



The mission of the Hudson Music Teacher Integration Program, or T.I.P., is to further and enhance drum education by encouraging the use of New Media by drum educators (in both private and public settings) and by offering suggestions and methods for incorporating these tools into their teaching practices. This will be done through the development of Teacher's Guides for new media, as well as print and electronic distribution of T.I.P. support materials, and interactive online participation from T.I.P. members and the drumming community at large. An important component will be the formation of and input from a T.I.P. Advisory Board, whose members will be chosen from a wide variety of musical styles, geographic locations, and teaching practices.

# **DVD TEACHER'S GUIDE: Steve Smith Drum Legacy: Standing on the Shoulders of Giants**

**Purpose of this guide:** This guide is designed to give you, the drum/percussion teacher, an overview of this DVD along with suggestions for incorporating it into your teaching practice.

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## HOW TO USE THIS TIP TEACHER'S GUIDE

This guide is designed to give drummers some insights into ways of using the ideas on the DVD. The guides are written from the perspective of a drum teacher, but they can be easily adapted to be used by anyone. They consist of five main parts: keywords, chapter summaries, multimedia lesson suggestions, a list of cross reference materials, and suggestions for incorporating the material into your teaching practice.

**Keywords** are provided as an “at-a-glance” list for you to quickly find where a certain topic is discussed or demonstrated. Think of it as a very detailed table of contents. Simply find the word you’re looking for on the left and its relevant sections on the DVD are listed to the right.

**Chapter Summaries** are provided to give a quick overview of the contents of the DVD. By looking these over you can see which chapters will exactly address a desired topic. This can be especially handy in a lesson, when time is of the essence.

The **Cross-Reference Guide** gives examples of how you can use common books and standard drum literature with the information on the DVD. This is provided in a chart format, and we mainly reference the most common drum books. Feel free to substitute others as you see fit, and share suggestions with us via [www.hudsonmusic.com](http://www.hudsonmusic.com).

**Suggested Multimedia Lessons** are ideas for incorporating new media into your teaching or studying. Most of these suggestions will use the DVD material with some other format, and all will attempt to reinforce the material in ways that go beyond a simple viewing.

**Related Materials** is a list of other media that relate to the topics covered in this DVD.

**General Suggestions for Incorporating New Media** are ideas that can be applied in general, throughout your teaching practice.

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## KEYWORDS

The following pages contain a Keywords table. This table functions as a combination glossary/quick reference chart. The left column contains keywords: topics of interest that are contained on this DVD. The right columns contain a listing of the chapters on the DVD where this topic/subject is discussed. This will enable you to quickly find topics for use during lessons.

Keyword	Song/Section	Song/Section	Song/Section
Buddy Rich	"Moment's Notice"		
Big Band	"Moment's Notice"		
Form	"Moment's Notice"		
Setups	"Moment's Notice"		
Referencing the melody	"Moment's Notice"		
Accompanying soloists	"Moment's Notice"		
Tony Williams	"Moment's Notice"	"Insubordination"	"Sister Cheryl"
Alan Dawson	"Moment's Notice"		
Hand/foot single strokes	"Moment's Notice"		
<i>Stick Control</i>	"Moment's Notice"		
Ted Reed's <i>Syncopation</i>	"Moment's Notice"		
Joe Morello	"Moment's Notice"		
Jim Chapin	"Moment's Notice"		
"Tony" lick	"Moment's Notice"		
Ride cymbal phrasing	"Insubordination"		
Jack DeJohnette	"Insubordination"		
Phrases of 3 and 2	"Insubordination"		
Elvin Jones	"Insubordination"	"Three Card Molly"	
Max Roach	"For Big Sid"	"Drums Unlimited"	
"The Drum Also Waltzes"	"Drums Unlimited"		
Theme and variation	"Drums Unlimited"		
Cozy Cole "Topsy" Part 2	"For Big Sid"		
"Mister Hi-Hat"	"For Big Sid"		
Gene Krupa	"For Big Sid"	"Three Card Molly"	
Wide beat	"Three Card Molly"		
Rolling triplets	"Three Card Molly"		
Roy Haynes	"Three Card Molly"		
Ahmad Jamal	"Sister Cheryl"		
Vernel Fournier	"Sister Cheryl"		
"Poinciana"	"Sister Cheryl"		
Miles Davis	"Sister Cheryl"		
Matched grip and traditional grip	"Sister Cheryl"		
Lin Biviano Big Band	"Sister Cheryl"		
Billy Cobham	"Sister Cheryl"		
Swiss army triplet	"Sister Cheryl"		
Tony Williams Lifetime "Fred"	"Sister Cheryl"		
Philly Joe Jones	"Two Bass Hit"		
Stick-on-stick	"Two Bass Hit"		

