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Foreword

In this special book my great Serbian friend and incredible drummer/educator Dusan Milenkovic represents drum solos of some of the finest and style-defining Drummers of the Modern Jazz Era in the past 30 years. The clearly written-out transcriptions and their inside explanations of Jazz drumming greats such as Lewis Nash, Gregory Hutchinson, Jeff „Tain“ Watts etc… give you a very clear study in the language of Modern Jazz drumming. The very well chosen examples used in this book illuminate the drumming of those Masters from a great perspective. The main objective of this book is to help the aspiring drummer/student to get a wider overview in their vocabulary and how they make use of tradition. One should strive to make it one´s own language and develop an individual and unique voice.

Those drummers play with great feel, dynamics, time, musicality ... and once you start to study the examples from this book you will get an understanding of how to approach Modern drumming with the respect of the Jazz tradition.

This book of drumming great Dusan Milenkovic is highly recommended to all drummers at all levels regardless their styles!

Congratulations!

By Klemens Marktl

Klemens Marktl

Introduction

WELCOME TO THE MAGNIFICENT 7

This book is a collection of 14 solos to help you on your path to becoming a better jazz drummer.

The objective is to build a soloing vocabulary that is similar to your spoken vocabulary. It should allow you enough depth of expression to convey whatever emotions you might feel at any given moment. To develop your spoken vocabulary, you practiced one word at a time until you had mastered enough words to create phrases. Then you learned to arrange those phrases in complete sentences, until finally you were able to convey more complex thoughts by grouping sentences into paragraphs.
In soloing, as with speaking, expanding your vocabulary requires solid groundwork of repetitive practicing and a constant hunger for perfection. I won't tell you what specific licks or rudiments to concentrate on… that depends entirely on what kind of solo you want to play!

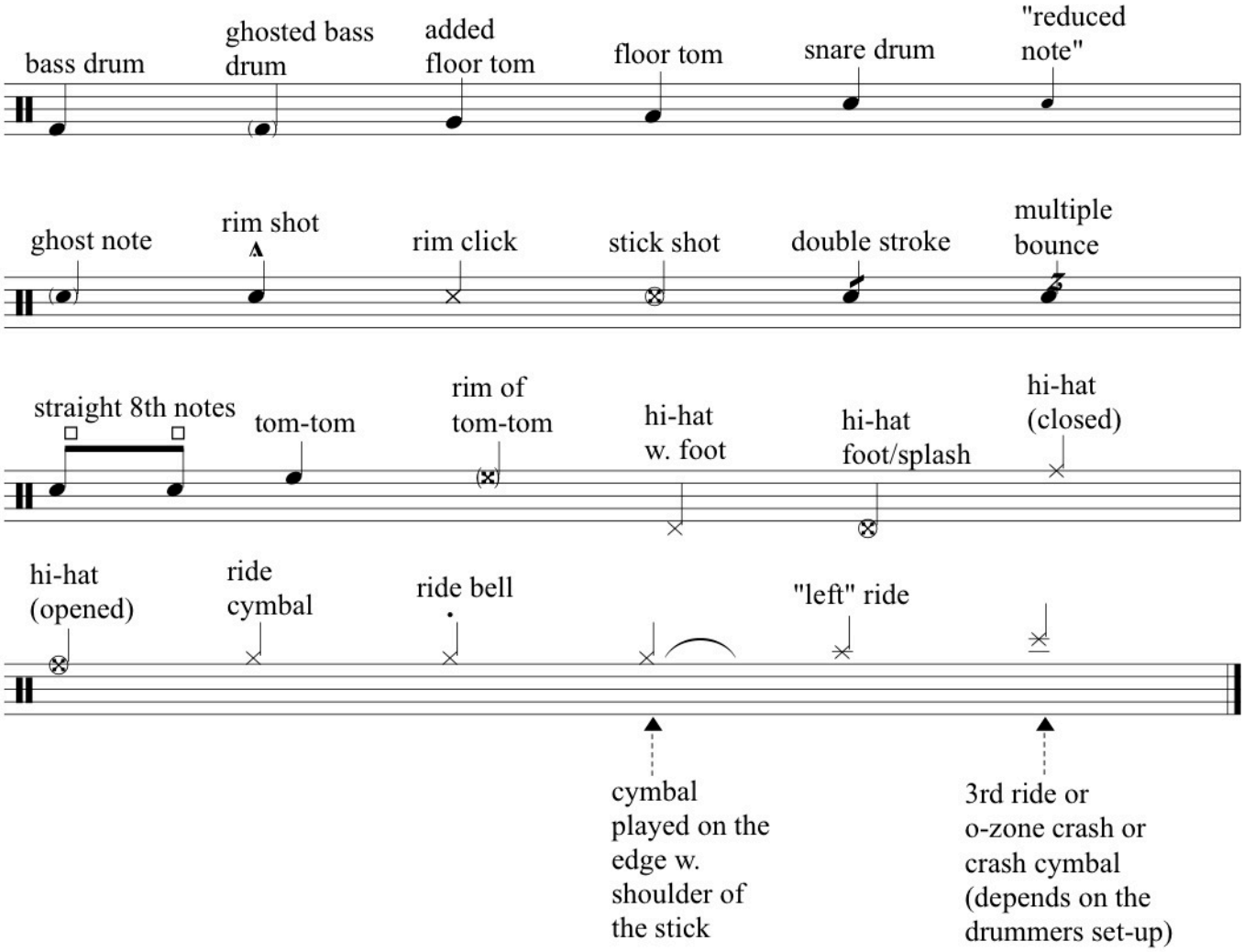
Listening to and transcribing solos from master drummers is my passion and a great way to learn how to solo and get new ideas. That's how I came up with the idea to write this book. I want to see how the next generation of drummers is going to use this material, embellish it and bring it up to the next level (the same way that the drummers that I'm writing about used the jazz language of their mentors and brought it to the level that we hear today).

