



Gene Aitkin
Nat'l. Vocal Jazz Chm.

VOCAL JAZZ

The Rhythm Section

Each of the next three issues of the NAJE Educator Vocal Jazz Clinic will address one of the rhythm section instruments, drums, bass, and piano, in that order. The rhythm section is the heart of any vocal jazz group.

The knowledge a person has about rhythm section playing will help the rhythm section play better stylistically, and in turn, add that something extra to the vocal jazz group. It could enhance the time and phrasing, compliment the solos, and add that bit of spark to make the vocal jazz group sing a level above what they normally do.

I cannot stress enough that the rhythm section is a key toward good vocal musicianship.

Vocal Jazz Drum-Set Playing

I have chosen the drum-set first as in vocal jazz rhythm sections this is perhaps the least understood musical instrument. It is not necessarily anyone's fault, it's just that there is a limited amount of literature on the fundamentals of vocal jazz drum-set playing. Learning the fundamentals of vocal jazz drum-set playing will not be the answer in itself, it must be accompanied by a lot of practice, a lot of listening, and private study. The assumption in this article on vocal jazz set drumming is that the player understands reading and has developed a certain amount of limb independence.

The following suggestions on vocal

jazz drumming seem to work successfully at the University of Northern Colorado. It is, however, only one approach. Listen to live performances and recordings of vocal groups and begin to analyze the drummer's playing in relation to the information presented here. The result will be that a person will become a better listener, and will be able to help the student become a better musician.

Hi-hat

The hi-hat is the most important part of the drum set. It is the instrument from which the most important element of jazz comes . . . TIME! The sound of the hi-hat must be a tight "chick" sound . . . a short, clean sound.

There are two ways to play the hi-hat. One, the "rocking foot" and two, playing on the ball of the foot. The "rocking foot" approach can be used on ballads and for special effects such as soft symbol crashes. Other than that, the "rocking foot" has limited use. When playing medium to fast tempo tunes, shuffles, rock, funk, etc. the "ball of the foot" approach is used. The reason for this is that the hi-hat is the

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only part of the drum set which requires pressure. The "rocking foot" does not give the necessary pressure needed to execute the tight "chick" sound.

In using the "ball of the foot" approach, the heel does not touch the hi-hat foot plate at any time. The leg in every case must be relaxed and have a natural bounce. Let the bouncing leg do the work as it helps to maintain a better time concept. In a medium groove tune, specific movement of the heel, leg, and ball of the foot should be as follows:

Start

Ball of foot on pedal plate

Heel raised

Beat 1

Drop heel . . . do not let heel touch pedal plate

Beat 1 and

Leg bounces up, heel comes up

Ball of foot still on cymbal plate, but ball of foot and hi-hat plate have raised

Cymbals open

Beat 2

Heel gives a short jab down, forcing the ball of the foot to close the cymbals

Result should be a tight "chick" sound

Beat 2 and

Heel raises slightly, hi-hat still closed, in preparation for beat 3

Beat 3, 3 and, 4, 4 and, are same as 1, 1 and, 2, 2 and.

This method of using the hi-hat will take a little practice before it feels natural. Once this concept is mastered, medium to fast tempo tunes will be easier to play, they have a better sound, and the drummer will be able to keep better time.

Bass Drum

This instrument is used much differently in vocal jazz groups than in big bands. The playing of the bass drum in vocal jazz groups is more like that used in contemporary small jazz combos . . .

The bass drum is not used to reinforce the beats, but only for accents. Using a bass drum on beat 1-2-3-4, or any other beats consistently in every measure tends to cancel out the lower voice parts and make it difficult to hear the choral sound. A bass drum can bury a vocal jazz choir very easily!!! The bass drum should be played lightly . . . it should be felt, but not heard . . . and used only as an accenting instrument.

The tuning of a bass drum is just as important for either big band or the

vocal jazz ensemble. Every bass drum must have two heads on the drum as the instrument must have sound. The only exception to this is if the bass drum is used in a studio recording session or miked in a live performance. In these cases, the front head could be taken off. Tune the bass drum to as low a pitch as possible without getting excess vibration or rattling effects from the drum. The front head should be slightly tighter than the batter head. The only muffling device might be a 2-inch thick piece of felt across the batter head, slightly above where the beater strikes and/or across the front head in the same place. Note that neither this drum nor any other drums in the set are tuned to specific pitches.

