



presents

Jazz for Rockers

For Jazz Newbies or the Remedial Return

In years of teaching I have too often seen the jazz genre lost on many potential aficionados merely because getting started seemed to be such a daunting task. For many of us who are initially or primarily rock drummers, the initial impression of jazz drumming is that it must be manic fencing battle with a ride cymbal or drum. But it's just *music*, man! And like *any* style of music, to participate you only need to keep solid time. Don't you feel like there is this unspoken idea that you can't play jazz unless you are a virtual master?

I have in mind the drummer who already has some basic drum set reading and coordination (probably in rock) and would like a "taste" of the jazz genre. Maybe out of pure curiosity or because the rock music you want to play has a serious jazz or triplet feel that you can't quite grasp - and you reasonably wanted to check out the source. You might be someone who ordinarily is not a fan of jazz because you thought the background music on the Weather Channel or the elevator music in the mall elevator is jazz - but it's not. That is called poop.

My impetus here is also personal - as a teen, I got my first taste of jazz when I worked out of Jim Chapin's *Techniques for the Modern Drummer* which goes through every permutation of snare and bass patterns against a standard jazz ride rhythm. When I got through that book I felt pretty accomplished - and it *was* certainly an accomplishment of coordination! The only problem is I had no idea what to *do* with it! I still had no idea what jazz *was* or any knowledge of jazz repertoire. I had no idea how to just *participate*. The truth is, the same fundamental idea that goes into learning basic rock *also* applies to jazz - *to play a basic beat outlining the pulse!* Just keeping time *is* legit! But even I was guilty of presenting jazz to students premised on difficult coordination without the basics or reference to the music.

I have had many students tell me they have auditions for jazz ensemble at school with only one or two weeks notice. While I would say a couple weeks time is a little *late* for learning to play jazz, it finally occurred to me I should at least get them to play good *quarter-note time*. At the very worst they would at least provide a solid utility for any school band director. And voila, quite a few students successfully auditioned because of this simple approach - even for those new to the style. Even those who didn't make it wound up sticking around to learn more or found they actually **do** like jazz merely because they were able to confidently *participate* at a fundamental level.

There are different types of jazz like rock has *Pop, Heavy Rock, Adult Contemporary, Speed Metal, Southern, Progressive*, et al. Jazz has different types/eras such as: **Dixieland** (Jelly Roll Morton, Louie Armstrong), **Big Band** (Duke Ellington, Benny Goodman); **Be-Bop** (Dizzy Gillespie), **"Cool Jazz"** (Miles Davis, Dave Brubeck); **Cuban Jazz** (Eddie Palmieri); **Fusion Jazz** (Chick Corea; Billy Cobham).

I confess I grew up not liking jazz at all. But thanks to Vince Guaraldi who wrote the wonderful background music for the *Peanuts* (Charlie Brown) series, I realized I *did* in fact like *that* jazz. So that was my foot in the door. As years went by I found myself really loving Dave Brubeck and then Bill Evans...all coincidentally are part of the Cool Jazz era. Joe Morello (Dave Brubeck quartet) is probably my favorite jazz drummer.

If you have no idea what jazz is *whatsoever*, a couple songs for newbies I would suggest are *Blue Charlie Brown* or *Frieda* by Vince Guaraldi.

PART I

I. “Rockin’ Heel-Toe” Hi-Hat

Typically with rock music, the snare hits on the 2 & 4 are the “backbeat” of the groove. In jazz, the “backbeat” is the *chick* sound of the hi-hat closing on 2 & 4.

To get started with the “Rockin’ Heel-Toe Hi-Hat”, prep your foot on the hi-hat pedal with your heel *slightly* raised. Alternate rolling down to your heel on counts 1 & 3 with rolling up to your toe, closing the hi-hats on counts 2 & 4. You can even practice this on the floor, away from the hi-hat pedal! So again, “prep” in “toe” position so that your heel is slightly raised. Count “1-2-3-4” and on the next “1” roll down to your heel followed by rolling up to your toe on “2”...and so forth. Then see if you can alternate counting each measure: “1-2-3-4” with “heel-toe-heel-toe” [Ex. 1a]



Congrats, you are now a jazz drummer! Please be sure to procure your beret, cappuccino and clove cigarillos at the front desk as you leave the venue!

