

**University of Texas at Arlington**  
**MUSI 4225-002**  
**Advanced Jazz Improvisation on Drum Set**  
Fall 2018

**Mike Drake** Instructor of Drum Set

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**Time and Place of Class Meetings:** FA 367G, Tuesday and Thursday, 3:00pm – 3:50pm

**Faculty Profile:** <https://mentis.uta.edu/explore/profile/michael-drake>

**Description of Course:** A continuation of Jazz Improvisation II. This course explores advanced techniques of contemporary jazz solo performance. Prerequisite: MUSI 3226 and successful completion of the jazz barrier exam.

All Students are required to sign up for the Rhythm Section Studio Class MUSI 0010-001

**Required texts:** are drawn from the following authors, depending on the level of the student:

John Pickering, UNT Duplet and Triplet co-ordination, Ted Reed, John Riley, Ed Soph Duplet Partials, Gary Chester, Gary Chaffee, Tom Morgan, Marv Dahlgren, Steve Houghton, Mike Drake, David Garibaldi, Jamey Aebersold

**Required Materials:** Studio Practice Record (notebook) for weekly assignments, cymbal bag with cymbals, stick bag with sticks, brushes and mallets, a metronome with a headphone outlet.

**Recommended Sources for Music:**

Pender's Music Co, 3 14 S. Elm St., Denton TX 76201 800.772.5918; Sheet Music Service of Portland; 34 N.W. 8th Ave. Portland, OR 97209 800.452.1133; Lone Star Percussion 10611 Control Place Dallas, TX 75238 214-340-0835

**Course Description/Course Learning Goals/Objectives:** Specific objectives of applied drum set lessons vary widely, based on individual needs and career goals. In general, the following areas will be addressed during the course of study in drum set Improvisation in the following styles: jazz swing/bebop, Latin, Brazilian, Afro-Cuban, sound development, drum set technique, solo/transcription repertoire, drum set fundamentals, and other aspects of drum set improvisation pedagogy appropriate for undergraduate and graduate students.

**Student Learning Outcomes:** Upon completion of each semester of applied drum set lessons, the student will demonstrate adequate competence in improvisation on the drum set, over various musical forms.

**Attendance:** Attendance at weekly lessons is mandatory. You should arrive at the instructor's studio warmed up and on time for your lesson. If you have not arrived within 10 minutes of your lesson time without prior notification, your lesson may be cancelled. If you are unable to attend your lesson, I expect you to give as much advance notice as possible. Makeup lessons may be arranged in the event of illness or emergency at the discretion of the instructor. Exchanging lesson times with other students can often resolve scheduling conflicts.

**Lesson Attendance Policy:** If you feel unprepared for a lesson, you should NOT skip the lesson. TWO unexcused absences will lower your potential letter grade by two letters; a THIRD unexcused absence will result in a failing grade for the semester. I will let you know in advance of any lessons I must miss due to scheduling conflicts and will make up all lessons that I miss.

**Lesson Preparation:** You will provide a Drum Set Studio Practice Record (notebook) which should be brought to every lesson. In this record you will record your weekly practice and your weekly assignments, along with tempos, forms etc!

A repertoire record (which must be presented at your end of semester jury) will be facilitated by this notebook.

**Grading Policy:** Your semester grade will depend for the most part on your weekly lesson preparation. After each lesson you will receive a grade that reflects your preparation and progress on the week's assignments.

<u>Weekly Lesson Grade</u>		<u>Grading Scale</u>
Technique (technical/melodic studies)	25%	100-90 A
Styles (Swing and Latin studies)	25%	89-80 B
Repertoire	25%	79-70 C
Jazz Transcriptions	15%	69-60 D
Studio Practice Record (notebook)	<u>10%</u>	59- F
	100%	

<u>Semester Grade:</u>		<u>Grading Scale</u>
Weekly Lesson Grade	75%	100-90 A
End of Semester Jury	<u>25%</u>	89-80 B
	100%	79-70 C
		69-60 D
		59- F

#### **Examinations:**

All lessons will be graded, and a grade for the semester will be determined over the course of the semester.

**Required Attendance Performances:** A small number of performances during the year may be designated as ***Required Attendance***. These may include master-classes or recitals by guests or UT Arlington faculty. Failure to attend these performances will be reflected in your weekly lesson grade. Additionally, you may be assigned supplemental study or research in lieu of your attendance. You will be given adequate notice of scheduling of these dates. Failure to attend these performances scheduled for your benefit casts doubt upon your commitment to your studies in music.

**Student Evaluation:** Each semester, students are given the opportunity for standard written evaluations of courses and professors. A day will be designated later in the semester for this evaluation.

