

2 CDs Inside

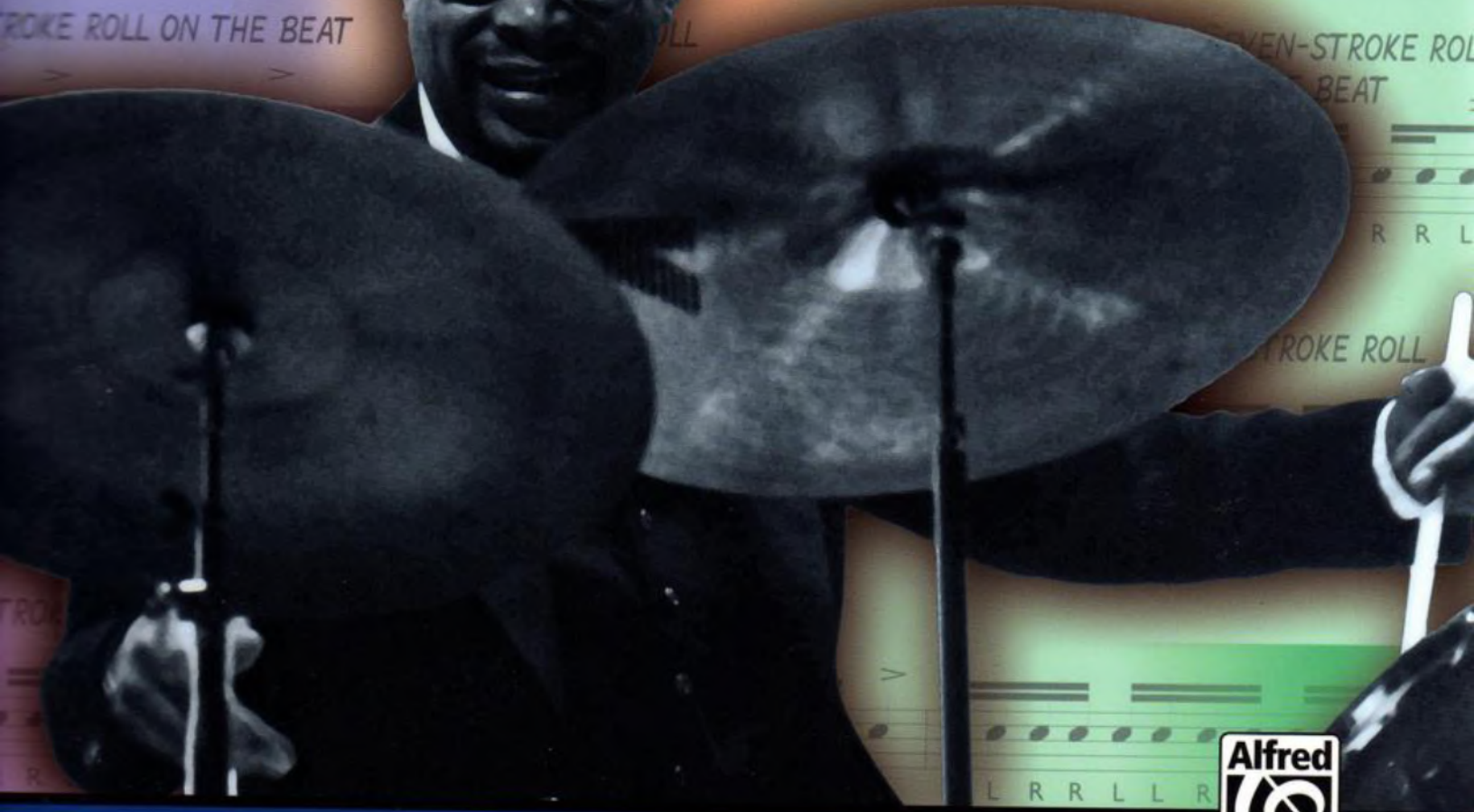
The Drummer's Complete Vocabulary

AS TAUGHT BY

Alan Dawson

BY JOHN RAMSAY

LESSON 25



MANHATTAN
Music
PUBLICATIONS





The Drummer's Complete Vocabulary

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CD Tracking Information

Compact Disc 1

1. Alan Dawson solo on "Blues for Lester"
2. Introduction

Chapter 1 The Rudiments

3. The three-stroke ruff
4. The single drag
5. The double drag
6. Drag paradiddle #1
7. The Rudimental Ritual: slow version played by John Ramsay
8. The Rudimental Ritual: fast version played by Alan Dawson
9. Alan Dawson talks about improvisation
10. Alan Dawson explains/demonstrates odd grouping patterns in 3/4 and 5/4

Chapter 2 Four-Way Coordination

11. Explanation of four-way coordination
12. Snare drum plays the line
13. Bass drum plays the line
14. Snare drum short/bass drum long
15. The left hand fills in triplets
16. Alternating triplets
17. The triplet roll
18. Three triplet ways switching randomly
19. Bass drum plays the line—the left hand fills in triplets
20. Hi-hat plays the line—the left hand fills in triplets
21. Hi-hat short/bass drum long—the left hand fills in triplets
22. Snare drum plays the line—bass drum fills in triplets
23. Snare drum plays the line—hi-hat and bass drum fill in triplets
24. The eight triplet ways

Compact Disc 2

1. Alan Dawson demonstrates practicing the eight triplet ways
2. Alan talks about heel down technique

Time playing examples

3. Eighth-note triplet partials
4. Second and third partial—bass drum plays the line
5. First and second partial—hi-hat plays the line
6. First and third partial—hi-hat short/bass drum long

Triplet partials in odd times

7. Partial in 3/4
8. Partial in 5/4
9. Partial in 7/4
10. Partial in 9/4
11. Alan plays Odd-Time Blues (5, 7 & 9) on vibraphone
12. Alan talks about time and practicing with the metronome
13. The Jazz Mambo
14. Samba—the left hand fills in eighth notes
15. Samba with one stick and one brush
16. Right hand and right foot unison—the left hand fills in eighths and eighth-note triplets
17. The Kirby Special
18. Cut-time rock and variation played by Alan Dawson
19. The Para-Bossa
20. The Ruff-Bossa
21. Ruff-Bossa variation
22. The Roy Haynes Special
23. Alan demonstrates hi-hat short with foot, long with stick and "Oleo"
24. John Ramsay's notes on Alan's performance—Alan demonstrates
25. Alan talks about rudiments, other drummers, playing to records
26. Alan Dawson closing solo

A note about the audio

Some of the audio examples played by Alan Dawson were remastered from cassette tapes made on a home tape recorder by the author during his drum lessons (some during the early 1970s). Therefore, the sound is not the best possible quality on these particular tracks.



ABOUT THE AUTHOR

John Ramsay has been playing and studying the drums for the past 36 years. In addition to studying with Alan Dawson, he has studied with Max Roach, Art Blakey, Ed Soph, and Bob Moses. He is currently studying piano with Charlie Banacos, whose students have included Danilo Perez, John Scofield, Michael Brecker, Billy Pierce, Red Rodney, Mike Stern, Larry Goldings, and countless others.

For the past four years, John has traveled to Havana, Cuba, where he studied drumset timbales and tumbadoras (congas) at the National School for the Arts with Enrique Pla (of Irakare), José Eladio Amat, and Jose Miguel. In addition, while in Cuba he attended seminars with famed Cuban pianist Chucho Valdez and percussionist Jose Luis "Changuito" Quintana.

Most recently, John has traveled to Europe, the Middle East, and Asia, performing with Donald Harrison, Billy Pierce, and Mick Goodrick. He has taught and conducted clinics in Paris, France; Rome, Italy; Helsinki, Finland; Athens, Greece;

Tel Aviv, Israel; and Heek, Germany, as well as toured the Baltic countries. He is in his fifteenth year of teaching at Berklee College of Music in Boston, Massachusetts.

John is featured with Art Blakey and the Jazz Messengers Big Band, on the Blue Note Record compact disc titled *The History of Art Blakey and the Jazz Messengers*, and the 1980 Timeless Records release *Art Blakey and the Jazz Messengers Big Band Live in Montreux and Northsea*. In addition to the Blakey Big Band—which included Wynton and Branford Marsalis, Kevin and Robin Eubanks, James Williams, and Billy Pierce—John has performed with Sonny Stitt, James Moody, Terrence Blanchard, Wallace Roney, Donald Brown, Kenny Baron, Cecil McBee, Eartha Kitt, Gregory Hines, John Hicks, Walter Booker, Dave Liebman, Harvey Schwartz, and the Clifford Jordan Big Band. John endorses Sabian cymbals, Drum Workshop drums, Calato Regal Tip drumsticks, and Toca Percussion.

John is also the author of the drum book, *Art Blakey's Jazz Messages*, available from Warner Bros. Publications.



INTRODUCTION

I was a skinny kid from the hills of northwestern Massachusetts, growing up two miles from the Vermont border. It was in the 1960s that I discovered the drums. I knew very early that this was what I wanted to do for a living, and so I did what many kids of the '60s did—I joined a rock band! Since I was lucky enough to join an already established working band (whose drummer had just quit), I had an immediate induction into the world of getting paid to play.

For the next 10 years I played the music of the Kinks, Led Zeppelin, Grand Funk Railroad, the Beatles, Traffic, the Spencer David Group, Jimi Hendrix, and others. I was a self-taught rock drummer.

The group became the center of my life. We lived for the group and for the music. We bought a van, a P.A. system, and a wardrobe, and we played colleges, night clubs, and high schools. Life was good; we were happy; everybody in my home town knew my name. It was the '60s: "Peace & Love," and "Tune in, Turn on, and Drop Out." We were the epitome of the counterculture—"rock stars"!

But the '60s ended and reality set in. Like with most groups, personality conflicts arose, and economic pressures came to the forefront. People grew weary of long road trips in crowded vans, tired of carrying Hammond B-3 organs up fire escapes, tired of lifting Marshall amplifiers as big as refrigerators, and yes, even tired of carrying around those two 24-inch bass drums. The band broke up. This would become a recurring theme for me—the band always broke up. I finally got the message: If I was going to survive as a musician, I would have to learn other skills, other styles, and I'd have to learn to read music. In other words, I needed a formal education. But where was a kid from western

Massachusetts going to find this special training?

This was the '70s, and the music was changing; there was this new thing called "fusion" with awesome drummers like Billy Cobham and Tony Williams. I had heard that Max Roach was teaching at the University of Massachusetts in Amherst, which was not far from where I lived. I had to seek him out; I was thirsty for drum knowledge. If fusion was a melding of jazz and rock, I thought I'd better find out what this jazz thing was all about.

Max Roach—a living legend! There he was—living and teaching in Amherst, the town I was born in. To my disappointment, I discovered that Max didn't teach private lessons. He directed a small group ensemble and a percussion ensemble but gave no lessons. I needed more.

I had heard about this guy named Alan Dawson. He taught at the famous Berklee College of Music and had taught some famous drummers like Tony Williams, Harvey Mason, and others. Maybe he could make me famous, too! Boston was about 100 miles away from where I lived, but I didn't care; I figured it would be well worth the trip.

I found Alan at Berklee on the second floor of the 1140 Boylston Street building, where I have been teaching now for 15 years. It was 1971, and Alan had been teaching at Berklee for about 18 years. When I knocked on his door that fateful day, I was met by a friendly, smiling gentleman. When I asked if he accepted outside students, he informed me that I had come at a good time because in a few months, he would be leaving Berklee to start his own private teaching practice at his home in Lexington. This was the beginning of a relationship that would last until the time of his death in 1996.

I began studying with Alan in 1972, driving 180 miles round-trip for my lessons in Lexington.

I would study on and off with Alan for the next seven years. In 1982, I began teaching at Berklee, and at that time, I went back to Alan for some "graduate work." There was always something to learn from a master drummer like Alan.

I remember one of my earliest lessons with Alan. I asked him for an assessment of my abilities (since I had been playing professionally for 10 years). He said that although I was a proficient drummer, I was really a beginner—I couldn't read music, I didn't know many rudiments, and I knew little about four-way coordination. He told me the truth. That's one of the things I'll always cherish about Alan. He had a way of telling you the truth about yourself that wasn't hurtful, but made you want to work harder to become a better drummer. If you hadn't practiced enough, he knew it, and he would let you know by telling you that you'd be working on the same material until your next lesson. You couldn't cut corners with Alan.