This is the way you learn to play the language and get the all the nuances in the music:

"imitate – assimilate – innovate"

Clark Terry

Notation Key



A few words about the sticking:
As a young jazz student I was often frustrated working on transcriptions where there was no sticking written out. I would try out different combinations for hours until I got the right sound. A lot of people say: "it's all about the touch," but I also think that it's a lot to do with the sticking that you use. I've included the sticking on each transcription to save you time and to make your musical trip trough this book a pleasant experience and not a frustrating nightmare!

General comments on dynamics and sticking:
My notation for accented and emphasized notes is a capital letter (R or L), Small case notation represents notes that are not accented (regular taps, ghost notes).

"Dr. Joe"

Antonio plays two choruses over the twelve-bar form. In studying his works, pay particular attention to some of his important compositional devices for example, the use of brief melodic and/or rhythmic fragments to create a feeling of unity within an improvised solo. In bar 7 he introduces a melodic figure that he repeats three times like a question, in a musical way. Then in the bar 10 he gives a brief answer. He repeats it again in bar 11 and brings it to a conclusion in bar 12, creating a climax in the first solo trading.

In the second trading he explores the possibilities of "motivic development" and works on one idea during the whole 12 bars. This is quite brave and challenging, as most players would try 10 different ideas just to fill in the space with "something". Not Antonio! Once more he shows musical maturity and true musicianship.

Antonio is one of the greats, and I highly recommend that if you're not familiar with him or his work, you check him out. His masterful playing will inspire you.

Antonio Sanchez was born on November 1st, 1971 in Mexico City.

SELECTED DISCOGRAPHY

As a leader: Migration (2007) Cam Jazz/ Live In New York At Jazz Standard (2010) Cam Jazz

As a sideman with:

Chick Corea: Dr. Joe (2007)
Pat Metheny: Speaking Of Now (2002)/ The Way Up (2005)/ Day Trip (2008)/ Quartet Live (2009)
Avishai Cohen: Colors (2000)/ Unity (2001)
Alex Sipiagin: Prints (2007)
Scott Colley: Architect Of The Silent Moment (2007)
Miguel Zenon : Jibaro (2005)/ Looking Forward (2002)
Danilo Perez: Motherland (2000)

