3. Finally, play the pattern on all four beats. After you're comfortable, mix and match triple patterns – or mix & match triple stickings with (swung) duple patterns from the Appendix on page 94-95.

**Jazz Chart Reading: Small Group**

The chart below contains many common elements to a small group setting: An intro, the “head” (the melody), and an open solo (where one or more musicians may take a solo). In the head, decide whether to “catch” all the figures, just the accents or none at all – it completely depends on the intensity of the group and your personal style!

Medium Swing

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Apply the triple sticking patterns from Lesson 21 to the jazz ride.

Next, move the same pattern to count 2 & 4.

Finally, play the pattern on all four beats. After you’re comfortable, mix and match triple patterns – or mix & match triple stickings with (swung) duple patterns from the Appendix on page 94-95.

**D.S. AL FINE**

Repeat back to the Segno (sign) and play to the **Fine**.
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