Alan knew more than 80 rudiments (American, Swiss, New Innovations, and Chopsbuilders), and he gave you three a week to work on. If you couldn't play those satisfactorily, you didn't get the next three—and you wanted those next three because after you learned them all, you got to learn the Rudimental Ritual. This was an application of all the rudiments played in 4- and 8-bar phrases over a Bossa Nova foot ostinato. The Rudimental Ritual was one of the things that led me to view Alan as a genius of playing and teaching the drums.

Another stroke of genius was the way he created more than 40 ways to interpret Ted Reed's eight pages of syncopation exercises, using different combinations of four-way coordination. Everything about his teaching was original and extremely creative, like the way he applied George

Stone's *Stick Control* to the drumset while singing the melody to various standard song forms (AABA, ABAC, ABAB, etc.), and then soloing over the tune while still singing aloud.

You might have the impression that Alan was more than just a teacher to me—and you'd be right. He was a role model in the truest sense of the word. He showed me by example that you could be a musician and have control over your career and life by being educated and having true knowledge about your craft. He showed me that if you had real skills, you could make choices about when and where you played, and who you played with, and equally important, how much you got paid! He showed me that if you wanted to be a musician, you didn't have to be a scuffling, starving artist type. He was a model of confidence, dignity, and integrity for all drummers who knew him.

Were it not for Alan Dawson, I probably would not be where I am today, which is a pretty good place to be for a kid from the hills of western Mass.

Thank you, Alan.



John Ramsay
Associate Professor
Berklee College of Music



George Alan Dawson

Dean Anderson

1929–1996

February 23, 1996, Alan Dawson, one of the most distinguished jazz drummers and the inspirational teacher for many of today's giants in the drumming community, died of leukemia at the age of sixty-six.

Alan is remembered for his dedication to his craft and the excellence that he always sought to attain. Most important, his determination for excellence was passed on to every one of the many students he came in contact with over the years. Alan's performance credits are staggering, like reading a who's who in jazz: Oscar Peterson, George Shearing, Charles Mingus, Woody Shaw, Phil Woods, Sonny Stitt, Dave Brubeck, Lionel Hampton, Reggie Workman, Quincy Jones, Dexter Gordon, Tal Farlow, Earl Hines, Rahsaan Roland Kirk, Frank Morgan, Hank Jones, Frank Foster, Phineas Newborn, Charles McPherson, Jaki Byard, Teddy Wilson, Booker Ervin, James Williams, Phil Wilson, Terry Gibbs, and many others. As impressive, are the former students who have gone on to become their own innovators: Tony Williams, Terri Lyne Carrington, Steve Smith, Joe LaBarbera, Joe Corsello, Kenwood Dennard, John "J.R." Robinson, Casey Scheuerell, Harvey Mason, Vinnie Colaiuta, Keith Copeland, Jake Hanna, Bobby Ward, Akira Tana, and many, many others.

Alan was born in Marietta, Pennsylvania, and raised in Roxbury, Massachusetts, a suburb of Boston. He studied drumset for four years with percussionist Charles Alden before having to serve in the Army in 1951 for Korean War duty. Alan played with the Army Dance Band while stationed at Fort Dix from 1951–1953. During his Army experience, Alan was able to dive right into the post-bop era by performing with pianist Sabby Lewis's eight-piece band, and after his release from the Army, he embarked on a three-month tour of Europe with Lionel Hampton. Alan always made mention of his general distaste for touring by recalling the Hampton tour which featured low pay and poor working conditions ("three months that seemed like fifteen years"). It was at about this time that Alan married the love of his life, Florence Howell.

During the mid-'50s, Alan struggled to stay in Boston and avoided relocating to New York. Recently, Alan noted that "You used to have two choices—the road or New York. Now you just have to be near an airport. I'll admit that New York is one of the most exciting cities. For me, though, it's

still just a nice place to visit." He maintained an active recording career, taught clinics, did some brief tours, and in 1957 became the house drummer for six nights a week at Wally's Paradise in Boston. Also in 1957, Alan began his 18-year association with Berklee College of Music. In the late 1950s, Alan performed with John and Paul Neves at the Mount Auburn 47 Coffee Shop in Cambridge, Massachusetts, and worked with Herb Pomeroy at the Stables from 1959–1960.

From 1963–1970, Alan was the house drummer at Lennie's on the Turnpike in Peabody, Massachusetts. It was during this important period of time that Alan's recognition grew to a very high level. At Lennie's, Alan had the opportunity to perform with many of the leading artists in jazz. During this time, Alan enabled many important musicians to experience his musicianship and his love for music. These qualities led Alan to become Boston's drummer of choice for local players as well as all of the touring jazz giants.

In the 1960s, Alan's New York recording experiences hit full stride with saxophonist Booker Ervin's recording project, *The Freedom Book*. This and other legendary recordings with Ervin inspired many drummers to pursue the path of the drums. Additionally, Alan's work with Jaki Byard on piano and Richard Davis on bass for Prestige records was substantial between 1963 and 1968.

From 1968–1975 Alan worked with the Dave Brubeck Quartet and toured with Brubeck's family band, Two Generations of Brubeck. Dave Brubeck commented on Alan's playing by saying that not only is it "his technique, the wonderful way he swings without even thinking about it—but it's how he accomplishes everything, his flowing approach to the drums, that sets him apart."

In 1975, Alan suffered a ruptured disc and needed surgery. He made a decision to stop all touring, end his 18-year tenure at Berklee College of Music, and return to limited teaching at his home in Lexington, a suburb of Boston. In addition, Alan formed a quartet with James Williams, Bill Pierce, and Richard Reid, and established a more staid and relaxed lifestyle. Alan's decision to limit his teaching to 30 hours per week actually succeeded in producing an impressive waiting list of students who wanted to learn his "ritual" for practice, his secret for independence, his obsession with obtaining musical

variation, and his quest for control of sound, color, and swing.

Alan admits that he never started out to be a teacher but a performer first and foremost. In 1954, Alan began an informal imparting of information to Clifford Jarvis, and shortly afterwards, communicated in a more formal manner by taking on Tony Williams and others as students. Then, Alan began teaching at Berklee College of Music and he began to analyze everything that he was playing. Alan slowly developed to a point where he felt comfortable as a professional player thinking like a teacher, and as a teacher who could readily impart all of his performance secrets to others. Once Alan attained this important balance between teaching and performing, he found that both areas improved significantly.

Alan's approach to teaching was simple. He primarily taught people to play music, and the instrument itself was secondary. Alan always wanted his students to have an understanding, appreciation, and respect for the music itself. Alan stressed the two most important things in music as being rhythm and melody, and how they complemented each other in the music of all ethnic styles. Alan had students sing tunes along with exercises to help them learn the forms of tunes. Alan felt very strongly that it's very important for one to know the melody and the form of a tune so that the drummer can fulfill his/her role in a better way.

Alan was well noted for a teaching concept of four-way independence via a musical approach by using Ted Reed's *Syncopation for the Modern Drummer* and George Stone's *Stick Control*. Alan always felt that coordination was good to have, though if taken to extremes, it could set up rhythmic interference instead of keeping the groove going. He went beyond using exercises and books for technical purposes but pursued musical ways to utilize those materials. He had students work on various drum rudiments: American, Swiss, and "innovations" (rudiments he came across or created)—always with the intent of being able to utilize them in a musical way. Alan once stated that "the difference between jazz and other music is like the difference between marching and dancing—marching is done on the heels and dancing is done on the toes. If you take away those written accents on the beat or syncopate the rolls, then you can get a nice jazz feel."

Alan advocated the use of brush playing for all sticking exercises and rudimental work. He felt that by using brushes, one wouldn't be getting much

rebound help and, therefore, would give one the sense of "picking up" the sticks. Alan also stressed proper posture at the drumset and relaxation in body movements. He related these important issues to the balance in sound in one's playing and the ability to control all four limbs. Alan's emphasis on physical balance comes from the impact Jo Jones had on Alan's playing style.

Alan's teaching also reflected many broad truths such as:

- One cannot make progress without making mistakes.
- When one has to play fast, try to loosen up.
- Work to develop control—strength comes from repetition.
- One can never have enough knowledge, but just because you know how to play something isn't a reason to play it.
- Always listen closely to all the music around you.
- Study the historical perspective of the music you are playing.
- A teacher should try to stimulate a student's imagination and creativity.

Alan was always extremely proud of all his students. He realized that some were more talented than others, though he was equally proud of them all. Alan truly believed that everything he gave as a teacher he had got back, and more, in return. Alan was one of the last remaining teachers to have had a platform to consistently teach so many drummers. We will always be reminded of Alan's perpetual smile, fixed gaze, and his deep passion to teach. The void left by his passing will remain, and the inspiration that he was to all of those who studied, played, or listened to him perform will live on.

The following quotes by some of today's leading performers and educators truly exemplify the impact Alan had on the drumming community.

John Robinson: Once I was finally able to have the opportunity to study with Alan, a part of me would have been satisfied just to hear the stories from a legend or just to watch and hear him play. Then he introduced me to Ted Reed's *Syncopation for the Modern Drummer*. That changed my life. Alan's teaching technique showed me chart reading, confidence, song sense, and most of all, groove. What Alan did for music is unrivaled. What Alan did for drummers is godly. There will be no other like him, and I shall miss him greatly.

Fred Buda: During my many years teaching with Alan, we shared many musical ideas and thoughts

about guiding young drummers through the challenges of the art and profession of music. Alan taught his students about the mechanics of playing, but he mostly emphasized the importance of swinging and making the time comfortable for other musicians so they can sound their best. Alan was a great musician and friend, and I know that his influence in music will be felt for a long time to come.

Kenwood Dennard: My beloved teacher and mentor, Alan Dawson, has influenced me in at least 13 ways: outlandish independence, vibraphone playing, singing, controlled-clean technique, meticulous reading abilities, attitude of excellence (so important), brushwork, bebop repertoire, form, practical applications, space, feel, and my six-way panasonic coordination concept.

Gary Chaffee: Alan Dawson was one of those unique individuals whose talents covered not only performance, but also education. When I came to head the Berklee percussion department, it was my first opportunity to meet Alan and to work with him. He was an outstanding teacher and one of the most dedicated ones that I have ever met. Additionally, Alan's expertise as a performer is well documented through his many recordings. He has worked with some of the top players in the field. His passing is a great loss to the whole drumming community, and he will be greatly missed.

Lennie DiMuzio: For many years, Alan was more than just a great artist with the Zildjian Company. To me, he was a very special friend. Very few people know that Alan and I go back about forty years. When I was drafted into the Army during the Korean conflict, I auditioned for the Army Band at Fort Devens, MA. Guess who the auditioning person was? It was none other than Alan. He was the drummer in the Army Band stationed at Fort Devens, and what a break it was for me. When he found out that I was studying with his former teacher Charlie Alden in Boston, we became instant friends. Later, we met on various occasions through the Zildjian Company, and it was the beginning of a long, beautiful relationship with a beautiful person, and one whom I'll never forget!

Casey Scheuerell: Alan was the best mentor a drummer could have. Music, melody, and form were what impressed him. He would bust you in a New York minute for losing your place in a tune. If you didn't practice, he could make 30 minutes feel like

30 days. A.D. had a certain crispness to his sound—a snap, crackle, pop, if you will. Alan was one of the best soloists ever to play the instrument. He was a person of great integrity, very dignified, respectful of others, and always with that warm smile. Alan was "Awesome Dawson."

Jon Hazilla: I never had one specific "moment" with Alan that changed my life and music—rather, my life and music were forever changed the moment I met him.

Terri Lyne Carrington: Alan Dawson was not only one of the greatest drummers and one of the greatest teachers in the world, he was one of the greatest people in the world. To be a great teacher, one has to have a big heart and a large capacity to love. Alan had both of those qualities and was very generous to all who came in contact with him.

