

Big Band Drumming

AT FIRST SIGHT

STEVE FIDYK

Jump back to measure 33 and play to the coda sign.

D.S. \$ AL CODA
FILL

88

Melody: three choruses beginning at measure six.
Form: 12-bar blues.

6 (4)

12 bars

Time

1 2 3 4 5 6 7 8 9

DRUMS

JAZZ WALTZ $\text{d} = 152$ ($\text{d} = \text{B} = \text{B}^{\#}$)

Two-bar count in.

RIDE CYM. (4)

Introduction: eight measures.

STICKS $\frac{1}{2}$ $\frac{1}{2}$

1 2 3 4 5

73 PLAY TIME OR SOLO

74 75 76 77 78



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ISBN-10: 0-7390-7882-8
ISBN-13: 978-0-7390-7882-2

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DOUBLE OR NOTHING

By MIKE LEWIS

DRUMS

Introduction: four measures.

MOODERATE SWING/SHUFFLE $\text{♩} = 134$ ($\text{♩} = \text{♩}$)

RIDE CYM.

Two-bar count in.

Melody: two choruses. Form: 12-bar blues.

8 bars *Time*

1. 2.

Ensemble shout.

10 bars *Time*

CRASH CYM. RIDE CYM.

1. 2.

*Two tenor sax choruses
(chorus one = half-time shuffle feel;
chorus two = swing shuffle)*

33 *H.H.*

mp3
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As you listen to the reference track, you'll hear this triplet subdivision played by one or more sections of the band throughout the arrangement.

The shuffle beat is an essential part of every jazz drummer's vocabulary. As I sight-read this piece, I concentrated on keeping the time and sound as consistent as possible.

By marking my part using arrows, as illustrated on pages 33 and 34, I ended up reading approximately 38 of the 84 measures of written music.

The shuffle beat is contingent on the quarter-note pulse for its foundation. As you practice the shuffle with the play-along track, listen closely to the bass player's quarter note and try subdividing as you hear the two-measure count-off into measure 1. This helps keep the tempo rock-steady within the opening measures of the piece.

The basic shuffle I played reflects the rhythms in the trumpet and trombone sections, as well as the piano and guitar. Below is the written suggested beat, followed by the pattern I played.



T85: DOUBLE OR NOTHING REFERENCE LOOP EX. 1
 T86: DOUBLE OR NOTHING PRACTICE TEMPO LOOP EX. 1
 T87: DOUBLE OR NOTHING PERFORMANCE TEMPO LOOP EX. 1

Written suggested beat:

Written suggested beat musical notation for a ride cymbal. The notation is in 11/4 time. It shows a continuous pattern of eighth-note triplets. The first measure is labeled with a circled '5'. The notation includes a 'RIDE CYM.' label and a '11/4' time signature.

Tip: Playing the shuffle rhythm on the snare drum **in unison** with the ride cymbal swing pattern provides a thicker rhythmic texture. This can help you lead the band more easily as you keep time.

Written suggested beat musical notation for a ride cymbal. The notation is in 11/4 time. It shows a continuous pattern of eighth-note triplets. The first measure is labeled with a circled '5'. The notation includes a 'RIDE CYM.' label and a '11/4' time signature.

For the first of two tenor choruses that begin at measure 33, a variation to the shuffle is written on the closed hi-hat with a snare drum accent on beat 3.



T88: DOUBLE OR NOTHING REFERENCE LOOP EX. 2
 T89: DOUBLE OR NOTHING PRACTICE TEMPO LOOP EX. 2
 T90: DOUBLE OR NOTHING PERFORMANCE TEMPO LOOP EX. 2

Written suggested beat musical notation for a closed hi-hat. The notation is in 11/4 time. It shows a continuous pattern of eighth-note triplets. The first measure is labeled with a circled '33'. The notation includes a 'H.H.' label and a '11/4' time signature.

This beat is commonly referred to as a *half-time shuffle* because there are half as many snare drum beats in each measure. I avoided playing the three written accents in measure 2, and elected to play the beat itself to give the band a reference point in the initial measures of this transition.