**The following university information pertains to Disabilities, Academic Dishonesty, Email, and Student Support Services. It is suggested that you read this page and be familiar with the information.**

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 931 12-The Rehabilitation Act as amended. With the passage of new federal legislation entitled American with Disabilities Act (ADA), pursuant to section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

As a faculty member, I am required by law to provide "reasonable accommodation" to students with disabilities, so as

not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty at the beginning of the semester and in providing documentation through designated administrative channels.

**Academic Dishonesty:** It is the philosophy of the University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

"Scholastic dishonesty includes but is not limited to cheating plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or part to another person, taking an examination for another person, any act designated to give unfair advantage to a student or the attempt to commit such acts." (Regents Rules and Regulations, Part One. Charter VI. Section 3, Subsection 3.2, Subdivision 3.22

**E-Culture:** The University of Texas at Arlington has adopted the University email address as an official means of communication with students. Through the use of email, UT-Arlington is able to provide students with relevant and timely information, designed to facilitate student success. In particular, important information concerning registration, financial aid, payment of bills, and graduation may be sent to students through email

All students are assigned an email account and information about activating and using it is available at [www.uta.edu/email](http://www.uta.edu/email). New students (first semester at UTA) are able to activate their email account 24 hours after registering for courses. There is no additional charge to students for using this account, and it remains active as long as a student is enrolled at UT-Arlington. Students are responsible for checking their email regularly.

**Student Support Services Available:** The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-272-6107 for more information and appropriate referrals.

### **Semester schedule**

#### **Week 1a.**

#### **12-bar Blues form**

**Art Pepper Meets The Rhythm Section: "Red Pepper Blues", Philly Joe Jones** on drums.

Students are required to sing the melody and play it on the snare drum, as well as comp and solo over the form.

#### **Week 1b.**

#### **32-bar AB form**

**Art Pepper Meets The Rhythm Section: "You'd Be So Nice to Come Home To", Philly Joe Jones** on drums

Students are required to sing the melody and play it on the snare drum, as well as comp and solo over the form.

#### **Week 2a.**

#### **12-bar Blues form**

**Wynton Kelly, Kelly At Midnight: "Pot Luck", Philly Joe Jones** on drums.

Students play (comp) and solo over the form. Trading 4's and soloing over 2 choruses of the form.

#### **Week 2b.**

#### **12-bar Blues form**

Students are required to bring in a Blues tune to listen and play to.

Sing the melody, play and solo over the form. Trading 4's and soloing over a number of choruses of the form.

**Week 3a.****ABCA form**

**Clifford Brown and Max Roach: “Joy Spring”, Max Roach** on drums.

Play and solo over the form. Trading 4’s and 8’s, and soloing over a number of choruses of the form.

**Week 3b.****AABC form (8-8-8-8)**

**Art Pepper Meets The Rhythm Section: “Tin Tin Deo”, Philly Joe Jones** on drums.

Play the melody (head) in the “Latin” style of the tune, swing the solos, and solo over the form.

Trading 4’s and 8’s, and soloing over a number of choruses of the form.

**Week 4a.****AABC form (8-8-8-12)**

**Chet Baker, Jazz Masters 32: “All The Things You Are”, Connie Kay** on drums.

Play the melody (head) in the style of the tune, swing the solos, and solo over the form. Trading 4’s and 8’s, and soloing over a number of choruses of the form. Careful of the form when trading 8’s!

**Week 4b.****AABA form (8-8-8-8)**

**Thelonius Monk, Monk In France: “Well You Needn’t”, Frankie Dunlop** on drums.

Play the melody (head) in the style of the tune, swing the solos, and solo over the form. Trading 4’s and 8’s, and soloing over a number of choruses of the form.

**Week 5a.****AABA form (8-8-8-8)**

**George Gershwin: “I Got Rhythm”, Duke Ellington: “Cotton Tail”**

**Art Pepper + 11: “Move”, Mel Lewis** on drums.

Play the melody (head) in the “Latin” style of the tune, swing the solos, and solo over the form.

Trading 4’s and 8’s, and soloing over a number of choruses of the form.

**Week 5b.****VAMP (1)**

Instructor demonstrates playing a solo over a vamp.

**Billy Cobham, Crosswinds: “The Pleasant Pheasant”, Billy Cobham** on drums

**Chick Corea, Friends: “Samba Song”, Steve Gadd** on drums

Start simple, use lots of space, phrasing is imperative, get busier and denser with the phrasing, and develop the phrasing.

**Week 6a.****VAMP (2)**

Instructor demonstrates playing a solo over an odd-meter vamp.

**Dave Brubeck, Time Out: “Take Five”, Joe Morello** on drums

Play the melody (head) in the style of the tune, comp behind the solos, and solo over vamp.

Start simple, use lots of space, phrasing is imperative, get busier and denser with the phrasing, and develop the phrasing.

**Week 6b.****Watch Classic Drum Solos DVD #1**

Discussion, comments, observations, questions and demonstrations.