When I started playing drums at age seven, he was the person my family contacted for lessons. He refused to teach me until I was fourteen for fear that his discipline might discourage me. I didn't realize until many years later how compassionate this was of him. I'll miss Alan's artistry and friendship dearly, and I only hope that he felt in return the love that we all had for him.

Tony Williams: Alan Dawson was one of the best drummers in the world. That's a fact, not just my opinion. I met Mr. Dawson when I was nine years old. He went out of his way to encourage me, help me, and to see that I had the opportunities to develop my meager skills and go further. For example, Mr. Dawson had his trio (Paul Neves on piano and John Neves on bass) playing at the famous Club 47, Mt. Auburn Club in Cambridge, MA. Saturday nights he would drive 100 miles out of his way to pick me up in Roxbury, drive to Cambridge to let me perform with his trio, present me to the public, let me gain valuable experience, and then return me safely home before returning home himself to Lexington, MA. I was twelve years old.

Every drummer, local and worldwide, knew of his legendary speed, precision, and control. Mr. Dawson didn't teach me only to play the drums: he taught me how to conduct myself as a musician and as a man.

Thank you, Alan Dawson.

Discography

Michael Haggerty

1953 *Lucky Thompson, Gigi Gyrce and Art Farmer in Paris.* Lucky Thompson, Gigi Gyrce, Art Farmer, Jimmy Cleveland, Martial Solal, Henri Renaud, Anthony Ortega, Jimmy Gourley, Alan Dawson. 7/28/53 Vogue CD 09026-68216-2.

CLIFFORD BROWN, *Big Band in Paris.* Clifford Brown, Art Farmer, Quincy Jones, Walter Williams, Fernand Verstraete, Fred Gerard, Jimmy Cleveland, Bill Tamper, Al Hayes, Gigi Gyrce, Anthony Ortega, Clifford Solomon, Henri Bernard, Henri Jouat, Henri Renaud, Pierre Michelot, Alan Dawson. 9/28/53 Vogue/Prestige/OJC.

LIONEL HAMPTON, *Oh, Rock!* Lionel Hampton, Clifford Brown, Art Farmer, Quincy Jones, Walter Williams, Jimmy Cleveland, Buster Cooper, Al Hayse, Gigi Gyrce, Tony Ortega, Clifford Solomon, Clifford Scott, Oscar Estell, George Wallington, Billy Mackel, Monk Montgomery, Alan Dawson, Curley Hamner. Natasha NI 4010.

1963 BOOKER ERVIN, *The Freedom Book.* Booker Ervin, Jaki Byard, Richard Davis, Alan Dawson. 12/3/63 Prestige PR 7295/OJC.

1964 BOOKER ERVIN, *The Song Book.* Booker Ervin, Tommy Flanagan, Richard Davis, Alan Dawson. 2/27/64 Prestige PR 7318/OJC.

BOOKER ERVIN, *The Blues Book.* Booker Ervin, Carmell Jones, Gildo Mahones, Richard Davis, Alan Dawson. 6/30/64 Prestige PR 7340/OJC.

BOOKER ERVIN, *Groovin' High.* (same as *The Blues Book*). 6/30/64 Prestige PR 7417.

BOOKER ERVIN, *The Space Book.* Booker Ervin, Jaki Byard, Richard Davis, Alan Dawson. 10/2/64 Prestige PR 7386/OJC.

JAKI BYARD, *The Experience.* Jaki Byard, Roland Kirk, Richard Davis, Alan Dawson. Prestige.

1965 BOOKER ERVIN, *Quartet Live at Lennie's on the Turnpike.* (Vol. 1 & 2) Jaki Byard, Joe Farrell, George Tucker, Alan Dawson. 4/65 Prestige PCD24121.

CHARLES MCPHERSON, *Con Alma!* Charles McPherson, Clifford Jordan, Barry Harris, George Tucker, Alan Dawson. 8/6/65 Prestige 7427. CD OJC 1875.

LEE KONITZ, *Lee Konitz....* Lee Konitz, Chet Baker, Keith Jarrett, Charlie Haden, Beaver Harris, Bill Evans, Niels-Henning Orsted-Pedersen, Alan Dawson. Jazz Connoisseur 113.

LEE KONITZ, *Quartet in Europe.* Lee Konitz, Phineas Newborn, Oscar Pettiford, Kenny Clarke, Bill Evans, Niels-Henning Orsted-Pedersen, Alan Dawson. Unique Jazz 21.

LEE KONITZ and BILL EVANS, *Together Again.* Lee Konitz, Bill Evans, Niels-Henning Orsted-Pedersen, Alan Dawson. 10/29/65 & 10/31/65 Moon 024.

BOOKER ERVIN, *Setting the Pace.* Booker Ervin, Dexter Gordan, Jaki Byard, Reggie Workman, Alan Dawson. Prestige PR 7455.

SONNY ROLLINS TRIO, *Live in Europe 1965.* Sonny Rollins, Niels-Henning Orsted-Pedersen, Alan Dawson. Magnetic CD 118.

BOOKER ERVIN, *Lament for Booker Ervin.* Booker Ervin, Kenny Drew, Horace Parlan, Niels-Henning Orsted-Pedersen, Alan Dawson. 10/29/65 Enja/Inner City 3006.

JAKI BYARD, *Freedom Together.* Jaki Byard, Richard Davis, Alan Dawson, Jr. Parker. Prestige PR 7463.

BOOKER ERVIN, *The Trance.* Booker Ervin, Jaki Byard, Reggie Workman, Alan Dawson. 12/27/65 Prestige PR 7462/OJC.

1966 BOOKER ERVIN SEXTET, *Heavy!!!*
Booker Ervin, Jimmy Owens,
Garnett Brown, Richard Davis,
Alan Dawson. Prestige PR 7499.

SONNY CRISS, *This Is Criss*.
Sonny Criss, Walter Davis, Paul
Chambers, Alan Dawson.
Prestige/OJC.

ERIC KLOSS, *Grits and Gravy*.
Eric Kloss, Jaki Byard, Richard
Davis, Alan Dawson. 12/22/66
Prestige P 7486.

1967 LIONEL HAMPTON, *Reunion at
Newport*. Lionel Hampton,
Snooky Young, Jimmy
Nottingham, Joe Newman,
Wallace Davenport, Dave
Gonzalez, Al Grey, Garnett
Brown, Britt Woodman, Walter
Morris, Benny Powell, Scoville
Brown, Ed Pazant, George
Dorsey, Bobby Plater, Frank
Foster, Dave Young, Eddie
Chamblee, Illinois Jacquet,
Jerome Richardson, Curtis Lowe,
Oscar Dennard, Tete Montoliu,
John Spruill, Milt Buckner, Billy
Mackel, George Duvivier, Pete
Badie, June Gordner, Steve Little,
Alan Dawson, Maria Angelica.
Bluebird 07863661572.

SONNY CRISS, *Portrait of Sonny
Criss*. Sonny Criss, Walter Davis,
Paul Chambers, Alan Dawson.
Prestige/OJC.

ERIC KLOSS, *1st Class Kloss*.
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Walton, Leroy Vinnegar, Alan
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Martino, Ben Tucker, Alan
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Joe Newman, J.J. Johnson, Ray
Perry, Leo Parker, Maurice
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Haywood, Sir Charles
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Sarah Vaughn, Clark Terry, Zoot
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Clark Terry, Bobby Hackett, Jaki
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Special thanks to: Bob Blumenthal, Fred Bouchard, Tom Everett, Russ Gershon, Charlie Kohlhase, John Lockwood, Russ Musto, Rob Riordan, Mia Saunders, Steve Schwartz, James Williams, and Jack Woker.

Michael Haggerty has studied and worked in nearly every area of the jazz world. As a disc jockey for more than fifteen years, he has hosted a weekly jazz interview and music program on Harvard University's WHRB.

Legend

Left crash cymbal Ride cymbal or Hi-hat Small mounted tom Tom 2 Snare Rim shot Stick on Stick Large tom Bass drum Hi-hat

1 The Rudiments

In the following chapter you will find a complete listing of 26 American rudiments, 21 Swiss (including variations), 22 rudiments called New Innovations (including variations) and 17 rudiments (with variations) called Chopsbuilders—a total of 86 rudiments.

They are presented here just the way Alan showed them to me, first individually and then as part of the Rudimental Ritual. The Ritual will be covered in greater detail later in this chapter.

Alan's method for learning and practicing the rudiments was to play each one from slow to fast gradually and back to slow again gradually. In Alan's words, doing them this way would provide "conditioning" for the hands while at the same time add to your vocabulary. He would also stress that speed was not the important thing but that sound was. If they don't sound good slow, they won't sound good when you play them faster. In my own experience teaching, I have found that many students don't really play them slowly enough. I suggest a starting tempo of (\downarrow) = 40.

While studying with Alan, his students would work on three rudiments per week. He would give

you the next three only when you demonstrated these satisfactorily. This method would have a cumulative effect whereby each week you would be practicing a greater number of rudiments. Once you mastered one group of three, you would want to spend more time on the new group while reviewing and maintaining the previously learned ones.

When you try this method, by the time you have learned a considerable number of rudiments, it will be difficult to practice them all every day. (Once you have learned the ritual this won't be a problem.) In the meantime, you may want to rotate through the previously learned rudiments over a period of several days. For example:

Day 1. Work on first 9–12 rudiments plus the new ones you are on.

Day 2. Work on next 9–12 plus the new ones, etc.

Or try grouping them by type. For example:

Day 1. Work on all ruff type.

Day 2. Work on all flam type.

Day 3. Work on all numbered rolls, etc.

I have grouped them here the same way Alan grouped them when he taught them to me.

The American Rudiments

LESSON 1

The three-stroke ruff.

LL R LL R
RR L RR L

The single drag.

R LLR L RRL

The double drag.

LLR LLR L RRL RRL R

This rudiment is part of many other rudiments and should be played with a closed interpretation. In other words, keep the grace notes low and close to the single stroke. Think on the beat. This rudiment does not alternate. Play in each hand from slow to fast (gradually) and back to slow.

LESSON 2

Single ratamacue

LLR L R L RR L R L R

Double ratamacue

LLR LLR L R L RR L RR L R L R

Triple ratamacue

LLR LLR LLR L R L RR L RR L RR L R L R

LESSON 3

Drag paradiddle #1

R LLR L R R L RR L R L L

Drag paradiddle #2

R LLR LLR L R R L RR L RR L R L L

Lesson 25

R LLR L R LLR L
L RR L R L RR L R

LESSON 4

Flam

LR LR
RL RL
LR RL

Flam tap


L R R R L L

Flam accent

L R L R R L R L


301 5

Flamacue >




L R L R L R L R
R L R L R R L

Flam paradiddle



L R L R R R L R L L


Flamadiddlediddle



L R L R R L L R L R L L R R


301 6

Five-stroke roll on the beat > >




R R L L R L L R R L

Five-stroke roll off the beat > >




R R L L R L L R R L L R R L L

Seven-stroke roll on the beat >




R R L L R R L L L R R L L R

Seven-stroke roll off the beat >



L L R R L L R L L R R L L R R L L R R
R R L L R R L R R L L R R


Nine-stroke roll >



R R L L R R L L R L L R R L L R R L


301 7

Ten-stroke roll > >




R R L L R R L L R L L R R L L R R L L R R
L L R R L L R R L R R

Eleven-stroke roll >




R R L L R R L L R R L L R R L L R R L L R R
L L R R L L R R L L R R

Thirteen-stroke roll >



R R L L R R L L R R L L R R L L R R L L R R
L L R R L L R R L L R R L L R R

Fifteen-stroke roll >



R R L L R R L L R R L L R R L L R R L L R R L L R R
L L R R L L R R L L R R L L R R L L R R

LESSON 8

Single paradiddle *Double paradiddle*

Double-stroke roll *Single-stroke roll*

R L R R L R L L R L R L R R L R L R L L
 R R L L R R L L R L R L R L R L
 L L R R L L R R L R L R L R L R

The Swiss Rudiments

LESSON 9

Tap flam *Pataflafla*

Swiss Army triplet *Variation 1* *Variation 2*

R R L L L R L R L R R L L R L R L R L
 R L R L L R L R L R L R L R L L R
 L R R L L R R L R R L L R R L L R L L R R L L R
 R L L R R L L R L L R R L L R R L R R L L R R L