Playing preliminary exercises 1a & 1b along with any medium tempo standard jazz tunes like *Joe Killer*, *Well You Needn’t* or even a rock tune like *Another One Bites the Dust* by Queen. Again, just remember that the hi-hat closes on 2 & 4 are the “backbeat” of jazz where the snare plays for rock. The heel on counts 1 & 3 are possibly like the bass drum in a basic rock groove.

Next, play quarter notes on the ride cymbal with each “heel-toe-heel-toe” [Ex. 1b]! When you feel you have control of these exercises, try them with music.

Video 1 demonstrates the above steps to the “Rockin’ heel-toe hi-hat”.

II. The Ride Cymbal “Bouncy” Note

The swung, bouncy feel of the ride cymbal comes from playing the first and last partials of a triplet, often called a “shuffle” rhythm: [Ex. 2a]. Counting aloud “1..2-(trip)-let” can be a bit cumbersome, particularly at faster tempos, in which case this author prefers to use “ah” (typically the last 16th count of a beat) to count the last note of a triplet: “1. . 2 . ah 3 . . 4 . ah”. Alternatively, a very memorable way to count out this jazz ride pattern via a word phrase is, “bus paint the bus paint the”. The word “the” is the “bouncy” note on the upbeat part of the triplet! Try counting out loud both ways.



Play the ride cymbal in the *middle* (see image) to get the best sound. After you got the hang of the swung ride pattern, play it along with the “rocking heel-toe hi-hat” [Ex. 2a]. **NOTE: Be careful not to bring the heel back too early on the upbeat** – otherwise it throws off your downbeat quarter note pulse! (i.e. the heel should come back on “bus” not “the”!) Take your time learning to coordinate this.

For most slow to mid-tempo jazz tunes, I like playing a more open groove and just play the “bouncy” note once in a measure or two. It’s a nice, relaxed groove and still feels swung! [Ex. 2b]. Additionally, Ex. 2c shows nice, wide-open 2-measure phrases putting the bouncy note on the “2” or “4” of the second measure. Overall, it doesn’t matter beat you play the “bouncy” note as long as it feels right and your “heel-toe” hi-hat is solid!

Video 2 demonstrates all of the above steps to the ride cymbal “bouncy” note.

Note: If you get on the wrong beat with the heel or toe, just try to feel your way back to the correct position by keeping still your heel or toe for an *extra beat* and you’ll be back on the track! It’s okay for this to happen. Enjoy the challenge and always try keep the hi-hat foot going even if you stop the ride cymbal.

III. The Other Hand

So up to this point, you find yourself asking, “What is the other hand supposed to do?” You know, I am so glad you asked that! There are a couple things for the other hand:

IIIa. The Cross-Stick

Utilizing the “cross-stick” is close to the approach of the snare backbeat in rock. Dynamically, it stays out of the way of the melody and doesn't overshadow the cymbal pulses. For the cross-stick, lay the stick diagonally across the snare with the inside end of the stick about an inch from the rim. Holding the stick from the fulcrum takes on more of a “pinching” grip because you don't want your fingers under the stick. The back three fingers to stick out such that when you play the cross-stick, they can touch the head to “mute” the sound. The base of your palm and the inside end of the stick pretty much form an axle from which the cross-stick is raised up and down.



Now play “heel-toe” hi-hat & cross-stick together on counts “2” & “4” (the “toe” hi-hat closes) [Ex. 3a-i].

...Next, add a solid quarter note ride cymbal [Ex. 3A-ii].