Kenny Clarke	“Two Bass Hit”		
Charli Persip	“Two Bass Hit”		
Jimmy Cobb	“Two Bass Hit”		
Hard bop	“Two Bass Hit”		
Bebop	“Two Bass Hit”		
Jack McDuff	“Soulful Drums”		
Joe Dukes	“Soulful Drums”		
Shuffle	“Soulful Drums”		
Idris Muhammad	“Soulful Drums”		
Art Blakey	“Night in Tunisia”		
Cubop	“Night in Tunisia”		
Freehand Technique	“Night in Tunisia”		
Ostinato	“Night in Tunisia”		
Doubles on the bass drum	“Night in Tunisia”	“Solo in Fives”	
Johnny Rabb	“Night in Tunisia”	“Solo in Fives”	
Moeller Stroke	“Night in Tunisia”	“Solo in Fives”	
Motif	“Night in Tunisia”		
Quintuplets	“Solo in Fives”		
5/16 time	“Solo in Fives”		
Indian rhythms	“Solo in Fives”		

## CHAPTER SUMMARIES

This DVD is a discussion between two drumming greats, Steve Smith and John Riley, about the concepts and techniques used in Steve’s performance at the 2006 Modern Drummer Festival with his group Jazz Legacy. The performance was a tribute to many of the great jazz drummers, with each tune dedicated to one of Steve’s heroes. There are songs in the styles of Art Blakey, Elvin Jones, Philly Joe Jones, Buddy Rich, Joe Dukes and Tony Williams, as well as Steve’s drum solo tributes to Max Roach, “Drums Unlimited” and “For Big Sid.” There are original solos as well, and the bonus features are packed with many opportunities to see and hear Steve in action. In the main body of the DVD, John Riley asks Steve questions based on Steve’s performances, as well as adding insights as only someone with his vast knowledge of jazz drumming could.

### “Moment’s Notice”

- Performance of tune with Jazz Legacy
- Originally recorded by John Coltrane with Philly Joe Jones then later redone by Buddy Rich. Re-worked for the Buddy’s Buddies quintet.
- Steve’s main approach is to set up figures and orchestrate in the style of big band drumming, making it easy for the other players to know where their figures are.
- When soloing, think about the form of the tune and melody to keep it clear for the band to know where they are.
- Form of this tune is: A (8 bars) B (8 bars) A (8 bars) C (6 bars) Tag (8 bars).
- Discussion of different techniques of accompanying soloists.
- Drum solo is two choruses long, first unaccompanied, then band enters on second chorus. Solo on the first chorus is a bit more adventurous, second chorus sets up more accents so the band knows where to play.
- Breakdown and demonstration of hand/foot single stroke lick. Tony Williams is the inspiration behind this, as well as Alan Dawson (who Steve and Tony both studied with).
- Demonstration of the Alan Dawson/*Stick Control* hand and foot exercise.
- Brief discussion of the methods of Alan Dawson, Joe Morello, Jim Chapin and other early drum

teachers using *Stick Control* and *Syncopation*

- Discussion and demonstration of the flam drag “Tony” lick. Notation in the accompanying booklet.