LESSON 10

Berger 25 *Dragadiddle*

R L L R R L R R L L R R L R R L L R L L

Lesson 11

Flam roll 5

L R R L L R
R L L R R L

Flam roll 9

L R R L L R R L L R
R L L R R L L R R L

Lesson 12

Single windmill

L R R L R R L L R L

Reverse windmill

R L L R R L R R L L

Double windmill

L R R L R L R
R L L R L R L

Lesson 13

Three-stroke ruff paradiddle

L L R L R R L L
R R L R L L R R

Four-stroke ruff paradiddle

L R L R L R R L L
R L R L R L L R R

Lesson 14

Reverse flam accent

R L L R L R R L

Variation

R R L R L L R L

Lesson 15

Single ratamaflam

L L R L R R L R L L R

Double ratamaflam

L L R L L R L R R L R R L R L L R

Triple ratamaflam

L L R L L R L L R L R R L R R L R R L R R L R L L R

Lesson 16

Drag flam

L L R R L R R L L R
L L R L R L L R L R
R R L R L R R L R L

Flam double paradiddle

R L L R L R R L R R L R L L

New Innovations

Lesson 17

Six-stroke roll

R L R R L L R L R R L L
L R L L R R L R L L R R

Variation 1

R R L L R L R R L L R L
L L R R L R L L R R L R

Variation 2

R L L R R L R L L R R L
L R R L L R L R R L L R

Variation 3

R R L R L L R R L R L L
L L R L R R L L R L R R

17 (cont'd)

Also in triplets

Musical notation for two triplet exercises in 2/4 time. The first exercise consists of two triplet eighth notes. Below the notation is a 6x6 grid of rhythmic patterns:

R	L	R	R	L	L
L	R	L	L	R	R
R	R	L	L	R	L
L	L	R	R	L	R
R	R	L	R	L	L
L	L	R	L	R	R
R	L	L	R	R	L
L	R	R	L	L	R



Starlight Roof with Jaki Byard and Whit Brown, 1985

18

Paradiddle

Musical notation for the Paradiddle exercise in 6/8 time, consisting of two groups of eighth notes with accents. Below the notation is a 2x4 grid of rhythmic patterns:

R	L	R	R	L	L	R	L	R	R	L	L
L	R	L	L	R	R	L	R	L	L	R	R

Variation 1 (2 bars)

Musical notation for Variation 1 in 4/4 time, consisting of two groups of eighth notes with accents. Below the notation is a 1x4 grid of rhythmic patterns:

R	L	R	R	L	L	R	L	R	R	L	L	R	L	R	R
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Variation 2

Musical notation for Variation 2 in 6/8 time, consisting of four groups of eighth notes with accents. Below the notation is a 2x4 grid of rhythmic patterns:

L	R	L	L	R	R	L	R	L	L	R	R	L	R	L	L
R	L	R	R	L	L	R	L	R	R	L	L	R	L	R	R

Variation 3

Musical notation for Variation 3 in 6/8 time, consisting of seven groups of eighth notes with accents. Below the notation is a 1x12 grid of rhythmic patterns:

R	L	R	R	L	L	R	L	R	R	L	L	R	L	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

LESSON 19

Four-stroke roll

R R L L L L R R
 R R L L R R L L
 L L R R L L R R
 R R L R L L R L

LESSON 20

Triplet diddle

R L R L L R L R L L
 L R L R R L R L R R
 R R L R R L L R L L
 R R L R L R R L R L
 L L R L R L L R L R

LESSON 21

Triplet paradiddle

R R L R L R R L L R L L

Double triplet paradiddle

R R L R L R R L L R L L

Triplet flamadiddle

R L R L R L L L
 L R L L R L R R

Double triplet flamadiddle

R L R L R L L L
 L R L L R L R R

LESSON 22

Drag triplet

R R L R L L R L

Triple flamadiddlediddle

R R R L R R L L L R L L

Chopsbuilders

LESSON 23

Three-stroke ruff with singles

RLR LRL

Four-stroke ruff

LRL R RLR L

LESSON 24

Five-stroke (singles)

R L R L R L R L R L

Six-stroke with singles

R L R L R L R L R L R L
L R L R L R L R L R L R

Variation 1

R L R L R L R L R L R L
L R L R L R L R L R L R

Variation 2

R L R L R L R L R L R L
L R L R L R L R L R L R

Variation 3

R L R L R L R L R L R L
L R L R L R L R L R L R

Seven-stroke with singles

R L R L R L R L R L R L
L R L R L R L R L R L R

Eight-stroke roll

R L R R L L R R L R L L R R L L

LESSON 25

Flam da-da

L R R L R L L R

Da-da flam

R R R L L L L R

Flam flam diddle

L R R L R R R L L R L L

Para flam flam

R L L R L R L R R L R L

Lesson 26

Flama flama diddle

Musical notation for 'Flama flama diddle' in 6/8 time. The staff shows a sequence of eighth notes with accents. The rhythm pattern is: L R L L R L R R R L R R L R L L.

Flama flama flam flam

Musical notation for 'Flama flama flam flam' in 6/8 time. The staff shows a sequence of eighth notes with accents. The rhythm pattern is: L R L L R L L R L R R L R R L R R L R L.

Flama flam flam diddle

Musical notation for 'Flama flam flam diddle' in 6/8 time. The staff shows a sequence of eighth notes with accents. The rhythm pattern is: L R L L R L L R L R R L R L R R.

Flama flam flam flam flam

Musical notation for 'Flama flam flam flam flam' in 6/8 time. The staff shows a sequence of eighth notes with accents. The rhythm pattern is: L R L L R L R R L R L R L R R L R L L R L R.

Lesson 27

Gary's Flams

Musical notation for 'Gary's Flams' in 4/4 time, first line. The staff shows eighth notes with accents. The rhythm pattern is: L R L R L R R L R L R L L R L R.

Musical notation for 'Gary's Flams' in 4/4 time, second line. The staff shows eighth notes with accents. The rhythm pattern is: R L R L L R L R L R R L R L R L L R L R R L R L.

Arvin's Diddles

Musical notation for 'Arvin's Diddles' in 4/4 time, first line. The staff shows eighth notes with accents, followed by three measures of repeat signs. The rhythm pattern is: L R L R R L R L R L L R.

Musical notation for 'Arvin's Diddles' in 4/4 time, second line. The staff shows eighth notes with accents, followed by three measures of repeat signs. The rhythm pattern is: L R L R L R R L R L R L.

Musical notation for 'Arvin's Diddles' in 4/4 time, third line. The staff shows eighth notes with accents, followed by three measures of repeat signs. The rhythm pattern is: R R L R L R L L R L R L.

Rudimental Ritual

In this section you will find Alan's famous Rudimental Ritual. After you have learned all of the rudiments in the previous section, you should review them all with brushes. The ritual is to be played on the drumset with brushes over a bossa nova foot ostinato. There are two important things to remember while playing the rudiments with the brushes. The first is to play on the tips of the brushes (rather than the fan section). The second is to be sure to pick the strokes up (brushes don't rebound the way that sticks do). This will require a firm grip and the use of wrist strokes.

Once you have done this review, you will be ready to begin memorizing the ritual. Memorizing is the key word here. If you try to learn the ritual by

reading it, it will take much longer to commit it to memory.

Work from the CD recording to help with memorizing. The rudiments are all arranged in four- and eight-bar phrases. Use these phrases to help with your memorization. Be aware that Alan applied certain formulas to various rudiments which occur frequently. For example, for rudiments in 3/4 time, use this formula: four bars of 3/4 plus one bar of 4/4 equals four bars of 4/4. For example, four double ratamacues (4 bars of 3/4) rounding off with one triple ratamacue (one bar of 4/4) equals one four bar phrase in 4/4. Use the CD recording and *your ears* building phrase by phrase, and with a little time and effort the ritual will be yours for life.

1-7

1-8

Three-stroke Ruff

LL R LL R LL R LL R B.D. & H.H. simile RR L RR L RR L RR L

Single Drag

9 LLR L RR L R LLR L RR L R LLR L RR L R LLR L RR L R LLR L RR L R LLR L RR L R LLR L RR L R

Double Drag

13 LLR LLR L RR L RR L R

Single Ratamacue

17 LLR L R L RR L R L R

Double Ratamacue

21 LLR LLR L R L RR L RR L R L R LLR LLR LLR L R L RR L RR L R L R LLR LLR LLR L R L

25 RR L RR L R L R LLR LLR L R L RR L RR L R L R RR L RR L R L R

Triple Ratamacue

29 LLR LLR LLR L R L RR L RR L RR L R L R

Drag Paradiddle No. 1

33 R LLR L R RL RR L R L L R LLR L R R L RR L R L L R LLR L RR L RR L R L L

37 R LLR L R R L RR L R L L

Drag Paradiddle No. 2

41 R LLR LLR L R R L RR L RR L R L L

Lesson 25

45 R LLR L R LLR L L RR L R L RR L R

Flam

53 R L R L R L R L R L

Flam Tap

57 R R L L R R L L

Flam Accent

61 RLR LRL RL R LRL RLR L RL RLR LRL RLR LRL RLR LRL

65 R L R L R L R L R L

Flamacue

69 R L R L R R L R L R R L R L R R L R L L

73 L R L R L L R L R L L R L R L L R R R L R L L

Flam Paradiddle

77 R L R R L R L L

Flamadiddlediddle

81 R L R R L L R L R R L L L R L L R R R L R R L L L R R

85 R L R R L L L R L L R R

Five-stroke Roll

89 L L R R L L R R L L R R L L R R L L R R L L R R

Seven-stroke Roll

93 R L R L R L R L R L R L R L R L R L R L R L R

Nine-stroke Roll

97 R R L L R R L L R R L L

Ten-stroke Roll > > > > > > *Six-stroke Roll* > > > >

101 R R L R R L R R L R R L R R L R R L

Ten-stroke Roll > > > > > > *Six-stroke Roll* > > > >

105 L L R L L R L L R L L R L L R L L R L L R

Eleven-stroke Roll > > > > > > *Seven-stroke Roll* > > > >

109 R L R L R L R L R L R L R L R L

Eleven-stroke Roll > > > > > > *Seven-stroke Roll* > > > >

113 L R L R L R L R L R L R L R L R

Thirteen-stroke Roll > > > > > > > >

117 R R L L R R L L

Fifteen-stroke Roll > > > > > > > >

121 R L R L R L R L R L R L R L R L

Paradiddle > >

125 R L R R L R L L

> 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 2

129 R L R R L R L L R L R R L R L L R L R R L R L L

33 R L R R L R L L R L R R L R L L

Double Paradiddle

37 R L R L R R L R L R L L R R L R L R L L R L R L R R L R L R L L

Long Roll

41 R L R L R R L R L L R R L L R R L L

45 R R L L R R L L R R L L R R L L R R L L R R L L

Single-stroke Roll

57 R L R L R L R L

61 R L R L R L R L R L R L R L R L R L R L

188 Rudiments

Tap Flam

69 R L L R R L L R R L R L R L R L R L R L

Pata Fla Fla

177 L R L R L R L R L R L R L R L R L R

Double Windmill

219 RRLRLR LL RLRL RRLR LR LLRLRL RRLRLR LLRLRL

223 R R L R L R L L R L R L

Three-stroke Ruff Paradiddle

(Lesson 25)

227 LLRLRRL LRLR LLRR LLRLRR LLRRLRLLRR LLRLRLLRLR

231 LRLR L R R L L RLRL R L L R R

Reverse Flam Accent No. 1

235 RL RLR LRL RLR LRL RL R LRL RLR L RL RLR LRL RLR L

239 R L R L R L R L R L R L

No. 2

243 R LRL RLR L RL RLR LRL RLR LRL RL R LRL RLR LRL RL

247 R LRL RLR LRL RL R LRL RLR LRL R

Paradiddle

291

R L R R L L R L R R L L R L R R L L R L R R
 L R L L R R L R L L R R L R L L R R L R L L

R L R R L L R L R R L L R R L L R R L L R R L L

Four-stroke Roll

299

R R L L L L R R R R L L L L R R R R L L L L R R L L L L R R R R L L
 R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L
 L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R
 R R L R L L R L R R L R L L R L R R L R L L R L R R L L L L R L R R L R