...In Ex. 3a-iii, we add a “bouncy note” (“Pop goes the wea-sel”)

...In Ex. 3a-iv we a full swing feel (“bus . . paint . the bus . . paint . the”)

...Finally, Ex. 3a-v shows a transition from the half-time to “regular” time feel to double the time feel without changing the tempo!

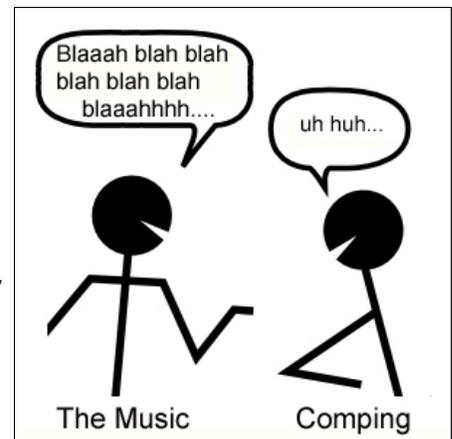
Video 3a demonstrates all of the above steps to “cross-stick”.

IIIb. “Comping”

“Comping” generally conjures a musical interplay between the snare or bass drum in response to the music one is playing along. Think of conversations one has with a friend - when one person is speaking to you about something that happened that day, you may nod, gesture or vocalize acknowledgment, agreement (or not) in response to what the other is saying. So in a non-musical way, you are “comping”. “Comps” are usually taps dynamically.

So let's introduce comping by *substituting* the ride cymbal “bouncy note” (upbeat triplet partial of the swung beat) with a snare or bass drum “tap”: [Ex. 3b-i].

You can also “comp” on the upbeats of beats 1 and 3 (leading *in* to the hi-hat close) [Ex. 3b-ii].



If you are jazz grooving by yourself and you want to comp on the bass and snare, that is also ducky! Even better if you comp along with music you sing out loud or in your head!

Video 3b demonstrates all of the above steps to “comping”.

IV. The Brushes

The brushes supply a *textural* alternative to the groove that one can't get from sticks – a warm, swishy white noise, like the calming sound of waves, hence why brushes are often used with ballads. However, they can also be heard on more upbeat repertoire as well. The basic pattern here involves having one hand “sweep” and the other hand “tap”.

Righties: *sweep with the LH and tap with RH*

Lefties: *sweep with the RH and tap with LH*



(a) The “**Sweep**” starts at the 9 o'clock position for count “1” and **sweeps** across to the 3 o'clock position for count “2”; back across to 9 o'clock for beat “3” & back to 3 o'clock for count “4”. This can be in a straight line, an “ellipse” or a circle...and the starting point does not have to be as precise as it is comfortable.

You just want to keep the sound *even*. Try this also with the “heel-toe” hi-hat. **[Ex. 4a] Note:** Don't *press* the brushes hard in to the snare head - it's a little lighter touch than you might suspect. Just drag the edges up to a half-inch into the brush to get the fullest sound.

(b) The “**Tap**” will start at the the 1 o'clock-ish position (10-11 o'clock for lefties) and **tap** on each count 1-4. *Basically all you are doing is transferring the ride cymbal rhythm to the snare!* For this reason it should be easier to do this with “heel-toe” hi-hat **[Ex. 4b]**. Then try both hands together (Sweep and Tap); and then hands with “heel-toe” hi-hat.

(c) Next, try adding a “bouncy note” (last note of the triplet) to the Tap hand on the upbeat of “4” creating: “*bus...paint..the..bus...paint..*” or “*Pop...goes..the..wea...se!*” **[Ex. 4c]**.

This is only scratching the surface (pun completely intended) as there are many different designs on the snare to play brushes, but this basic design will definitely get the job done. If playing brushes intrigues you, be sure to check out books/videos on playing brushes by the masters such as Ed Thigpen, Clayton Cameron or Jeff Hamilton, to name a few.

Video 4 demonstrates all of the above steps to the brushes.