As in the hi-hat, there are two methods of playing the bass drum. One, using the foot on the pedal-plate, and two, using the ball of the foot on the pedal-plate. For vocal jazz, the first method is recommended as this sound can be controlled much better dynamically. The "ball of the foot" approach, as in the playing of the hi-hat, produces too much pressure, resulting in too loud a sound. All strokes

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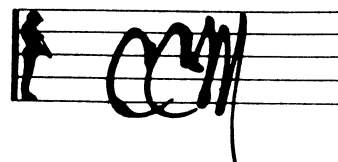
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should bounce off the bass drum head . . . do not push the sound into the head by keeping the beater against the head after the stroke (except for some special effects). Do not have the foot too far forward on the pedal-plate as that will tend to eliminate the bounce from the pedal. The faster the tune, the shorter the stroke.

The bass drum also seems to be the hardest of the set instruments to balance dynamically with the rest of the set and with the vocal jazz group. The student should practice playing the bass drum lightly and in dynamic context with the music.

Snare Drum

The sound of the snare need to be **crisp**. To get this sound, tune the snare head tighter than the batter head. Do not tune this instrument too high such that its balance with the set is lost. Listen . . . be sure the snare drum sound fits into the overall drum-set sound and does not stick out because of its high pitch.

The snare is used as a rhythm instrument to support vocal jazz figures, to support the soloist, and to provide musical direction to the phrase. Don't let the snare drum become a

monotonous instrument by just playing beats 2 and 4. Use the instrument as a rhythm syncopation instrument.

Ride Cymbal

The basic concept of playing the ride cymbal should be the triplet feel, example 1 or example 2.

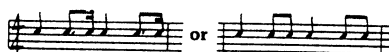


EXAMPLE 1



EXAMPLE 2

Although most straight ahead charts (not funk, Latin, or rock) are written example 3 publisher **do** mean for the drummer to interpret the figure as triplets.



EXAMPLE 3

To obtain the desired cymbal sound, the best place to play the cymbal is about half-way between the bell and the edge. Playing too close to the edge of the cymbal will build up too many overtones, while playing near the bell will give too hard a sound, without sufficient overtones. Playing in the center will give that nice "ing" sound.

When playing straight ahead charts, accent beats 2 and 4 on the ride cymbal.

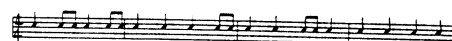
The accent can be reinforced by moving your arm in slightly toward the center on beats 2 and 4. The ride cymbal, with an accent on 2 and 4, will compliment the hi-hat, which is also on 2 and 4.

Most action should be wrist-oriented until you get to up-tempo tunes at which time a switch to a finger control technique is recommended. Your wrist simply cannot move that fast.

As on the snare drum, beware of repetitious patterns such as playing example 4 as nauseum. Vary the pattern somewhat example 5.



EXAMPLE 4



EXAMPLE 5

For sound, wood-tipped sticks are recommended for vocal jazz as they tend to give a warmer sound and add depth. Plastic tip sticks, although they last longer, tend to give a harsh, brittle sound. Some vocal jazz drummers use sticks which have the tips cut off altogether, or will take the plastic tips off

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regular sticks. Listen, and use the stick-sound which best fits your group.

If using a cymbal for an accent figure, always use a supporting sound on the bass drum or snare so that the cymbal will have a good "front" = beginning of sound). Rarely is a cymbal used alone for an accent.

Short vs. Long Sounds

This area of interpretation needs attention perhaps more than any other in both vocal jazz and big band drumming. The drummer must match the length of sound on the set to the length of sound of a note in the vocal jazz music. Short vocal jazz note . . . short drum sound. Long vocal jazz note . . . long drum sound.

Long Drum Sound

Cymbal with bass drum
Cymbal with snare drum

Short Drum Sound

Snare drum
Rim Shot
Bass Drum
Tom-Tom

The following is an example:

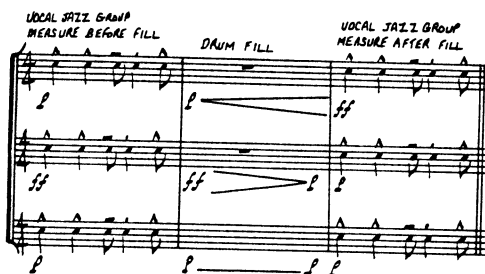


EXAMPLE 6

Fills

The drum fills should be simple, clean, clear. Don't put everything you have ever learned into one fill. Listen to the dynamic level of the vocal jazz group before the fill and after the fill. It should make musical and dynamic sense.