Triplet Diddle

303

R L R L L R L R L L
 L R L R R L R L R R
 R R L R R L L R L L
 R R L R L R R L R L
 L L R L R L L R L R

Triplet Paradiddle

307

R R L R L R R L L R L R L L R R L R L R R L R L R L R R L L R L R L R L L

Triplet Flamadiddle

311

R L R L R L L R L R L R L L R L R L R L R L R L R L R R L L R L R L R L R R
 L R L R L R R L R L R L R R L R L R L R L R L R L R L L R R L R L R L R L L

Drag Triplet

315 R R L R L L R L

319 RRLRLLRLRRL RLLRLRRLRLL RLRRRLRLLRL RRLRRLRLL

Triplet Flamadiddlediddle

323 R R RLRR L L LRL L R R RL RR L L LRL L R R R RLRR
L L LRLL R R RLRR L L LR LL R R RLRR L L L LRL L

Variation

327 R R R R RLRR L L L L LRL L R R R R R R R R R R R RLRR
L L L L LRL L R R R R RLRR L L L L L L L L L L L LRL L

Ghopsbudders

Three-stroke Ruff

331 RLR LRL RLR LRL

Four-stroke Ruff

335 LRLR RLRL LRLR RLRL LRLR RLRL LRLR RLRL LRLR RLRL

Five-stroke Roll

339 RLRLR LRLRL RLRLR LRLRL RLRLR LRLRL RLRLR LRLRL

Six-stroke Roll

343 R L R L R L R L R L R L R L
L R L R L R L R L R L R L R

347 R L R L R L R L R L R L
L R L R L R L R L R L R

R L R L R L R L R L R L
L R L R L R L R L R L R

Seven-stroke Roll

351 R L R L R L R L R L R L
L R L R L R L R L R L R

R L R L R L R L R L R L R L
L R L R L R L R L R L R

Eight-stroke Roll

Flam Dada

353 R L R R L L R R L R L L R R L L
R R L L L R

Dada Flam

Flamflamdiddle

371 R R L L L R
R L R R L R L L

Para Flam Flam

379 R L R R L R L L

Flamaflamadiddle

383 R L R L R R L R L R L L R L R R L R L L R L R R L R L L

FlamaFlamaFlamFlam

397 RL RL R R LR LR L L RL RL R R LR LR L L RL R RL R L L

Detailed description: This block contains a musical staff with a treble clef and a key signature of one flat. The melody consists of eighth notes with accents (>) above them. The rhythm is a 4/4 time signature. Below the staff, the drum notation is written as a sequence of letters: R, L, R, L, R, R, L, R, L, R, L, R, L, R, L, R, L, L, R, L, R, R, L, L, R, L, R, L, L, R, L, L.

FlamaFlamFlamdiddle

391 RL R R L L LR L LRR RL R R LL LR L LRR R LRR L RLL

Detailed description: This block contains a musical staff with a treble clef and a key signature of one flat. The melody consists of eighth notes with accents (>) above them. The rhythm is a 4/4 time signature. Below the staff, the drum notation is written as a sequence of letters: R, L, R, R, L, L, L, R, L, L, R, R, R, L, L, L, R, L, L, R, R, R, L, R, R, L, R, L, L.

FlamaFlamFlamFlam

395 RL R R L L LR L L R R RL R R LL LR L L R R R R L L R R L L

Detailed description: This block contains a musical staff with a treble clef and a key signature of one flat. The melody consists of eighth notes with accents (>) above them. The rhythm is a 4/4 time signature. Below the staff, the drum notation is written as a sequence of letters: R, L, R, R, L, L, L, R, L, L, R, R, R, L, L, L, R, L, L, R, R, R, R, L, L, R, R, L, L.

Mamadada

399 R R L L R R L L

Detailed description: This block contains a musical staff with a treble clef and a key signature of one flat. The melody consists of eighth notes with accents (>) above them. The rhythm is a 4/4 time signature. Below the staff, the drum notation is written as a sequence of letters: R, R, L, L, R, R, L, L. The notation ends with three double bar lines with dots, indicating the end of the piece.

Gary's Flams

4/4 L R L R L R R L R L R L L R L R L R L L R L R L R L

Detailed description: This block contains two musical staves with a treble clef and a key signature of one flat. The time signature is 4/4. The melody consists of eighth notes with accents (>) above them. Below the staves, the drum notation is written as a sequence of letters: L, R, L, R, L, R, R, L, R, L, R, L, L, R, L, R, L, R, L, L, R, L, R, L, R, L.

Arvin's Diddles

The musical notation consists of three staves, each representing a different drum part. The first staff is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes with accents. Below the staff are the letters: L R L R R L R L R L L R. The second staff has a similar rhythmic pattern with accents, and below it are the letters: L R L R L R R L R L R L. The third staff continues the pattern with accents, and below it are the letters: R R L R L R L L R L R L. Each staff ends with a double bar line and repeat dots.



As leader at Curry College, with John Lockwood, 1989.



2 FOUR-WAY COORDINATION

As mentioned in the introduction to this book, Alan had more than forty ways of interpreting the eight pages of syncopated exercises in Ted Reed's book *Syncopation* (pages 37–44*). In this chapter you will find a partial selection of those forty ways. Also included here are three of those pages for your use with these exercises.

The first three ways are a prerequisite for learning the rest. These three are basic four-way coordination (or independence) studies and will serve the purpose of familiarizing you with the reading aspect of that component of Alan's teaching. Consequently, you will not only be practicing coordination, but also reading. Alan would stress the importance of practicing all of the eight pages particularly because there are no consecutive 8th-notes (four or more 8th-notes in a row) on page 37. You never knew which page he was going to ask you to play, so if you hadn't practiced them all he could tell. It may be necessary to use pages 33–36 as preparation for pages 37–44. If you can't play 33–36 without stopping, it is unlikely that you will be able to play exercises 1–8 (pages 37–44).

I cannot emphasize enough how important it is that you do not stop or go back if you make a mistake while playing the exercises. This was one of the things that Alan was adamant about. Try to make a mental note of where the mistakes occurred, and go back after you've completed the page, isolate the measure or measures, and play them repeatedly. At first, play just the measure alone and then as a repeated two- or four-bar phrase. This approach is essential for establishing good reading habits.

Practice these the same way as the rudiments: spend at least one week on each way before moving on to the next.

*During the writing of this book, a newer version of *Syncopation* was released in which a page has been added. Exercises 1–8 now appear on pages 38–45.

(Facing page) Northeastern University.
John Coltrane Memorial Concert, with
Billy Pierce and Tim Engles, 1992.

The First Three Ways

1. Snare Drum Plays the Line

Snare (left hand) plays the syncopated line.
Right hand plays jazz time.



Bass drum "feathers" (plays lightly) quarter notes.
Hi-hat plays beats 2 & 4.

I-12 Example:

written



played



2. Bass Drum Plays the Line

Bass drum plays the line.
Right hand plays time.
Left hand plays a rim click on beats 2 & 4.
Hi-hat plays beats 2 & 4.

I-13 Example:

written



played



1-14 3. Short and Long*

Short notes (♪) = snare drum
Long notes (♩) = bass drum
Right hand = time
Hi-hat = beats 2 & 4

Example:

written



played



consecutive eighths



played



*This concept of short and long notes is an important one not only because music is a combination of short and long tones, but also because it is the concept on which many of the following, more advanced four-way coordination studies are based.

Please note that some of the following exercises are not written with specific drumset voicings or orchestration. It is up to the reader to follow the directions preceding each exercise to understand the interpretation. They are presented here the way Alan presented them to his students. The key word here is "interpretation."

Filling In Triplets

1-15

The Left Hand Fills In Triplets

This is the first of several exercises that use the idea of filling in triplets. In this example the short notes are played by the right hand on the small tom tom. The long notes are played on the cymbal (by the right hand) and the bass drum in unison. The left hand fills in triplets on the snare drum. The hi-hat plays on beats "2" and "4."

Note: a quarter-note rest will equal three notes with the left hand; a quarter-note plus an eighth-note rest will equal five notes with the left hand.

1-16

Alternating Triplets

With this exercise, the sticking remains constant: R L R L R L.

Short notes = accented S.D.

Long notes = cymbal and B.D. in unison.

Hi-hat plays beats "2" and "4."

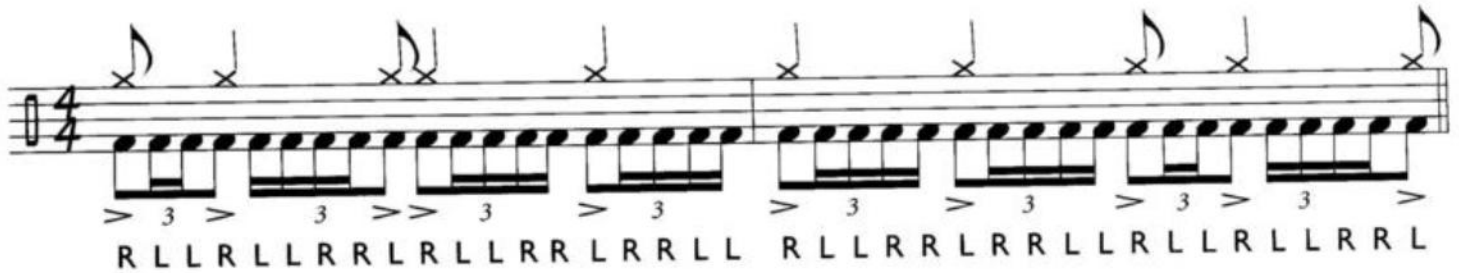
The key to making this sound good lies in keeping the unaccented notes on the snare drum down low to the drum head, so that the short accents stand out.

Practice tip: You may want to play all the notes accented on the snare to get comfortable with where they fall (i.e., which hand), then follow the short and long assignments.

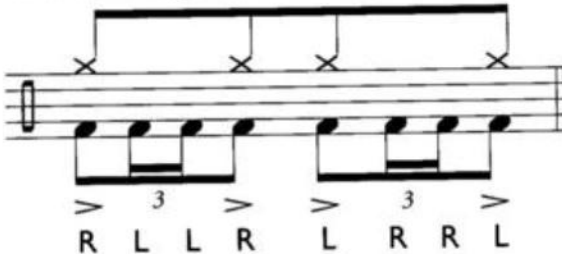
1-17

Triplet Roll*

This is similar to the alternating triplets—the sound sources are the same:
 Short notes = accented snare drum.
 Long notes = cymbal and B.D.
 Hi-hat = “2” and “4.”
 Filling in with triplet roll*



consecutive eighths



* A triplet roll is made up of 16th-note triplets played with double strokes. What actually takes place is a five-stroke roll with the accent on the beat (for notes on the beat) and a five-stroke roll with the accent off the beat (for notes off the beat).

1-18

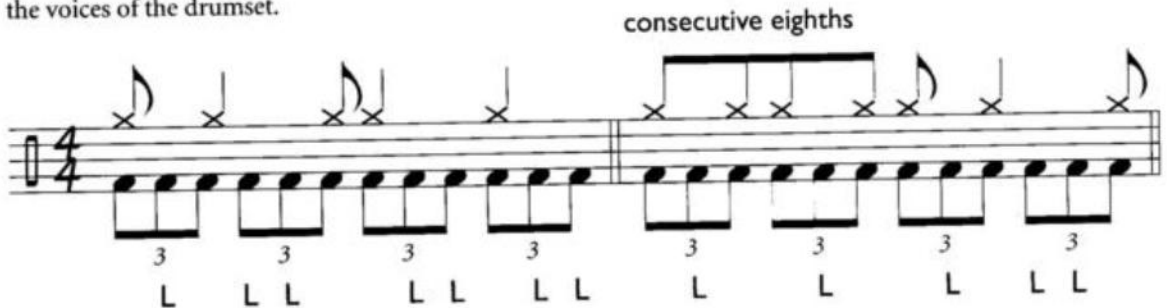
Three Triplet Ways Switching Randomly

This way is a review of the previous three ways—play the pages from syncopation, switching randomly between each of the last three triplet ways (left hand filling, alternating triplets and triplet roll). At first you may want to practice a little more systematically, e.g., one line each way. As you become more comfortable, switch at will.