[Note #1: *Brushes work best with coated heads. Non-coated heads don't project the sound very well.*]

[Note #2: You can get a great sound for playing brushes on a newspaper!]

PART II

A little more complicated, Part II peeks further under the surface.

V. “3-3-2” Phrasing

A great way to make a 2-measure cymbal phrasing more interesting is to play the ride cymbal in groups of threes and twos. Elvin Jones is a jazz drummer well-known for this sort of phrasing. It is said that Jimi Hendrix once called his drummer Mitchell Mitchell the “Elvin Jones of Rock and Roll” and I see why - Mitch often phrased his snare in groups of threes and twos. And what does that mean to play “in threes and twos”? At the most basic level – instead of counting a 2-measure phrase as “1-2-3-4 1-2-3-4”, you instead count “1-2-3 1-2-3 1-2”. So you've counted the same number of total beats, but in different size groups.



Let's try a “3-3-2” cymbal phrasing where you play the bouncy note on the 2nd beat of each group, hence: 1-2 a-3 1-2 a-3 1-2 **[Ex. 5a]**. Of course it's tricky to do that while keeping the hi-hat closing on 2 & 4, but as always, remember that you are keeping quarter note downbeats with the heel-toe motion.

You can also try *comping* in a 3-3-2 phrase by tapping the “bouncy” notes on the snare or bass. **[Ex. 5b]**

Video 5 demonstrates all of the above steps to 3-3-2 phrasing.

VI. "Accent Figures" & "Ensemble Figures" with "Set-up Fills"

Accents called a "Section Figures" are when you hit the snare or bass to support an accent the horns (or other) play. It's much like "comping" but instead of a tap, you accent! [Ex. 6a] When the whole ensemble plays an accent together it is called an "Ensemble Figure". For drums, the difference between a "Section Figure" and "Ensemble Figure" is that with a **Section Figure** you keep the beat going but *overlay* the snare/bass accent; with an **Ensemble Figure** you will interrupt the groove in order to "set up" the accent with a fill. The trick with that to not lose the "heel/toe" motion or your place in time even though you interrupt the cymbal groove.

A "**Set-up Fill**" often precedes an Ensemble Figure [Ex. 6b-c.] Let's say you are watching a comedy talk show and a guest makes an impromptu joke where the drummer plays "*bah-doom pssshh*". The "*bah-doom*" part is the set-up fill to the "*pssshh*" (presumed cymbal hit.)

Consider the theme from the show *Family Guy*: [Ex. 6d]

It seems today [followed by Section Figure accent on snare]

That all you see [Sec. Fig. accent on snare]

Is violence in movies [Sec. Fig. accent on snare]

no socks on my feet* [Sec. Fig. accent on snare] (*the words have been changed to protect the innocent)

But where are those good old-fashioned values [band hits Ensemble Figure on the next "1"]

On which we used to rely [Ensemble Figure followed by set-up fill and another Ens. Fig.]

This is so you can hear a presumably familiar tune where these figures are utilized. As you become more familiar with jazz repertoire, you will certainly learn to listen and recognize both kinds of accents. A fantastic book on this topic I highly recommend is [Chart Reading Workbook for Drummers](#) by Bobby Gabriele.

Video 6 demonstrates all of the above steps to Accent/Ensemble Figures and set-up fills.

VII. The Four-Bar Break/"Trading Fours"

The **4-Bar (measure) Break**, or "trading fours" is a common component of the jazz song arrangement where musicians go back and forth with improvisational, musical banter. For example, a friend of yours runs up to you excitedly and begins:

They: "Oh my gawd – I just got this new thing!"

You: "This is so exciting! Would you mind telling me what it is?!"

They: "Well, it's shiny, it's pretty and it blocks out the sun!"

You: "Oh what is it?! Please tell me - the suspense is killing me!"

They: "It's a Hoozywizzit 3000 - it just made me french toast and gave me a back rub!"