### “Insubordination”

- Performance of Walt Weiskopf arrangement with Jazz Legacy.
- Discussion of the ride cymbal pattern in uptempo tunes. Ride pattern “straightens out” at faster tempos. Subdivisions are played more even.
- As this is a more modern tune, the time approach is more contemporary using more interdependent, “broken” figures that utilize all four limbs.
- Demonstration of a slower tempo with repetitive ride cymbal and an independent approach for contrast.
- At faster tempos there is a shift from playing independent phrases against the ride cymbal to a more integrative package of whole-body phrases of 3s and 2s.
- Demonstrates playing a phrase of 3 and the independence on snare and bass drum “go with it” as opposed to “against it,” then demonstrates a phrase of 3+3+2.
- Demonstrates an opposite, counterpoint approach in the bebop style, then in the same musical example switches to the modern integrative approach.
- Discussion of the application of the 3+2 phrase approach, and how to practice these phrases in 4-, 8-, and 16-bar forms.
- Form of tune is three 16-bar segments.
- When playing in the duo setting of drums and solo saxophone, the drummer can take up more space sonically.
- Demonstrates an Elvin Jones-inspired lick with a four-note phrasing while playing triplets.
- Demonstrates an Elvin Jones-inspired Steve Gadd lick in “3.”
- These last two licks are written out in the accompanying booklet.

### “For Big Sid”

- Performance of Steve’s interpretation of Max Roach’s “For Big Sid.”
- Discussion of Max’s influence and significance in the evolution of drumset soloing.
- Footage of Max himself describing what he calls his “conversational approach” to soloing.
- Steve theorizes about the development of Max’s orchestrations of snare drum phrases in a style of Gene Krupa or Cozy Cole, then demonstrates moving around the drumset.

### “Drums Unlimited”

- Performance of Steve’s interpretation of Max Roach’s “Drums Unlimited.”
- Demonstrates the individual segments of the piece and its structure.
- Footage of Max playing the piece.
- Demonstration of “Drum Also Waltzes.”
- Discussion of constructing an open solo, using theme and variation and phrasing idea.

### “Three Card Molly”

- Tribute to Elvin Jones with Jazz Legacy.
- Footage of Elvin playing this tune in the ’70s.
- Discussion of Elvin’s “wide beat.”
- Demonstration of playing on the middle note of the triplet and other exercises to help understand the wide beat concept (transcription in booklet).
- Gene Krupa was a major influence on Elvin.
- Short footage of Elvin soloing.
- Steve and John discuss Elvin’s effect on the other players when he arrived on the scene.
- Footage of Elvin with Coltrane.

- Demonstration of some classic Elvin phrases (partial transcription in booklet).
- Demonstration of the “primary triplet” phrase played as a “6” then an “8,” and also going from “6” to “9.”

### **“Sister Cheryl”**

- Performance of the Tony Williams tune by Jazz Legacy.
- Demonstration of “Poinciana” beat, recorded by Vernel Fournier with Ahmad Jamal—possibly the inspiration for the groove of “Sister Cheryl”; then demonstrates main beat of song.
- Discussion of Tony’s use of both traditional and matched grip, and demonstration using Steve’s opening solo on the tune from Modern Drummer concert.
- Demonstration of Tony’s style with Miles Davis.
- Discussion of the evolution of Tony’s style over time, especially in the 1960s.
- Discussion of some of Tony’s influence on other drummers, and their resulting influence back on him.
- Demonstration of concepts in the opening solo of Steve’s performance of “Sister Cheryl”; mainly single strokes and the Swiss army triplet.
- Breakdown of the flam pattern, which is not exactly a Swiss army triplet sticking.
- Demonstration of some of Tony’s common motions around the drumset.
- Discussion and demonstration of “Fred” by Tony Williams Lifetime.

### **“Two Bass Hit”**

- Performance of Mark Soskin’s arrangement; tribute to Philly Joe Jones.
- Approach is similar to that of “Moment’s Notice” in that Steve approaches it in a big band style, clearly setting up the band hits.
- There are several recordings of Philly Joe playing this with Sonny Clark’s trio a few years earlier than recording with Miles Davis’s quintet.
- Two key aspects of Philly Joe Jones’s style were his swing and “slick” solo chops.
- Philly Joe was greatly influenced by Buddy Rich.
- Steve demonstrates playing the “head,” the hits, and some of the Philly Joe-inspired stick-on-stick licks. (transcription in booklet)
- Steve discusses his use of learning through transcription.
- Philly Joe was inspired by the Charles Wilcoxon rudimental books.
- Steve plays a comparison/contrast between Philly Joe’s and Max Roach’s time feel.
- John Riley points out the difference between “bebop” and “hard bop” on the ride cymbal.