1-19

The Bass Drum Plays the Line, the Left Hand Fills In Triplets

In this example the bass drum plays the line while the left hand fills in triplets on the snare drum. The right hand plays the jazz ride pattern on the cymbal and the hi-hat plays beats “2” and “4.” Be sure to get a good blend among all the voices of the drumset.



1-20

The Hi-Hat Plays the Line, Left Hand Fills In Triplets

In this example the hi-hat (left foot) plays the line and the left hand fills in triplets on the snare drum. The right hand plays the jazz ride pattern on the cymbal. Leave out the bass drum. Be sure to get a good blend between the hi-hat and the snare drum; keep the snare drum strokes low, and the notes soft.

Musical notation for Exercise 1-20. The top staff shows a hi-hat line in 4/4 time with eighth notes and rests. The bottom staff shows a snare drum line with triplets of eighth notes. The right hand plays a jazz ride pattern on the cymbal.

1-21

The Hi-Hat Short, Bass Drum Long, Left Hand Fills Triplets

In this example, the hi-hat plays the short notes (eighths) and the bass drum plays the long notes (quarters, tied eighths, and dotted quarters). The left hand fills in triplets on the snare drum and the right hand plays the jazz ride pattern. This example is truly a four-way coordination challenge; be sure to get a good blend of all the parts. You should be able to hear the rhythmic line clearly.

Musical notation for Exercise 1-21. The top staff shows a hi-hat line with short eighth notes. The bottom staff shows a snare drum line with triplets of eighth notes. The right hand plays a jazz ride pattern on the cymbal.

1-22

The Snare Drum (Left Hand) Plays the Line, the Bass Drum Fills In Triplets

This exercise will be challenging: the snare drum plays the line, the right hand plays time, the hi-hat plays beats two and four, and the bass drum fills in triplets (the way the left hand does with Exercise 1). I suggest using heel-down technique in order to allow the beater to rebound.

Musical notation for Exercise 1-22. The top staff shows a snare drum line with eighth notes. The bottom staff shows a bass drum line with triplets of eighth notes. The right hand plays a jazz ride pattern on the cymbal. The label "consecutive eighths" is placed above the snare drum line.

The Snare Drum (Left Hand) Plays the Line, The Hi-Hat and Bass Drum Fill in Triplets

The snare drum plays the line. The right hand plays time; the hi-hat and bass drum fill in triplets.

Examples

For notes on the beat:

For notes off the beat:



Consecutive eighths:

OR



For this figure:



Eight Triplet Ways

For this exercise, Alan would have you put away the syncopation book—he would then sing you a two-measure phrase, repeated once (a four-measure phrase). For example:



You would sing back the two-bar phrase (repeated once) and play each of the eight triplet ways in the following order:

1. Tom short, cymbal and bass drum long; left hand fills in triplets on snare drum
2. Alternating triplets
3. Triplet roll
4. Bass drum plays the line; left hand fills triplets
5. Hi-hat plays the line; left hand fills triplets
6. Hi-hat short; bass drum long; left hand fills triplets
7. Left hand/snare drum = line; bass drum fills triplets
8. Left hand/snare drum = line; hi-hat and bass drum fill triplets

Eight Triplet Ways (continued)

2-1

To practice this, you may want to begin by picking a two-bar phrase from syncopation. Memorize and sing the rhythm yourself and play it the eight ways. Another way to practice this is using pages 38 and 39 or 40 and 41, playing one line each way. After playing each page twice in order, you'll come out even with the eighth way on the last line of the second page from *Syncopation*. (Refer to Track 1 on CD 2.)

Advanced Four-Way Coordination

Eighth-Note Triplet Partial



2-3

2-4

Play each partial with the left hand/snare drum with right hand playing time on the cymbal. Play each page in *Syncopation*.

2-5

2-6

1. Bass drum = the line; hi-hat beats 2 & 4
2. Hi-hat = the line
3. Hi-hat short, bass drum long

Cymbal



Play as above: right hand = time on the cymbal, partials with the left hand on snare drum.

1. Bass drum = the line
2. Hi-hat = the line
3. Hi-hat short, bass drum long

Partials in Odd Times

After playing all the preceding partials in $\frac{4}{4}$ time, Alan would have you play the eighth-note triplet partials in various odd times. After you mastered the partials, you would play a blues in each time signature during which you would trade choruses with Alan playing vibes. The lesson plan would be something like this:

2-7

1. Lesson 1: partials and blues in $\frac{3}{4}$

2-8

2. Lesson 2: partials and blues in $\frac{5}{4}$ (2 + 3 or 3 + 2)

2-9

3. Lesson 3: partials and blues in $\frac{7}{4}$ (3 + 4 or 4 + 3)

2-10

4. Lesson 4: partials and blues in $\frac{9}{4}$ (2 + 2 + 2 + 3, 3 + 3 + 3, etc.)

Odd-Time Blues

The following are Alan's $\frac{3}{4}$, $\frac{5}{4}$, $\frac{7}{4}$, and $\frac{9}{4}$ blues:

$\frac{3}{4}$ blues

Three staves of musical notation for a 3/4 blues in Bb major. The first staff begins with a Bb7 chord and a measure rest, followed by a double bar line and a second measure rest. The second staff starts with an Eb7 chord, followed by a measure rest, then a Bb7 chord and a measure rest. The third staff contains four measures with chords F7, Eb7, Bb7, and (F7) above them, ending with a double bar line and repeat dots.

$\frac{5}{4}$ blues

Three staves of musical notation for a 5/4 blues in Bb major. The first staff starts with a circled "2-11" above the first measure, followed by a Bb7 chord and a measure rest, then a second measure rest. The second staff begins with an Eb7 chord, followed by a measure rest, then a Bb7 chord and a measure rest. The third staff contains four measures with chords F7, Eb7, Bb7, and (F7) above them, ending with a double bar line and repeat dots.

7/4 blues

2-11

Bb7

2

Eb7

Bb7

F7

Eb7

Bb7

(F7)

9/4 blues

2-11

Bb7

2

Eb7

Bb7

F7

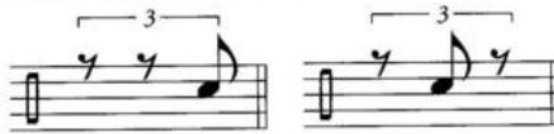
Eb7

Bb7

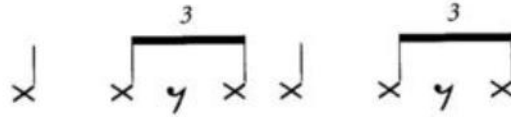
(F7)

More Triplet Partial

Left hand/snare drum



Right hand



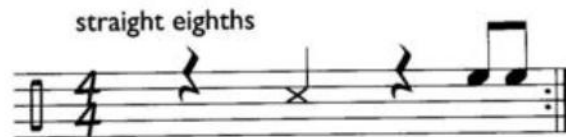
Play each partial left hand/snare drum with right hand time on the cymbal:

1. Bass drum = the line
2. Hi-hat = the line
3. Hi-hat short (♪), bass drum long (♩ ♪ ♪)

2-13

Jazz Mambo

With this exercise, the right hand plays short notes with the tip of the stick on the cymbal and long notes with the *shank* of the stick on the bell.
The left hand plays a pattern similar to a conga tumbao.



I believe Alan played this with a bossa nova foot pattern:



A more traditional pattern would be:



or...



2-14

Samba Left Hand Fills Eighth Notes

The right hand in this exercise is the same as the previous one:

Short = tip of stick on the cymbal

Long = shank of stick on the bell

The left hand fills in eighth notes on the snare drum



Note: Alan would play random accents on the snare drum with the left hand.

2-15

Samba With Stick and Brush

This way of playing a samba creates a nice effect using open and muffled tones.

The right hand plays the line with a stick on the snare drum with snares off.

(Alan used a stick with a rubber cap from a tom-tom leg on it.) The left hand fills in eighths with a brush on the snare drum (press the brush onto the head using the entire fan).



2-16

Right Hand-Right Foot Unison, Left Hand Fills In

The bass drum and right hand play the line in unison with the right hand playing short notes on a closed hi-hat and the long notes on an open hi-hat, creating an open/shut sound.

The left hand fills in:

1. eighth note
2. eighth-note triplets



Symphony Hall
with Dave Brubeck,
Jerry Mulligan (pictured)
and Paul Desmond, 1972.

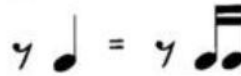
2-17

The Army Special

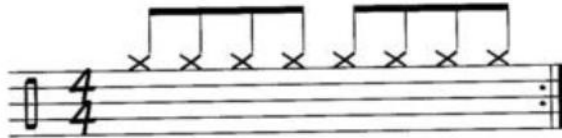
This one was devised by one of Alan's students.

(Quarters off the beat)

Bass drum = the line



Right hand =
closed hi-hat



Left hand fills sixteenth notes on snare drum

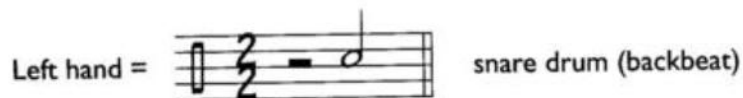


2-18

Cut-Time Rock

This way is a great exercise for the right foot, especially on pages with consecutive eighth notes (pp. 38-44). Be sure to be aware of the cut-time signature.

1. Bass drum = the line



2. Variation

Short notes = snare drum
Long notes = bass drum



2-19

Para Diddle With Brushes

This exercise uses a combination of single and double paradiddles and is great for your chops because you're playing sixteenth notes with brushes played on the snare drum.

RLRLRRRLRLRLRLRR
LRLRLLRLRLRRRLRL

RRLRLLRLRRRLRL

b.d.
h.h.

2-20

Ruff Dossa With Brushes

The term "ruff" here is not used in the rudimental sense but refers to a group of three notes with R R L or R L L sticking. Alan also called these "side triplets." Play brushes on the snare drum.

R L R R L R L L R L L
R L L R L L R R L R R L

consecutive eighths

R L R L

b.d.
h.h.

2-21



This uses the same sticking as the previous example but is orchestrated as follows:
 Short notes = accented snare drum
 Long notes = cymbal and bass drum (in unison)
 Hi-hat beats "2" and "4"

R L R R L R L L R L L R L L R R L R R L

2-22



Using the pages from *Syncopation* (37-44) play:
 Short notes = stick on stick
 Long notes = buzz on snare drum with unison hands
 Bass drum = quarter-note feathering
 Hi-hat = beats "2" and "4"

(consecutive eighths)

R R L R R L R L L R R R R R L R

2-23

Hi-Hat Left Foot and Left Hand

R.H. = \downarrow $\overbrace{\times \text{ y } \times}^3$ \downarrow $\overbrace{\times \text{ y } \times}^3$ (time)

Short notes = hi-hat with foot

Long notes = half open hi-hat with stick (left hand)

Page 37 of *Syncopation* only

"Oleo" with above exercise

For the figure:
(consecutive eighths)

Play:

BbMAJ7 *G7* *Cm7* *F7*

Listen to the CD for Alan's version.

Play "Oleo" using the Roy Haynes Special and also with hi-hat short notes (foot) long notes (stick)

"Oleo" With Roy Haynes Special

Sonny Rollins

Play time

© 1963 Prestige Music (Renewed)
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After you learned all of these four-way coordination exercises, Alan would continue in the following way:

Pick Any Rudiment; Play Syncopation

The possibilities are endless.

The rudiments can be voiced any way, e.g.:

1. Both hands on one drum
2. Separate hands on different sound sources
3. Play rudiments with feet

Syncopation can be played any of the ways using short and long discussed in the book or any other way; use your imagination!