You: "This is incredible!! I am going to get one right now after I put on fresh underwear! Ahhh!!"



Another way to look at it is, you don't want to *alienate* the person with whom you trade fours:

They: "Oh my gawd – I just got this new thing!"

You: "I like horses."

They: "Well, it's shiny, it's pretty and it blocks out the sun!"

You: "Why don't we use the metric system?"

They: "It's a Hoozywizzit 3000 - it just made me french toast and gave me a back rub!"

You: "I really picked a bad week to stop sniffing glue."

"**Trading Fours**" can be thought of as a loose, musical version 'Simon Says' or 'Call & Answer'. You can respond in "approximations" of melodies another musician used in *their* break. If you listen to the old Buddy Rich and Gene Krupa drum battles, you can hear them refer to what the *other* has just played but they say it in *their* words as if saying, "Sure, what you said - but how about saying it like *this*?"

With the "**Four-Bar Break**", instead of a response, you are really soloing in between 4-measures of the ensemble playing a regular chorus where you just "play time". For those not yet familiar with the "**Four-Bar Break**" it can be difficult to think about counting at the same time as improvising. So an easier way to approach this without formally counting is to *sing a melody*.

A great melody to think of & play when you take a 4-bar break is a verse of *Pop Goes the Weasel*. The verse just happens to take four measures to complete! The great thing is it doesn't matter how bad your voice is (*phwee*). Well-known nursery rhymes or melodies for 4-bar breaks are: *Jingle Bells* [Ex. 7a], *Pop Goes the Weasel* [Ex. 7b] and *The Flintstones* [Ex. 7c] to name a few. *Itsy Bitsy Spider* and *Jack & Jill* would also suffice!

Video 7 demonstrates these melodies in a four-bar solo break.

Before you even attempt to play any solo using a melody you should, (a) **sing/hum it aloud** over the **heel-toe hi-hat** then (b) try to play the melody on the snare drum while singing or just *thinking* of the melody. *Don't read* the melody rhythm off the page, just sing/play it from your head - it doesn't have to be note-for-note perfect. The idea is to be able to play it as comfortably as you would sing it. Then you'll have "internalized" *counting* 4 measures!

==> In case you've noticed, the terms "**measure**" and "**bar**" mean the same thing! <==

VIII. About Jazz Arrangement & Form:

In the pop/rock/funk music genres we often term sections 'verse' and 'chorus' which typically alternate. The verses tend to include variable lyrics while the choruses include the same lyrical/musical refrain each time it appears (the words that usually include the song title). There is a *form* at work – a general arrangement which musicians navigate. Jazz instead names the sections "A" and "B" albeit with more improvisation of the melody while the *harmony* (chord changes) stays the same for each section. Two forms very common to jazz repertoire are the *12-Bar Blues* form and *AABA* form. In jazz arrangement the term "**Chorus**" refers to a play-through of the entire form.

12-Bar Blues Form (AAB)

Where each A or B section is *usually* a 4- or 8-bar melody.

- The first "A" states the **melody**.
- The second "A" is a **variation** on the melody.
- The "B" is a **contrast**.

The **12-Bar Blues** chord progression is the basis of many rock songs. In terms of counting, you can think of three 4-bar phrases to complete a "chorus". Sometimes **12-Bar Blues** form is also referred to as **AAB** form. *Rock Around The Clock* by Bill Haley, *Red House* by Jimi Hendrix, *Crossroads* by Cream, *Ice Cream Man* by Van Halen and *Crazy Little Thing Called Love* by Queen are all rock examples of 12-Bar/AAB Form.