### **“Soulful Drums”**

- Tribute to Joe Dukes.
- One of the key aspects to Joe Dukes’ style is the use of space, and Steve plays a short demonstration of some of the themes used in the piece.
- The venues that his band played in may have contributed to Joe’s style, as they were not necessarily strict music audiences. As a result, the music needed to command attention from the patrons, and Joe played in a way which enabled that by using much more space than most drummers.
- Playing in an organ trio requires a strong sense of groove.
- Steve demonstrates playing various shuffle patterns.
- Organ drummers often tend to play deliberate quarter notes on the ride cymbal to clearly define the time, with various snare drum patterns.
- Steve demonstrates playing quarters on the ride with the “jazz ride” on the snare.
- Steve discusses the concept of the drumset giving “layers of sound.”



### “A Night in Tunisia”

- Tribute to Art Blakey; chapter has clips of Art playing this tune interwoven with Steve’s explanations.
- Repeating a lick or phrase in a solo creates a motif and gives the listener something to latch on to. This was a key concept used by Art Blakey during solos.
- The main beat in the song is a jazz interpretation of Latin rhythms, commonly known as Cubop, and is demonstrated by Steve (transcription in booklet).
- Steve demonstrates the “driving” swing ride cymbal beat, using the same grip as Art.
- Another key component of Art’s sound was a strong 2 and 4 on the hi-hat foot.
- Steve demonstrates several of Art’s soloing motifs (transcriptions in booklet).
- Breakdown and demonstration of Steve playing doubles on the bass drums while playing a “3” ostinato on the left snare drum with snares off and the “Freehand Technique” on the main snare drum with snares on.
- As a band leader Art provided a launching pad for many young musicians, and his body of work is quite extensive and influential.

### “Solo in Fives”

- Steve demonstrates some of his soloing concepts based on quintuplets.
- Left hand Moeller fives.
- Double strokes on bass drum, still playing in fives.
- Inspired by Steve’s study of Indian rhythms, soloing in one subdivision throughout.
- Performance of “Khanda West,” Steve’s solo based on groupings of five.
- Demonstration and explanation of Steve’s concept of the Moeller technique.
- Demonstration of Johnny Rabb’s freehand technique.
- Demonstration of Steve’s lick: RF, RH, LF, LH, where the foot is an upbeat and the hand is a downbeat, then uses some mixed stickings, then incorporates some accents in the hands. Feet stay the same throughout.

### Extras

- At the end of the credits Steve performs a short version of “For Big Sid.”
- The clinic excerpt from the Australia’s Ultimate Drummer’s Weekend highlights some of the concepts from Steve’s DVD *Drumset Technique/History of the U.S. Beat*. Mainly it shows the evolution of the jazz pulse, and the coordination required to play jazz time feels, and its evolution into straight eighth-note based grooves.
- Performance of “The Drum Also Waltzes.”
- Performance of Jazz Legacy in New York.

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## CROSS-REFERENCE GUIDE

Here are some specific ways to incorporate this DVD with existing books you may already be using.

“**Moment’s Notice**”: A holdover from the Buddy’s Buddies group, this song pays tribute to Buddy Rich.

“**Insubordination**”: An uptempo modern modal jazz Walt Weiskopf tune.

“**For Big Sid**”/“**Drums Unlimited**”: Solo drum performances of Max Roach’s famous drum solo pieces.

“**Three Card Molly**”: Jazz Legacy’s tribute to Elvin Jones.

“**Sister Cheryl**”: Tribute to Tony Williams.

“**Two Bass Hit**”: Tribute to Philly Joe Jones.

“**Soulful Drums**”: Tribute to organ-trio drummer Joe Dukes.

“**A Night in Tunisia**”: Arrangement of classic feature of Art Blakey.

“**Solo in Fives**”: Solo based on a constant subdivision of five.