**Week 7a.****12-bar Blues form**

Students are to play the blues:

1 X chorus comping.

2 X choruses trading 4’s

2 X choruses soloing full choruses

1 X chorus comping

**Week 7b.****Watch Classic Drum Solos DVD #2**

Discussion, comments, observations, questions, and demonstrations.

**Week 8a.****12-bar Blues form**

**Max Roach Plays Charlie Parker: “Au Privave”, Max Roach** on drums.

Students trade 8’s over the 12-bar form!

**Week 8b.** **AABA form (16-16-16-16) UP TEMPO!**

**Art Blakey, Drums Around The Corner: “Lover”**, Art Blakey on drums.  
Students trade 8’s over the form!

**Week 9a.** **AABA form (16-16-16-16) UP TEMPO!**

**Christian McBride Trio: “Cherokee”**, Ulysses Owens on drums.

(<https://www.youtube.com/watch?v=711LcZkw8sk>)

Students play the head, and then trade 8’s over the form!

**Week 9b.** **Soloing in odd meters.**

**“Cherokee” (A-A-B-A) in 3/4, 5/4, 7/4 time.**

Students play the head, and then trade 8’s over the form, at various tempos!

**Week 10a.** **Soloing in 5/4 meter.**

**Dave Brubeck, Time Out: “Take Five”**, Joe Morello on drums.

Watch Joe Morello solo on “Take Five”:

<https://search.yahoo.com/yhs/search?p=Joe+Morello+Take+5&ei=UTF-8&hspar=mozilla&hsimp=yhs-001>

Students solo over a 5/4 vamp.

**Week 10b.** **Soloing in 7/4 meter.**

**Sting-Ten Summoner’s Tales: “Love Is Stronger Than Justice”**, Vinnie Colaiuta on drums.

Watch Vinnie Colaiuta on drums on “Love Is Stronger Than Justice”:

<https://search.yahoo.com/yhs/search?p=%E2%80%9CLove+Is+Stronger+Than+Justice%E2%80%9D&ei=UTF-8&hspar=mozilla&hsimp=yhs-001> Students solo over a 5/4 vamp.

Watch **Trilok Gurtu** on drums on “Solo Appearance - Zildjian Day London”,

[https://www.youtube.com/watch?v=UZCeCYL\\_v8A](https://www.youtube.com/watch?v=UZCeCYL_v8A)

Students play in 7/4 over a vamp or click track and then trade 8’s over the vamp or click track.

**Week 11a.** **Soloing over an ostinato in 4/4**

Play a Samba bass-drum, and the hihat on 2 & 4. Using the hands, solo over the ostinatos:

1. As an open vamp
2. Trading 4’s
3. Trading 8’s

Techniques to develop the independence, in order to solo over ostinatos:

1. Stickings on snare
2. Stickings on 2 voices of the kit
3. Stickings on 2 voices of the kit, permuted
4. Stickings permuted around the kit
5. 2-bar stickings, on 2 voices, to make a “groove”
6. Unison figures

**Week 11b.** **Soloing over an ostinato in 3/4**

**Max Roach, Drums Unlimited: “The Drum Also Waltzes”**, Max Roach on drums.

Students solo over a 3/4 vamp or click track, in the style of “The Drum Also Waltzes”.

Use the techniques discussed in **Week 11a**, but in 3/4, to solo.

**Week 12a.** **Review**

Listen to and review all techniques discussed during the semester.

**Week 12b.** **Test!**

Students are required to play (comp) 1 chorus of blues, and then solo for 2 choruses in the following meters: 3/4, 4/4, 5/4, 6/4, 7/4.

**NB! Additional material may be added in the form of: demonstrations, recordings, or videos, as the instructor deems necessary.**

## **LIBRARY [library.uta.edu](http://library.uta.edu)**

### **RESOURCES FOR STUDENTS**

#### **Research or General Library Help**

Academic Plaza Consultation Services [library.uta.edu/academic-plaza](http://library.uta.edu/academic-plaza)

Ask Us [ask.uta.edu/](http://ask.uta.edu/)

Library Tutorials [library.uta.edu/how-to](http://library.uta.edu/how-to)

Subject and Course Research Guides [libguides.uta.edu](http://libguides.uta.edu)

Librarians by Subject [library.uta.edu/subject-librarians](http://library.uta.edu/subject-librarians)

Research Coaches <http://libguides.uta.edu/researchcoach>

#### **Resources**

A to Z List of Library Databases [libguides.uta.edu/az.php](http://libguides.uta.edu/az.php)

Course Reserves [pulse.uta.edu/vwebv/enterCourseReserve.do](http://pulse.uta.edu/vwebv/enterCourseReserve.do)

Study Room Reservations [openroom.uta.edu/](http://openroom.uta.edu/)