Rock Around The Clock (Bill Haley & the Comets)

A: Put your glad rags on and join me hon', We'll have some fun when the clock strikes one [4-bars]

A: We're gonna rock around the clock tonight, We're gonna rock, rock, rock, 'till broad daylight [4-bars]

B: We're gonna rock around the clock tonight [4-bars]

Crazy Little Thing Called Love (Queen)

A: This thing, called love, I just, can't handle it [4-bars]

A: This thing, called love, I must, get around to it [4-bars]

B: I ain't ready. Crazy Little Thing Called Love [4-bars]

AABA Form

Where each A or B section is *usually* a 4- or 8-bar melody

- The first "A" states the **melody**.
- The second "A" is a **variation** on the melody.
- The "B" is a **contrast**, i.e. it does something distinctly different than the A section.
- The final "A" is the return to the original **melody**.

If you know *Old MacDonald* you already know a short AABA form!:

Old MacDonald

A: Old MacDonald had a farm, Ee-i-ee-i-oh! ..and [2 measures]

A: ..on that farm he had some drums, Ee-i-ee-i-oh! [2 measures]

B: With a boom-boom here, And a crash-crash there

Here a boom, there a crash, Everywhere a boom-crash [2 measures]

A: Old MacDonald had a farm, Ee-i-ee-i-oh! [2 measures]

The theme to *The Flintstones* is AABA form! In this tune, each section is 4 measures (bars).

The Flintstones

A: *Flintstones, meet the Flintstones, They're a modern stone age family* [4-bars]

A: *From the, town of Bedrock, They're a page right out of history* [4-bars]

B: *Let's ride, with the family down the street, Through the courtesy of Fred's two feet* [4-bars]

A: *When you're, with the Flintstones, Have a yabba dabba doo time, A dabba doo time* [4-bars]
[and for those die hard fans, the 2-bar outro: *You'll have a grand old time...WILMA!!*]

There are a few other song forms used jazz which you can look up via the web links listed in this lesson under **X. Resources**. I feel that being familiar with **12-Bar** and **AABA** form gets you a good majority of what many jazz standards are based.

So we've discussed the *individual* sections of the 12-Bar and AABA forms. Jazz ensembles will usually run through *the entire form* (a "chorus") of a tune stating the song's melody. Subsequent choruses will generally begin the solos with each instrumentalist (including drums) improvising through an entire chorus. Sometimes in the stead of solos, instrumentalists might "trade fours". After the solos, the ensemble typically returns to a final chorus re-stating the song's melody.

Although this lesson only dealt with the 4-bar break/trading fours as opposed to soloing over an entire form of a tune, you can better conceive of soloing over a "chorus" premised on your ability to sing and play melody *4 measures at a time!* If this is new to you you can also warm up to soloing by learning to *sing* the melody while you play a basic jazz beat (yes, the even quarter note beat!) or even just over the "Rockin' Heel-Toe Hi-Hat". Remember, singing is perhaps the best method of counting!

IX. Jazz "Standards":

There are hundreds of jazz standards! "Standards" allow us to better be able to play jazz with others. Even a musician you *just* met – you'd be able to play songs with them as if you've worked with them all along! Here are a handful of "standards" of jazz repertoire, mostly moderate to up-tempo tunes that will be good songs to play the material in this lesson with **12-Bar** or **AABA** form.

12-Bar Form

- (1) *Well You Needn't* (Thelonius Monk) – medium tempo
- (2) *Straight, No Chaser* (Thelonius Monk) – usually up-tempo
- (3) *Blue Monk* (Thelonius Monk) – medium tempo to up-tempo

32-Bar AABA Form

- (4) *Killer Joe* (Benny Golson) – medium tempo
- (5) *It Don't Mean A Thing* (Duke Ellington) – generally mid to up-tempo
- (6) *So What* (Miles Davis) – up-tempo

X. Resources:

Books

Chart Reading Workbook for Drummers, Bobby Gabriele
The Pulse of Jazz, Nic Marcy
Jazz Conception, Jim Snidero

Play-Along cd

Turn It Up & Lay It Down, Vol. IV – *Baby Steps To Giant Steps*
See <http://drumfun.com/shop/cds>. Available as a cd or mp3 download. **This cd is fabulous!**

Website

www.jazzstandards.com

I really hope you find this article helpful in getting more grounded in jazz! Feel free to contact me at john@jkdrumsolutions.com with any questions or comments!