<b>Books: Elementary</b>	<b>“Moment’s Notice”</b>	<b>“Insubordination”</b>	<b>“For Big Sid”/ “Drums Unlimited”</b>	<b>“Three Card Molly”</b>
<i>Modern Reading Text in 4/4</i> (Louie Bellson)	•	•	•	•
<i>Stick Control</i> (George Lawrence Stone)	•	•	•	•
<i>Progressive Steps to Syncopation for the Modern Drummer</i> (Ted Reed)	•	•	•	•
<b>Books: Intermediate to Advanced</b>				
<i>Advanced Techniques for the Modern Drummer</i> (Jim Chapin)	•	•		•
<i>Studio and Big Band Drumming</i> (Steve Houghton)	•			
<i>Syncopated Big Band Figures</i> (Jake Hanna)	•			
<i>Polyrhythms for the Drumset</i> (Pete Magadini)				
<i>The Art of Bop Drumming</i> (John Riley)	•	•	•	•
<i>Beyond Bop Drumming</i> (John Riley)		•		•
<i>The Drummer’s Complete Vocabulary as Taught by Alan Dawson</i> (John Ramsay)	•	•	•	•
<i>Art Blakey’s Jazz Messages</i> (John Ramsay)				
<i>Patterns: Rhythm and Meter</i> (Gary Chaffee)				
<i>Patterns: Sticking Patterns</i> Gary Chaffee				
<i>Buddy Rich’s Modern Interpretation of Snare Drum Rudiments</i> (Rich, Adler, Klickman)	•			
<i>Afro-Cuban Grooves for Bass and Drums</i> (Lincoln Goines and Robby Ameen)				
<i>Afro-Cuban Rhythms For Drumset</i> (Frank Malabe and Bob Weiner)				
<i>Indian Rhythms for Drumset</i> (Pete Lockett)				
<i>Modern Rudimental Swing Solos For the Advanced Drummer</i> (Charley Wilcoxson)	•			
<i>Musical Time - A Source Book for Jazz Drumming</i> (Ed Soph)	•	•	•	•
<i>The Official Freehand Technique</i> (Johnny Rabb)				
<i>Patterns: Time Functioning</i> (Gary Chaffee)	p. 25-39	p. 25-39		p. 25-39
<b>Videos, DVDs</b>				
<i>Drumset Technique and History of the US Beat</i> (Steve Smith)				
<i>Buddy Rich At the Top</i> (Buddy Rich)				
<i>Buddy Rich Live at the Montreal Jazz Festival</i> (Buddy Rich)				
<i>Classic Drum Solos Vol 1</i>				
<i>Classic Drum Solos Vol 2</i>				
<i>Classic Jazz Drummers</i>				
<i>Gene Krupa Swing Swing Swing</i> (Gene Krupa)				
<i>The Art of Playing With Brushes</i> (Steve Smith, Adam Nussbaum, etc.)				
<i>Musical Time</i> (Ed Soph)				