Example:



EXAMPLE 7

Relate the drum fill to the texture of

what is happening musically. A thin textured vocal sound, then don't use all the drums and the kitchen sink. Match the textures.

Time is the most important concept . . . don't sacrifice time for a flashier fill.

Simplicity is the answer.

Vocal Jazz PUNCH-FIGURES and/or Accents

Tutti vocal jazz accents can be played with a set-up, or without a set-up. If the figure is set-up, the beat or up-beat on which the accent is located will give the clue as to the rhythmic preparation. If the figure comes in **on a sixteenth note**, then set up sixteenth-note preparation figure. If the figure comes in on an **and of a beat** (in 4/4 time), then set up eighth-note preparation figures. If the figure comes in **on a beat**, then set up quarter note preparation figures.

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Example:

EXAMPLE 8

Sometimes if a good groove is happening, don't set-up a figure. Just support the rhythmic figure so that the accent is reinforced.

Vocal Solo improvisation backing

Listen to the soloist. Bring the dynamic level down at the beginning of the solo, but don't lose the intensity. As the soloist develops their solo, build dynamically behind them. If the soloist is having trouble with rhythmic ideas, give them an idea or two . . . but don't go overboard. Likewise, every time the soloist throws out a rhythmic idea, don't duplicate it. If it is an advanced vocal soloist, it may force them into a rhythmic sequence they don't want to do.

Listening

One of the most important ways to

learn how to play correctly is to actively listen to recordings of good drummers. Analyze how drummers accent a tutti passage, how they back a soloist, how they execute a fill, how they use the complete dynamic range, how they change a texture, how they deal with different stylistic concepts, etc. . . . A complete education is available from recordings.

Physical Drum Set-up

Set up the drums and cymbals to the player, not vice versa. Everything should be within easy reach to facilitate ease of movement. The drummer's throne should be a height that the upper part of the legs angle downward slightly and the lower part of the legs extend out slightly. Make everything comfortable.

Some General Suggestions

*Memorize the music so that their head is not buried in the music.

*Never make motions that don't produce sounds.

*Work on a balanced set sound . . . the bass drum is no louder than the snare drum, is no louder than the cymbal, is no louder than the tom-tom, is no louder than the hi-hat.

*Remember, the slower the tempo, the more subdivisions (ballad-think **1 and 2 and 3 and 4 and**). The faster the time, the less complex (up-tempo, 4 beat, think 1-2.).

*Play relaxed and simple, yet with intensity or energy that will inspire the vocal jazz group.

*Musicianship is always first.

*Know all the styles of playing (rock, funk, straight ahead, Latins, etc.).

Books

There are a few excellent books published on jazz band drumming which can be applicable for vocal jazz drumming fairly easily. Below is a list of books that every drummer should have in their library.



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Gene Aitken is the director of the Jazz Studies Program at the University of Northern Colorado. Gene has extensive background as a professional musician, including appearances with performers such as Vicki Carr, Accidentals II, Four Freshmen and Henry Mancini. Active in numerous professional and community organizations, he currently serves NAJE as National Vocal Jazz Chairman. During the past two years, the UNC Jazz Studies Program has won eight **down beat**

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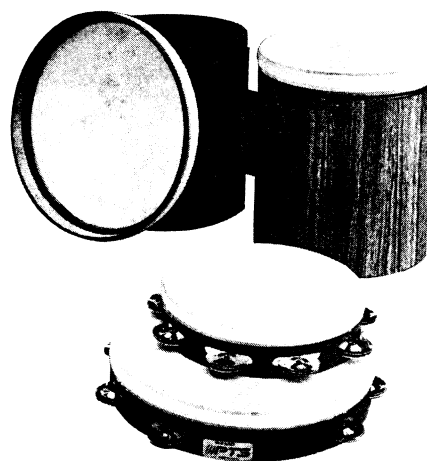
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