Sincerely,

John Kerr

Jazz for Rockers

Exercises

I. The "Rockin' Heel-Toe" Hi-Hat

1a: "heel-toe hi-hat"

1b: quarter note jazz groove

Musical notation for exercise 1a and 1b. Exercise 1a shows a four-measure pattern with notes marked 'heel' and 'toe' on a staff. Exercise 1b shows a four-measure pattern with quarter notes on a staff.

II. The Ride Cymbal "Bouncy" Note

2a: "Bus paint the Bus paint the"

2b: "Pop goes the Wea - sel"

2b: "Pop goes the Wea - sel"

Musical notation for exercise 2a and 2b. Exercise 2a shows a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff. Exercise 2b shows a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff.

2c: "relaxed" 2-bar phrasings

Musical notation for exercise 2c, showing two variations of a 2-bar phrasing on a staff.

IIIa. The Cross-Stick

3a-i: cross-stick with "toe"

3a-ii: add quarter note ride

3a-iii: "regular" feel; cross-stick on "2" & "4"

3a-iv: "half-time" feel; cross-stick on "2"

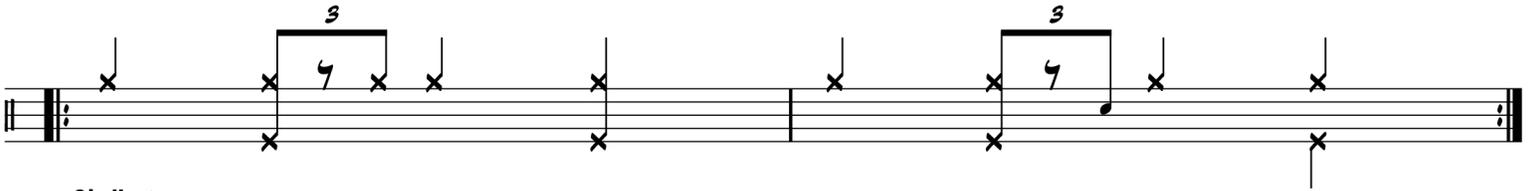
Musical notation for exercise 3a-i, 3a-ii, 3a-iii, and 3a-iv. Exercise 3a-i shows a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff. Exercise 3a-ii shows a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff. Exercise 3a-iii shows a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff. Exercise 3a-iv shows a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff.

3a-v: "half-time" cross-stick feel to "regular" time feel - "pushing the momentum"

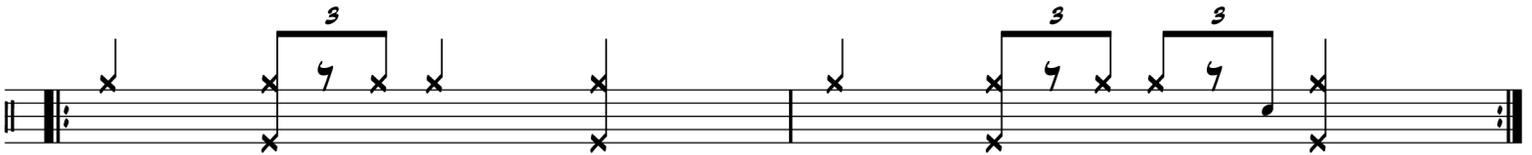
Musical notation for exercise 3a-v, showing a four-measure pattern with notes marked 'heel', 'toe', and 'ah' on a staff.