Excerpts From Ted Reed's Book Syncopation

Exercise 2

The image displays a musical exercise titled "Exercise 2" from Ted Reed's book "Syncopation". The exercise is written for ten staves, each containing a single melodic line. The music is in 4/4 time, as indicated by the time signature on the first staff. The notation consists of eighth and sixteenth notes, often beamed together in groups, creating a syncopated rhythmic pattern. The exercise is designed to be played by four different instruments, each following the same rhythmic sequence but on different staves. The notation is presented in a clean, black-and-white format on a white background.

Exercise 3

The image displays ten staves of musical notation for Exercise 3. Each staff begins with a common time signature 'C'. The notation consists of rhythmic patterns using eighth and sixteenth notes, often grouped with beams. Accents (the symbol '˘') are placed above various notes throughout the exercise. The patterns vary across the staves, including runs of eighth notes, sixteenth notes, and combinations of eighth and sixteenth notes. Some staves feature dotted notes and rests. The exercise is designed to improve a drummer's rhythmic precision and coordination.

Exercise 4

The image displays ten staves of musical notation for Exercise 4. Each staff contains four measures of music. The notation is a rhythmic exercise consisting of eighth and quarter notes. The patterns are as follows:

- Staff 1: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 2: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 3: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 4: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 5: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 6: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 7: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 8: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 9: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 10: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.



3

Single-Stroke Roll Exercises

When I was studying the rudiments with Alan, he described the single-stroke roll as being the most difficult of the American rudiments. Here are several of Alan's exercises for developing the single-stroke roll.

For this exercise you will need George L. Stone's book *Stick Control*. (George L. Stone & Son, Inc.)

Using the first column on page 5 (numbers 1–12), set your metronome to $\text{♩} = 60 - 80$ to start. The first part of the exercise is as follows:

Part 1

1. Play two bars of the exercise (1–12) followed by four rights and four lefts two times (eighth notes). Play exercises 1–12 this way without stopping. Go back to the top (without stopping) and
2. Play each two bars of the exercise followed by eight rights and eight lefts one time. Play exercises 1–12 without stopping. Go back to the top without stopping and
3. Play each two bars of the exercise followed by 16 rights and 16 lefts one time.

This is actually a warm-up for the next part.

Part 2

Play each two measures of the exercise followed by a single-stroke roll (16th notes) for five counts (half-note counts) plus one rest. The roll starts with the opposite hand of the one that ends the sticking. For example: with RLRL, the roll starts with the right; with LRLR, the roll starts with the left. Play 1–12 this way without stopping.

The way to determine an appropriate starting tempo for this exercise is to observe how the left hand feels (for right-handed people) while playing the 16 lefts. If you are just barely able to get out all 16 lefts, then you are probably at or slightly above the tempo where you should be working.

The idea of this exercise is that when you make one tempo with a minimum of discomfort, then you move up to the next column at the next tempo. At the slower tempos, this can happen as frequently

as every week. However, once you get into the faster tempos (90s–100s), you will find yourself staying at one tempo for longer periods. While studying with Alan during the '70s, I had reached a certain speed and stayed there for sometime. I said to Alan, "I'm frustrated I've been on the same tempo for three months." Alan said, "So what, I've been on the same tempo for three years."

Note: Pages 5–7 are used for rotating between these six columns using a different tempo for each one. For example, once you reach page 7, column 2 at say, $\text{♩} = 104$, you would go back to page 5, column 1 at $\text{♩} = 108$.

Here is an example of a possible sequence for this exercise:

Week 1: page 5, column 1 at $\text{♩} = 72$

Week 2: page 5, column 2 at $\text{♩} = 76$

Week 3: page 6, column 1 at $\text{♩} = 80$

Week 4: page 6, column 2 at $\text{♩} = 84$

Week 5: page 7, column 1 at $\text{♩} = 88$

Week 6: page 7, column 2 at $\text{♩} = 92$, etc.

* See traditional metronome markings for more.

Sixty Counts

When it seemed like you couldn't go any further with the previous exercise, Alan would have you play 60 counts (half-note counts) of a single-stroke roll (16th notes) starting with the right hand leading and then with the left hand leading. You would again use the same increases in tempo that you used in the previous exercise. Only when you had achieved one speed with a degree of comfort and relaxation would he allow you to move up to the next. Of course, evenness of tone and keeping up with the tempo were the first requirements.

The starting tempo for the 60 counts will be slower than where you left off with the previous exercise. A possible scenario would be as follows:

Weeks 1–2: 60 counts at $\text{♩} = 80$

Weeks 3–4: 60 counts at $\text{♩} = 84$

Weeks 5–7: 60 counts at $\text{♩} = 88$

Weeks 7–?: 60 counts at $\text{♩} = 92$, etc.

Try 120 counts or 200 counts.

Mixing Singles and Doubles

This is another exercise for developing the single-stroke roll. The idea is to get the same feel on the single strokes that you get with the double strokes. It is important to articulate the double strokes and keep all the strokes down low. Start out with 10 counts, then increase to 20, 30, and higher. Use the metronome, increasing tempo when comfortable.

1 2 3 4
5 6 7 8 9 10

R R L L R R L L R R L L R R L L

1 2 3 4
5 6 7 8 9 10

R L R L R L R L R L R L R L



At the Hasty Pudding Club, Cambridge, MA, with Kenny Burrell, 1982.

Double, Triplets, and Singles

This is an exercise for developing evenness of tone and rhythm while using various stickings.

Play 15 more

R R L L R R L L R R L L R R L L
L L R R L L R R

Play 15 more

R L R R L R L L R L R R L R L
L R L L R L R R

Play 15 more

R L R L R L R L R L R L R L R L
L R L R L R L R

Each 16 bars should be played while singing a tune. Use the metronome, and increase the tempo only when the previous tempo is played with good sound, and a level of comfort and relaxation is achieved.

This exercise comes from Ron Savage, one of Alan's students, who is currently the assistant chair of percussion at Berklee.

4 Soloing

Alan was always mindful of trying to balance his lessons and studies equally between technique and musical ideas. One of the ways in which he did that was by teaching you to solo over various standard song forms while you sang the melody to those songs aloud. The following exercise is another example of what I call Alan's genius for creating extremely challenging studies that are designed to get results, while reinforcing solid musical fundamentals, that are invaluable in the everyday life of a musician/drummer.

This exercise will accomplish several things: you will develop hand and foot coordination, increase or develop your ability to feel four- and eight-bar musical phrases, teach you about song form, and, most important, it will give you the ability to solo over the form of a tune without having to count. This in itself will make your solos more musical and melodic.

Soloing Over an AABA Tune

For this exercise, you will need a copy of George L. Stone's *Stick Control*. For this first song form, you will use page 5, the first column (numbers 1-12).

To interpret the sticking for the drumset, play all right strokes with alternating hands on the snare drum and play all the left strokes on the bass drum. For example, RLRL would be:

Play as jazz eighth notes



Play the hi-hat on beats 2 and 4

LRLR would be:



This idea of alternating hands is not a hard and fast rule. For example, with number 5 (a paradiddle), it is only important that you alternate where you have two rights in a row; RLRR LRLR could be played:



Continue playing examples 1-12 this way.

It is extremely important that you are comfortable with this part of the exercise before you continue. Once you are comfortable with this, while singing the tune aloud, play four bars of time plus four bars of the exercise (the written two bars repeated), using the above interpretation. This will equal eight bars, which will be the first A section of the tune. Continue through numbers 1–12 this way, for a total of three choruses. Exercises 1 through 4 equals one 32-bar AABA chorus (first chorus); 5–8 equals the second chorus; 9–12 equals the third. For the fourth chorus, play a chorus (32 bars) of solo. Remember to sing the melody aloud through the entire four choruses. Of course, you may want to play more than one chorus of solo once you are more comfortable.

In teaching at Berklee, I give my students a handout that outlines the exercise in simpler terms; it looks something like this:

4 bars of time + 4 bars of the exercise (#1) = 8 bars, or the first A
4 bars of time + 4 bars of the exercise (#2) = 8 bars, or the second A
4 bars of time + 4 bars of the exercise (#3) = 8 bars, or the bridge, B
4 bars of time + 4 bars of the exercise (#4) = 8 bars, or the last A
32 bars or 1 chorus

Exercises 1–12 equals three choruses. For the fourth chorus, play 32 bars of solo. Sing the tune aloud.

Some examples of AABA tunes are “Take the A Train,” “Satin Doll,” “Misty,” “Softly, As in a Morning Sunrise,” “I Got Rhythm,” and “Well, You Needn’t.” Choose one.

When you have mastered this (usually after one or two weeks of daily practice), continue in *Stick Control* in the following way:

Page 5, column 2 with an ABAC tune—“On Green Dolphin Street,”

“Four,” “My Romance,” “Sweet Georgia Brown.”

Page 6, column 1 with an ABAB tune—“Summertime,”

“Blue Bossa” (Swing), “Tune Up.”

Page 6, column 2 with a 12-bar tune—any blues, “Blue Monk,”

“Now’s the Time,” “Solar.”

Page 7, column 1 with a 48 bar tune—“I’ll Remember April,”

“Night and Day.”

Page 7, column 2 through the end of the book—pick any tune.

Solo Ideas

Here are some of Alan’s solo ideas. This first group of ideas are figures that imply a feeling of $\frac{3}{8}$. Alan referred to them as “three-eight figures.” This $\frac{3}{8}$ idea is one that can be found throughout the Rudimental Ritual (e.g., the Single Drag). The basic idea is this:

This type of phrase will resolve naturally on beat “1” after three bars. Try starting in the second bar.



Often, Alan would imply this $\frac{3}{8}$ idea with the use of accents as you can see from this first example.



The next few ideas sound best at faster tempos.

Starting on the beat

L R L R L R L R L R L R L R L R L R L R L R

Starting off the beat

R L R L R L R L R L R L R L R L R L R L R

Frequently, Alan would even it out, to play a two-measure phrase like this:

L R L R L R L R L R L R L R L R L R L R L R

Variation with bass drum

L R L R L R L R R L R R L R R L R R L R

Here are some other variations using toms.



Here's an example of how Alan would apply rudiments to the drumset. This is another $\frac{3}{8}$ idea. The rudiment is an open single drag.



Try rounding this off with the dragadiddle. Also, try this voicing with the drag triplet phrase from bars 391–322 of the Rudimental Ritual.



Alan once told me that he would play rudiments that had a three-stroke ruff in them by playing the two grace notes on the bass drum. Here's an example: Try this idea with all rudiments that contain three-stroke ruffs. Practice them slow to fast, gradually.

Single drag

R R R R L L R L

Another $\frac{3}{8}$ variation

R L R L R L R L R

Add bass drum

R L R L R L R L R

Five strokes

R R L L R L L R R L R R L L R

Paradiddle/paradiddle combinations

R L R R L L R L R R L L R L R R L L R L R R L L R L R R L L L

R L R R L L R L R R L L R L R R L L R L R R L L R L R R L L R L R R L L R L R R L L

Alan often played this variation of a seven-stroke roll.

R R R L L R

Here's a phrase he played during one of my lessons.

R R L L R L R L R L R L R R L R R

R R R R L L R L L

R R L R L R L R

Alan played this idea often, like a four-stroke roll with doubles on the bass drum.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L

Alan once showed me this eight-bar phrase during a lesson, using the previous idea.

R L R L R L R L R L
 R L R L R L R L R L R L
 R L R L

Alan had a lot of crossover ideas; here are a few of them. This first one uses paradiddle and double paradiddles.

+ = Left crosses over right

R L R R L R L R L L R L R L R R L R L L R L R L L L

+ = Left crosses over right

L R L R L R
 L R L R L R L R L R L R L R L R L R L R

+ = Right crosses over left

R L R L R L R L R L R L

Here is a solo full of classic Alan Dawson ideas. Play this as fast as you can while still grooving.

R L R L R L R L R L

R L R L R L R L R L

R L R L R L R R L R L R

R R L R L R L R

The Drummer's Complete Vocabulary

Alan had a lot of different ideas using the bass drum, hi-hat, and snare drum. He was always experimenting with new ideas using four-way coordination. Here are some of those ideas.