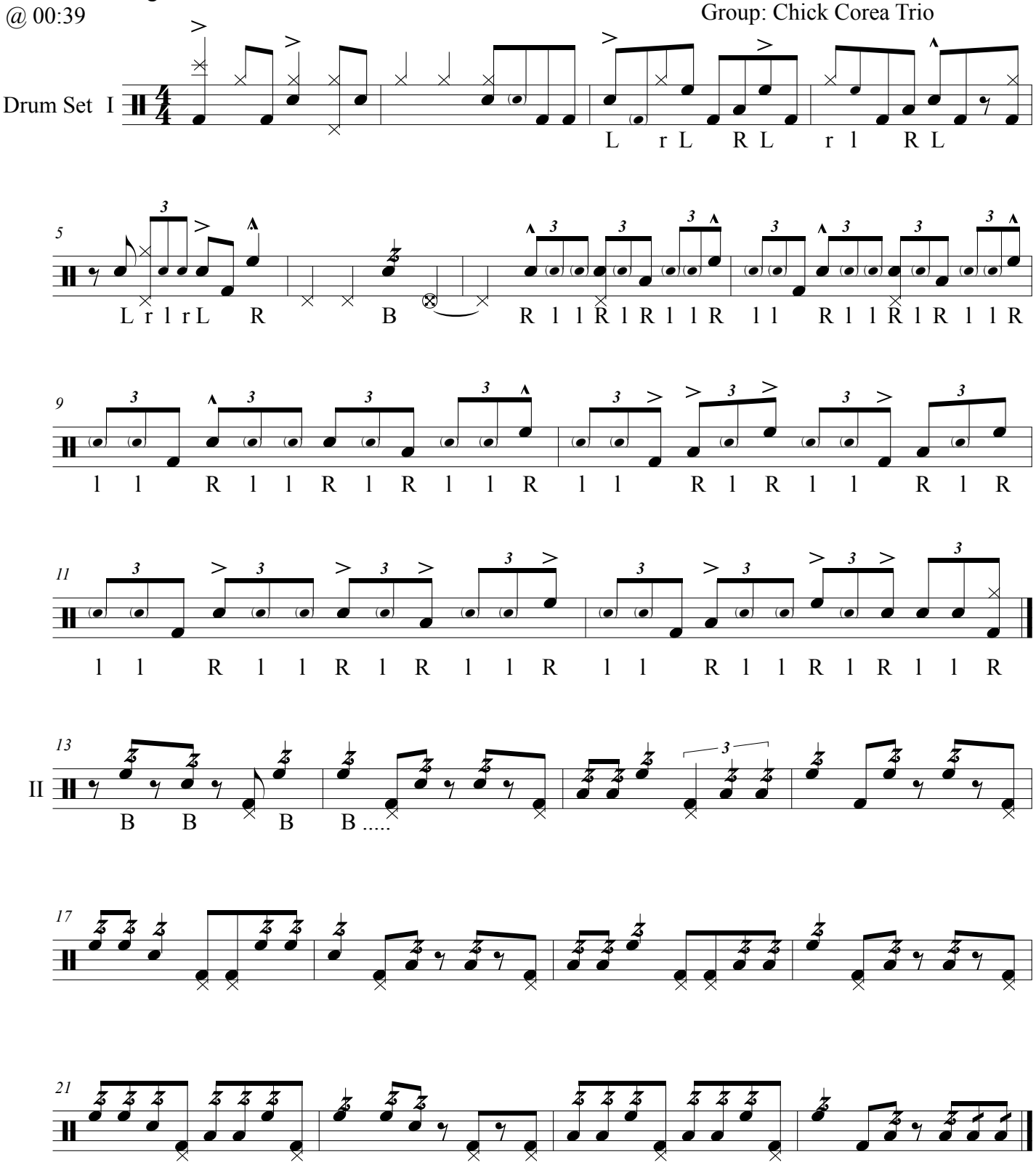
For more info, visit www.antoniosanchez.net

Photo by Michel Nahabedian

Antonio Sanchez "Dr. Joe"

YouTube Clip: Chick Corea Trio
w/Antonio Sanchez and John Patitucci
Group: Chick Corea Trio

The 1st solo begins
@ 00:39



“Background Music”

Eric Harland is one of the most musical soloists in jazz and these fast-paced solos in "Background music" demonstrate a few of the reasons why.

Eric's ability to weave variations of concise rhythmic fragments throughout a solo gives his performances a strong sense of continuity. A good example of this occurs at bar 3 where a two beat (2 quarter-notes long) fragment is stated, and then restated at the 4th beat of bar 23 and again at bar 36.

You should pay attention to how he makes use of a standard jazz phrase: the flam with buzz roll played around groups of three eight notes over 4/4 time (see bar 25-26). This device also occurs in transcriptions of Lewis Nash, Brian Blade and Gregory Hutchinson, which is why jazz soloing is so interesting. We all use the same universal language to communicate but everyone “speaks” it with a different dialect.