Books: Elementary	“Sister Cheryl”	“Two Bass Hit”	“Soulful Drums”	“A Night in Tunisia”	“Solo in Fives”
<i>Modern Reading Text in 4/4</i> (Louie Bellson)	•	•	•	•	
<i>Stick Control</i> (George Lawrence Stone)	•	•	•	•	•
<i>Progressive Steps to Syncopation for the Modern Drummer</i> (Ted Reed)	•	•	•	•	•
<b>Books: Intermediate to Advanced</b>					
<i>Advanced Techniques for the Modern Drummer</i> (Jim Chapin)		•	•	•	
<i>Studio and Big Band Drumming</i> (Steve Houghton)					
<i>Syncopated Big Band Figures</i> (Jake Hanna)					
<i>Polyrhythms for the Drumset</i> (Pete Magadini)					•
<i>The Art of Bop Drumming</i> (John Riley)	•	•	•	•	
<i>Beyond Bop Drumming</i> (John Riley)	•	•			p. 39 and 49
<i>The Drummer’s Complete Vocabulary as Taught by Alan Dawson</i> (John Ramsay)	•	•	•	•	
<i>Art Blakey’s Jazz Messages</i> (John Ramsay)				Entire book	
<i>Patterns: Rhythm and Meter</i> (Gary Chaffee)					p. 15,16,23,44
<i>Patterns: Sticking Patterns</i> Gary Chaffee					p. 17,33,36,45,46,52,54
<i>Buddy Rich’s Modern Interpretation of Snare Drum Rudiments</i> (Rich, Adler, Klickman)		•			
<i>Afro-Cuban Grooves for Bass and Drums</i> (Lincoln Goines and Robby Ameen)				<i>Mambo for Tajrid</i>	
<i>Afro-Cuban Rhythms For Drumset</i> (Frank Malabe and Bob Weiner)				p. 28-34	
<i>Indian Rhythms for Drumset</i> (Pete Lockett)					p. 72-76
<i>Modern Rudimental Swing Solos For the Advanced Drummer</i> (Charley Wilcoxon)		•			
<i>Musical Time - A Source Book for Jazz Drumming</i> (Ed Soph)	•	•	•	•	
<i>The Official Freehand Technique</i> (Johnny Rabb)					•
<i>Patterns: Time Functioning</i> (Gary Chaffee)	p. 25-39	p. 25-39			Linear Section
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<i>Drumset Technique and History of the US Beat</i> (Steve Smith)					
<i>Buddy Rich At the Top</i> (Buddy Rich)					
<i>Buddy Rich Live at the Montreal Jazz Festival</i> (Buddy Rich)					
<i>Classic Drum Solos Vol 1</i>					
<i>Classic Drum Solos Vol 2</i>					
<i>Classic Jazz Drummers</i>					
<i>Gene Krupa Swing Swing Swing</i> (Gene Krupa)					
<i>The Art of Playing With Brushes</i> (Steve Smith, Adam Nussbaum, etc.)					
<i>Musical Time</i> (Ed Soph)					

## SUGGESTED MULTIMEDIA LESSONS

- John Ramsay's excellent book *The Drummer's Complete Vocabulary as Taught by Alan Dawson* contains many of the exercises that Alan developed for using the books *Stick Control* by George Lawrence Stone and *Syncopation* by Ted Reed. The exercises are the same ones used by Tony Williams and other great jazz drummers, including Steve Smith. The 21-minute jazz ramp included with *Groove Essentials* provides not only a great metronome to practice these exercises with, it also helps to provide a musical point of reference.
  - John Ramsay's other great book, *Art Blakey's Jazz Messages*, can be used in the same manner as above.
  - Send the student on a "virtual scavenger hunt" to find footage of the drummers Steve mentions playing some of the licks and phrases contained in the video. For example, can the student find any footage of Art Blakey playing "A Night in Tunisia"? Can they point out the cymbal accents, for example?
  - Load any of the songs from the jazz section of *Groove Essentials* (or any other play-along) into a DAW. Record the student playing the same piece, trying to emulate a different drummer each time.
  - To learn some of Philly Joe Jones's soloing concepts, try playing some excerpts from *Modern Rudimental Solos for the Swing Drummer* by Charley Wilcoxon along with the 21-minute jazz ramp or another of the jazz selections from *Groove Essentials*.
  - Pages 69 and 70 of John Riley's *Beyond Bop Drumming* contain excellent listening guides for two recordings of Elvin Jones and Tony Williams.
  - Have the student listen to John Bonham's "Moby Dick" and Neil Peart's solo from "Rush in Rio." Can they find the Max Roach licks?
  - The booklet that accompanies the DVD can also stand alone as a "method book" for jazz drumming ideas.
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## RELATED MATERIALS

Here are some materials to check out for further study of this style of drumming:

### Books:

- Art Blakey's Jazz Messages* (John Ramsay)
- The Complete Drummers Vocabulary as Taught by Alan Dawson* (John Ramsay)
- The Art of Bop Drumming* (John Riley)
- Beyond Bop Drumming* (John Riley)
- Advanced Techniques for the Modern Drummer* (Jim Chapin)
- Progressive Steps to Syncopation* (Ted Reed)
- Stick Control* (George Lawrence Stone)
- Modern Rudimental Swing Solos for the Advanced Drummer* (Charley Wilcoxon)
- The Official Freehand Technique* (Johnny Rabb)
- Modern Reading Text in 4/4* (Louie Bellson)
- Studio and Big Band Drumming* (Steve Houghton)
- Syncopated Big Band Figures* (Jake Hanna)
- Polyrhythms for the Drumset* (Pete Magadini)
- Patterns: Rhythm and Meter* (Gary Chaffee)
- Patterns: Sticking Patterns* (Gary Chaffee)
- Buddy Rich's Modern Interpretation of Snare Drum Rudiments* (Rich, Adler, Klickman)
- Afro-Cuban Grooves for Bass and Drums* (Lincoln Goines and Robby Ameen)
- Afro-Cuban Rhythms For Drumset* (Frank Malabe and Bob Weiner)
- Indian Rhythms for Drumset* (Pete Lockett)
- Modern Rudimental Swing Solos For the Advanced Drummer* (Charley Wilcoxon)