Two musical staves in 4/4 time, labeled "bell". Each staff contains four measures of music. Each measure begins with a triplet of eighth notes on the bell. The first staff has a pattern of bell, snare, bass, snare, and the second staff has a pattern of snare, bass, snare, bass.

A longer idea:

Three musical staves in 4/4 time, labeled "bell". Each staff contains eight measures of music. Each measure begins with a triplet of eighth notes on the bell. The pattern is divided into three sections: the first two staves have 8 measures each, and the third staff has 8 measures.

More bass drum, snare, and hi-hat ideas:

The image displays seven staves of musical notation for drum solos in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The notation uses eighth and sixteenth notes, with 'x' marks below notes to indicate hi-hat sounds. Various rhythmic techniques are employed, including triplets (marked with a '3'), accents (marked with '>'), and dynamic markings (marked with 'Λ'). The first staff includes a repeat sign with a '2' above it. The second through sixth staves are connected by repeat signs. The seventh staff concludes with a double bar line. Below the staves, specific drum patterns are labeled with letters: 'R R L R L R', 'L R L R R R', 'R L R L', and 'R I R I'.

More hi-hat, bass drum, and snare drum ideas:

o = Open hi-hat played with hand

The first staff shows a 4/4 time signature. It begins with a quarter note, followed by a repeat sign. The pattern consists of eighth notes with triplets and open hi-hat symbols (circles with 'o') above them. The second staff continues with similar patterns, including triplets and open hi-hat symbols.

These two examples are from a rare recording: *The Sonny Rollins Trio: Live in Europe 1965*. The tune is "Night and Day." Play them with the jazz ride cymbal pattern.

The first staff shows a 4/4 time signature. It begins with a quarter rest, followed by a quarter note with an accent (>), then a series of eighth notes with accents and a cymbal pattern (diagonal lines) at the end. The second staff continues with similar patterns, including accents and a cymbal pattern.

Boston Eights

These next five 8-bar solos were taken from a tape of Alan's 1987 performance in Boston. He traded eights with tenor sax great Bill Pierce and a rhythm section consisting of Donald Brown on piano and John Neves on bass. The tempo is a bright ♩ = 290.

L R L R L R L R

L R R L R R L R L R L R R L R R L R L L R R L R L R L

L R R L R L R L R R L R L R L R L R L R L

■ = Stick on stick

R L R R R L R R L

R L R L R L R L R L R L R L R L R L R L R

R L R R L L R R R R L

The Drummer's Complete Vocabulary

+ = Left crosses over right

S.O.S. \wedge

R R L R L R L R L R L R L R R L R R

R R R L R L R L R L L R L R L R L R

R L R R L R L R R R L R R

\wedge = rim shot

R L R L R L R L R L R L R

R L R L R L R R L R L R L R L R R L R R R

S.O.S. R R R R R L R R L R L L R R L R

S.O.S. \wedge

R R R R R L R L R L R R L

R R L L R R L R R L R R L R

L R L L R L R R R R



At Boston College with
Milt Hinton,
March 23, 1991.

"Blues for Lester"

From Arnett Cobb and the Muse All-Stars,
Live at Sandy's (Muse Records, MR 5236)

Half-time rock feel

1st Chorus

∅ = half open hi-hat

2nd Chorus

3rd Chorus — Jazz Feel

Blues

3 3 > 3 > 3 > > 3 > ^

L R (L) x

3 ^ 3 ^ 3 > ^

R L R L R.S.

^ 3 ^ 3 > ^

3 3 3 3 3 3

4th Chorus

3 3 > > 3 > > 3 >

L L L R L

^ 3 ^ 3 > 3 ^ 3 ^ 3 > ^ 3 3 ^ 3 ^ ^ 3 > 3 ^ 3 3

R R L L L R R R L R R L

> 3 ^ 3 3 > 3 ^ 3 3 > 3 ^ 3 3 > 3 ^ 3 3 > 3 ^ 3 3

5th Chorus

> > 3 > > 3 ^

R L R R L R

3 > 3 3

R L L R R L R R L R

> 3 > > > ^

R R R R L L R L R R L R

> > > > ^

^ 3 > 3 3 ^ 3

R L R L R L R L R L R L

"Blues for Lester" (cont'd)

R R L R R

R R L L

6th Chorus

S.O.S.

R L R R

R L

R R L R

L L R L R L R L R L

R L

7th Chorus

R L R L R L R L R L

2

"Blues for Lester" (cont'd)

R L R R L R L L R L R R L L R L R R L

8th Chorus

L R L R L R L R L R L R L R L R L R L R L

L R L R L R R L L R R R L L R

R R L L R L R L R L R L R L R L R L

R.S. R.S. R L R L R L R

9th Chorus

R.S. R L R L R L

R L R L R L

R L R L R L

Trading

The following is an excerpt from the recording *The Sonny Rollins Trio: Live in Europe 1965* (Magnetic Records, MRCD 118) with Sonny, Alan, and Niels Henning Pederson (on bass). The tune is "Night and Day." In this example, you can hear both Alan's soloing and his highly creative time-keeping style. The trading is uneven; Alan plays 12 bars of time, four bars of solo, four time, four solo, 16 time, eight solo, "eights" for the next 32 bars, then time. This kind of soloing is probably an indication of the jam session nature of the date and Sonny's fondness for trading with the drums.

I have included the last eight bars of the head (melody/chorus) where Alan does some interesting things with the hi-hat.

"Night and Day" Cole Porter

D section of head

Musical notation for the first system of the "D" section of head, measures 1-4. It features a 4/4 time signature and a complex rhythmic pattern with triplets and accents.

Musical notation for the second system of the "D" section of head, measures 5-8. It continues the rhythmic pattern with triplets and accents.

1st chorus — Tenor solo

Musical notation for the first system of the 1st chorus, measures 9-12. It features a tenor solo with triplets and accents.

Musical notation for the second system of the 1st chorus, measures 13-16. It continues the tenor solo with triplets and accents.

Musical notation for the third system of the 1st chorus, measures 17-20. It continues the tenor solo with triplets and accents.

Drum solo (4 bars)

Musical notation for the drum solo, measures 21-24. It shows a complex rhythmic pattern with triplets and accents, including a hi-hat pattern.

L R

RLRLRL

LRL RLRL

"Night and Day" (cont'd)

Time

25

28

Solo (4 bars)

R L

31

Time

34

37

40

C

43

46

"Night and Day" (cont'd)

Solo (eight bars)

49  L R L R L R R L

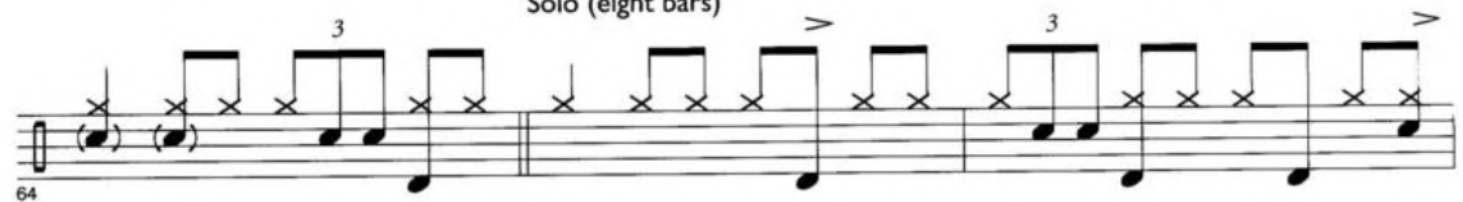
52  R L R L R L R R L

55  Time 

58 

61 

Solo (eight bars)

64 

67 

70 

"Night and Day" (cont'd)

Time

73

76

3

This staff contains measures 73 through 76. It features a rhythmic pattern of eighth notes with 'x' marks above them, indicating fretted notes. There are accents (>) over measures 73, 74, and 76. A triplet of eighth notes is marked with a '3' above it in measure 75.

77

80

3

This staff contains measures 77 through 80. It continues the rhythmic pattern of eighth notes with 'x' marks. Accents (>) are present over measures 77, 78, 79, and 80. A triplet of eighth notes is marked with a '3' above it in measure 80.

Solo (eight bars)

81

88

3

This staff contains measures 81 through 88, labeled as a solo section. It features a mix of eighth notes with 'x' marks and some beamed eighth notes. Accents (>) are over measures 81, 82, 83, 84, 85, and 87. A triplet of eighth notes is marked with a '3' above it in measure 83. Measure 86 has a fermata over a dotted quarter note. Measures 87 and 88 feature beamed eighth notes with accents (>) and a final measure with a double bar line.

Even eighths ----- Jazz eighths

85

90

This staff contains measures 85 and 90. It shows a transition from 'Even eighths' to 'Jazz eighths'. The first part of measure 85 has beamed eighth notes with accents (>). The second part of measure 85 and the first part of measure 90 have beamed eighth notes with accents (>). Measure 90 ends with a double bar line.

88

91

3

This staff contains measures 88 through 91. It features eighth notes with 'x' marks and accents (>) over measures 88, 89, 90, and 91. A triplet of eighth notes is marked with a '3' above it in measure 90.

91

94

This staff contains measures 91 through 94. It features eighth notes with 'x' marks and accents (>) over measures 91, 92, 93, and 94.

94

97

3

This staff contains measures 94 through 97. It features eighth notes with 'x' marks and accents (>) over measures 94, 95, 96, and 97. A triplet of eighth notes is marked with a '3' above it in measure 95.

97

100

3

This staff contains measures 97 through 100. It features eighth notes with 'x' marks and accents (>) over measures 97, 98, 99, and 100. A triplet of eighth notes is marked with a '3' above it in measure 99.

"WHAT IS THE LEGACY OF A MAN?"

We would all like to be remembered for our accomplishments. And we would hope to be recalled with affection by our acquaintances and loved ones for our kindness and generosity. "Dedication" is an important word too.

When Alan Dawson passed away February 23, 1996, such words and remembrances flowed from the mouths and hearts of the leading members of the music community, particularly from drummers. Alan Dawson touched the lives of so many drummers, that he left an indelible mark on American music.

JOHN RAMSAY, Associate Professor at the Berklee College of Music in Boston (and former long-time student of Alan Dawson) has compiled the essence, heart and soul of Mr. Dawson's legendary teaching method. This book offers a remarkable step-by-step course of study, detailing every bit of Alan Dawson's pedagogy. These studies will prove—indeed, they have proven themselves—to be a priceless set of exercises which will build any drummer's technique and musical awareness.

I would like to add my own recollection of Alan Dawson to this living tribute to the man: When I was nine years old, I attended a National Stage Band Camp in Storrs, CT, at the University of Connecticut. Alan Dawson was one of the drumset instructors. For our first class, Alan played the vibes! That was Lesson #1 for me: Drummers are musicians. Alan then sat down at the drumset

TONY WILLIAMS: "Mr. Dawson didn't only teach me to play the drums, he taught me how to conduct myself as a musician and a man."

TEERI LYNE CARRINGTON: "To be a great teacher, one has to have a big heart and a large capacity to love. Alan had both of those qualities and was very generous to all who came in contact with him."

JOHN ROBINSON: "Alan's teaching technique showed me chart reading, confidence, song sense, and most of all, groove."

and played the same song he had just played on the vibes (the standard "A Foggy Day"). Lesson #2 for me: Melodies can and must be played on the drumset. (Though I had sort of figured that out by having listened to Max Roach's solo on "Sing, Sing, Sing" from the legendary *Rich vs. Roach* recording, to witness such musicality "live" for the first time was a mind-blower!) As if that weren't enough, we were all treated to hearing Alan Dawson play every night with the all-star faculty band. His timekeeping was impeccable; his solos were transcendent. Lesson #3 for me: Try to learn to play like Alan Dawson.

That's something I've been trying to do all of my life . . . I wish this book had come along when I was younger! But I'm going to enjoy it now, and take advantage of it as a further course of study.

PETER ERSKLINE

JOHN RAMSAY



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