This solo is technically very difficult, so in order to master it and copy Eric’s unique touch prepare for many hours of hard work- it’s definitely worth it!

Eric Harland was born on November 8th, 1976 in Houston, Texas.
SELECTED DISCOGRAPHY:
As a leader: Voyager Live By Night (2010)
As a sideman with:
Charles Lloyd Quartet: Jumping The Creek (2005)
Edward Simon: The Process (2003)
Monterey Quartet: Live At The 2007 Jazz Festival
Aaron Parks: Invisible Cinema (2008)
Jacky Terrasson: Smile (2002)
Aaron Goldberg: Worlds (2006)
SF Jazz Collective: 3rd Annual Concert Tour (2006)
Terence Blanchard: Bounce (2003)
Jimmy Greene: Mission Statement (2009)
Walter Smith III: Casually Introducing (2006)

For more info, visit www.iharland.com
www.ericharland.blogspot.com

Photo by Michel Nahabedian

Eric Harland "Background Music"

YouTube Clip: Teatro Rossetti - Aaron Goldberg Trio
Group: Aaron Goldberg

The 1st solo begins @ 07:23

Drum Set I

R r L R L L

3 L r l r L R R r R L r R

5 l l R L R R/L R l R R/L R

7 l r l R R R l R R/L r r

9 r L R l l R L r L r l l R

11 l l r l l r r L R l l r r L r l R l l R l l R

13 L l l l r

15 r L r l r r L r l r r l l

17 II r l l R L l R B l r l R l R l

19 R l R l R l R l R l L R R l l R

Chapter 5

Gregory Hutchinson

"McThing"

This track features one of the hardest swinging drummers of our time, the great Gregory Hutchinson.
The following solo contains some fun phrasing, a great use of dynamics, and a swinging, strong pulse.
Check out bars 3, 4, 7-10 and 15 where he uses some classic be-bop phrasing and listen to how he develops these in a completely meaningful statement.

Each one of the bars or phrases can and should be practiced as an exercise before you attempt to play the whole solo. By practicing this way, you will find ways to develop these phrases even further and make them your own.

Hutchinson is a very skilled musician. His ideas are always fresh. He has excellent dynamic control, a grooving ride cymbal beat, superb rudimental technique and his musicality is amazing.