IIIb. Comping

3b-i: Comping *off* the hi-hat close



3b-ii: Comping *into* the hi-hat close



IV. The Brushes

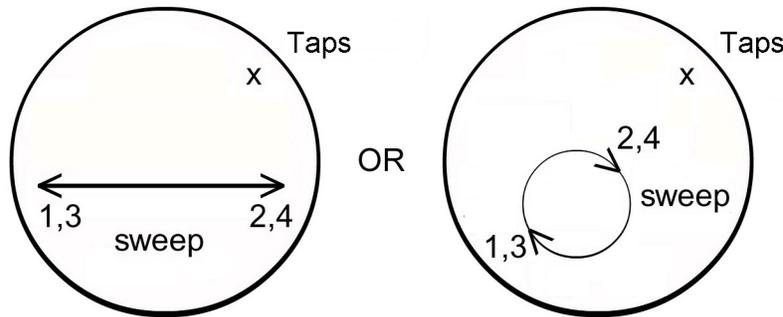
4a: The "Sweep"

The "sweep hand" draw the brush back & forth or in circles

4b: The "Tap"

4c: Adding a "bouncy" note to the "Tap"

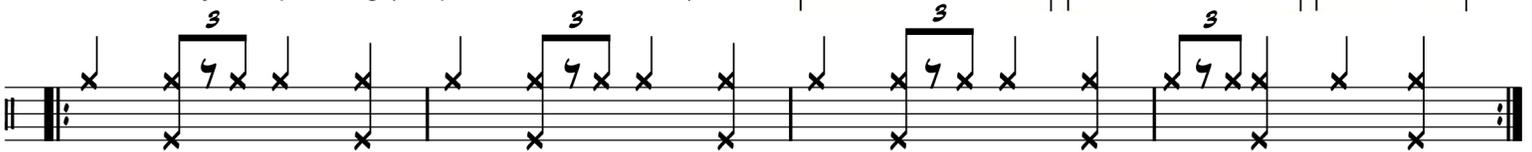
The sweep is not notated but is implied.



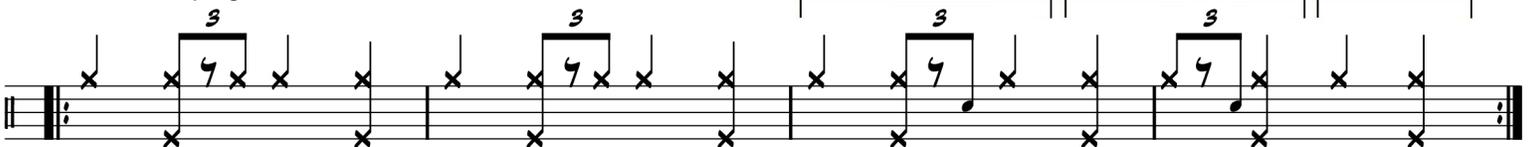
who cares where you start your line or circle
- as long as you can sweep in time!

V. "3-3-2" Phrasing

5a: 3-3-2 cymbal phrasing (keep hh closes on 2 & 4!)



5b: "Comping" with 3-3-2



VI. "Section Figures" & "Ensemble Figures" with "Set-up Fills"

6a: "Section Figures" or loud "comping"?

6b: Ensemble Figure with Set-up Fills #1

6c: Ensemble Figure with Set-up Fill #2

Pop goes the wea - sel ba-doom- psssh

NOTE: Be careful to hit the accent **in to** the HH close!

Family Guy Theme

6d: "Section Figures" or loud "comping"?

Section Figure → snare accents with the trumpet accents!

It seems to - day that all you see is vi-o lence in mo-vies and socks on my feet* But

where are those good old fash-ioned val-ues on which we used to re - lyyyyy?

VII. The 4-Bar Break

The attempt here is to utilize *singing* as a form of counting. Sing aloud with the rocking heel-toe hi-hat before attempting to play!

Pop goes the wea - sel

7a: 'Jingle Bells'

Jing - gle bells Jing - gle bells Jing - gle all the way

7b: 'Pop Goes the Weasel'

All a-round the Mulberry bush the mon-key chased the wea sel. I don't know the words to the song! Pop goes the wea - sel.

7c: 'The Flintstones' (swung)

Flint - stones meet the Flint - stones they're a page right out of his - tor - y