*Musical Time - A Source Book for Jazz Drumming* (Ed Soph)  
*The Official Freehand Technique* (Johnny Rabb)  
*Patterns: Time Functioning* (Gary Chaffee)

#### **DVDs:**

*Steve Smith: Drumset Technique and History of the US Beat*  
*Buddy Rich: Buddy Rich At the Top*  
*Buddy Rich: Buddy Rich Live at the Montreal Jazz Festival*  
*Classic Drum Solos Vol 1*  
*Classic Drum Solos Vol 2*  
*Classic Jazz Drummers*  
*Gene Krupa: Gene Krupa Swing Swing Swing*  
*Steve Smith, Adam Nussbaum, etc.: The Art of Playing With Brushes*  
*Ed Soph: Musical Time*

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## **GENERAL SUGGESTIONS FOR INCORPORATING NEW MEDIA**

As we move into the 21st century, we have an incredible amount of new technology available to us. This technology is more affordable than ever before. As a result, it is fairly inexpensive to equip a teaching studio with all the tools necessary to incorporate new media into your practice. The following are some ideas on how to bring your teaching fully into the present.

### **Tools/Technology/Gear**

Computers have found their way into just about every conceivable facet of our daily lives. They certainly have their place in regards to drum education. A personal computer can be a great tool for teachers. Organizing lesson plans, scheduling, music storage, recording and access to information via the internet are only a few of the ways they can be used on a regular basis. Laptop computers make all of these applications possible on the run. MP3 players have made it possible to carry huge music libraries with you wherever you are. They have also made the transfer of music from one person to another very easy. Digital video now works seamlessly with computers and the internet. Videos can be edited and uploaded within minutes. Here is a list of gear that we feel is essential to a state of the art teaching studio:

- Computer with internet access (Laptop if you are teaching on the road)
- Digital recording software (Macs now come with Garageband standard)
- Microphones
- MP3 player
- Digital Camcorder

## Suggested Applications/Lesson Plans

The following are some practical methods of incorporating technology into lessons:

1. Use a digital camcorder to record all or part of the lesson. Give the student the disc or transfer the footage into a computer for editing.
2. Use recording software on the computer to record the student playing along to tracks, such as those in *Groove Essentials* by Tommy Igoe. Email a quick mix to the student for them to review when they get home.
3. Record the lesson as an MP3 and burn it to a disk for the student to listen to in their car, or on their MP3 player.
4. Use the internet to show footage, pictures or to play music when exposing the student to a new artist or style.
5. Play a section of a DVD to demonstrate a topic then further demonstrate and refine that idea in the person. For example, you can use Jojo Mayer's description of the Moeller technique from his DVD then you as the teacher can help the student identify problems and refine their execution.

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## ADDENDUM

This DVD is a great cross-section and survey of several of the legendary jazz drummers. It serves as an excellent starting point for the study of jazz drumming. It also provides an opportunity for more advanced drummers to examine many of the finer details of the styles of their favorite players. Make no mistake: there is a ton of information contained in *Drum Legacy: Standing on the Shoulders of Giants*. The goal of this TIP Teacher's Guide is to provide some ideas that are outside of the "normal" course of study of jazz drumming. To give an overview of how to properly teach or study all of the material contained herein would be far beyond the scope of this guide. The ideas presented are intended to be a starting point. We encourage you to share any of your own ideas with us and other teachers through the TIP section of [www.hudsonmusic.com](http://www.hudsonmusic.com). Good luck and have fun.

Sincerely,  
Mike Sorrentino  
TIP Coordinator