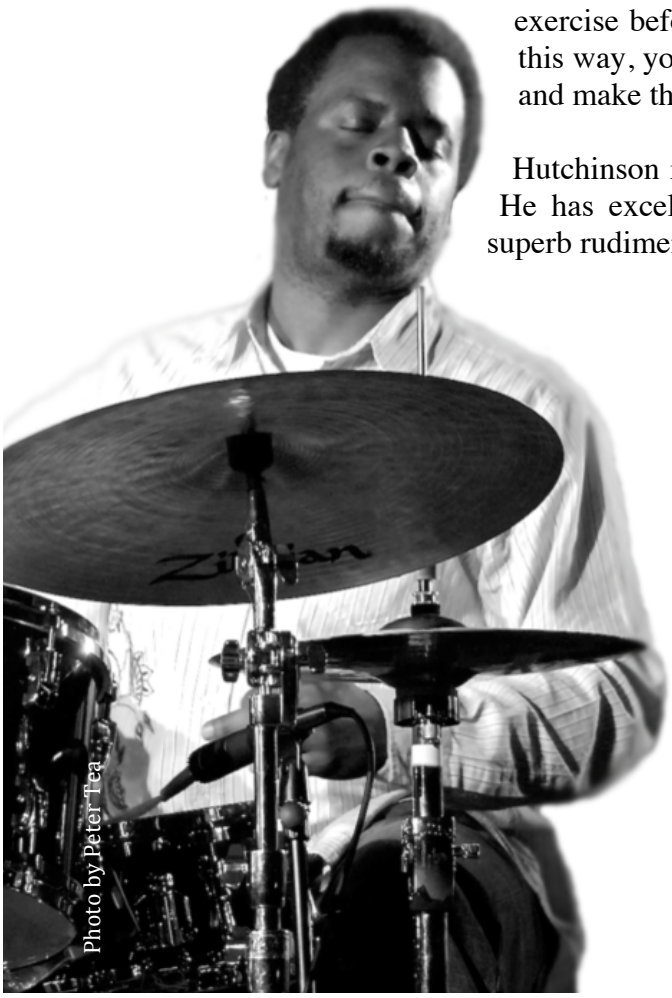
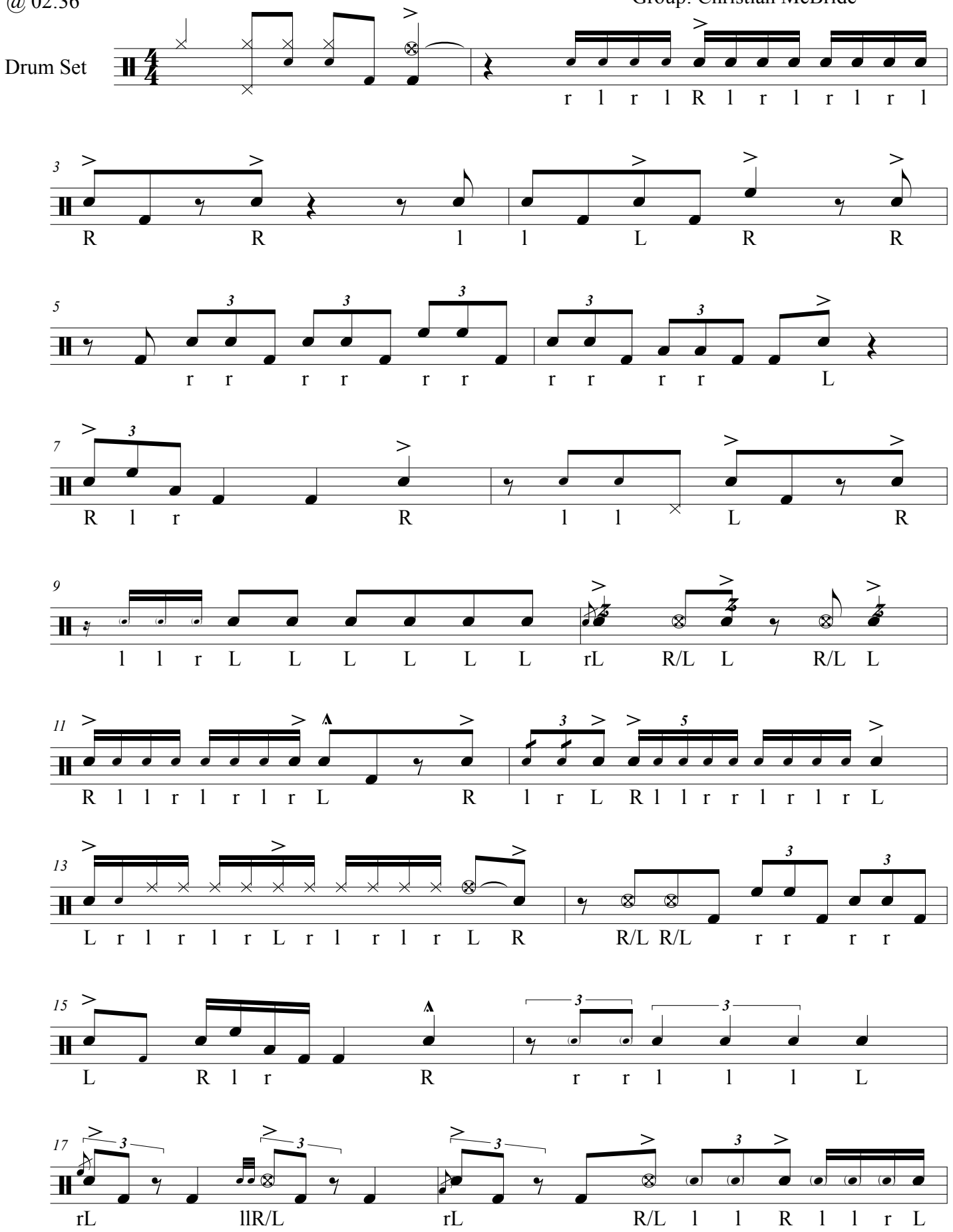


Photo by Peter Tea

Gregory Hutchinson "McThing"

The solo begins
@ 02:36

YouTube Clip: Live In Montreal 1995
Group: Christian McBride