

# Jazz Preparation Pack Drums

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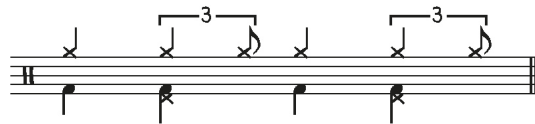
Congratulations on your successful audition to study Jazz at Leeds Conservatoire.  
We are very much looking forward to welcoming you to our community!

This booklet has been designed to give you some advice as to the sort of things you might want to spend some time looking at between now and the onset of your course. The idea is to make sure that we 'hit the ground running' in September, by giving you a bit of notice as to the sort of topic areas that may be covered.

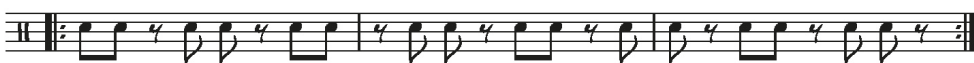
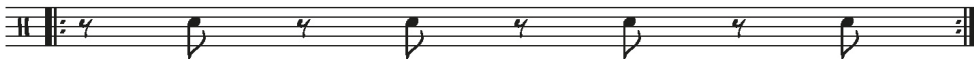
It's important to clarify that you will be assigned to a 1-to-1 tutor upon enrolment, and the content of the lessons you receive will be determined by them once they have met you and got a sense of what you would benefit from the most. Naturally, your own interests and aspirations will come into it as well – we don't deliver 'one size fits all' lessons. Having said that, though, there are certain fundamentals that every Jazz musician needs to deal with in one way or other, and the purpose of this booklet is to give you a bit of a head start in these areas.

No-one expects you to have fully mastered all of this before you start, but any progress you can make towards that goal will be time very well spent!

### Coordinated Independence 1



Play the examples below on the Snare drum with the pattern above. Feather the Bass drum. Quavers are to be played Swing.



## Coordinated Independence 2

Play swing time whilst playing this “melody” on the:

1. Snare drum
2. Bass drum
3. Crotchets on the bass, quavers on the snare
4. Crotchets on the snare, quavers on the bass
5. Alternating bass and snare, starting on the bass
6. Alternating starting on the snare.
7. On the snare and bass in unison.
8. On the hi-hat (left foot).



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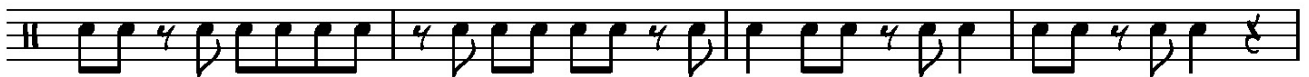
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## Recommended Method Books

<b>Stick Control</b> George Stone	<b>Beyond Bop Drumming</b> John Riley
<b>Accents and Rebounds</b> George Stone	<b>The Drummer's Complete Vocabulary As Taught By Alan Dawson</b> John Ramsay
<b>Syncopation</b> Ted Reed	<b>Modern Rudimental Swing Solos</b> Charley Wilcoxon
<b>Advanced Techniques for the Modern Drummer: Coordinated Independence</b> Jim Chapin	<b>Master Studies</b> Joe Morello
<b>The Art of Bop Drumming</b> John Riley	

## Suggested Listening List (Click each track to view a YouTube video of a performance)

<b>One O'Clock Jump</b> Papa Jo Jones (Count Basie, 1937)	<b>So What</b> Tony Williams (Miles Davis, Four and More Live in Concert, 1964)
<b>Jordu</b> Max Roach (Clifford Brown Max Roach, 1954)	<b>Pursuance</b> Elvin Jones (John Coltrane, A Love Supreme, 1964)
<b>Locomotion</b> Philly Joe Jones (John Coltrane, Blue Train, 1957)	<b>Watermelon Man</b> Harvey Mason (Herbie Hancock, Head Hunters, 1973)
<b>In Walked Bud</b> Roy Haynes (Thelonious Monk, 1958)	<b>Vital Information</b> Billy Cobham (The Maravishnu Orchestra, The Inner Mounting Flame, 1971)
<b>Freddie Freeloader</b> Jimmy Cobb (Miles Davis, Kind of Blue, 1959)	<b>Woody 'n You</b> Jack DeJohnette (Keith Jarrett Trio, Live in Tokyo, 1986)
<b>Lonely Woman</b> Billy Higgins (Ornette Coleman, The Shape of Jazz to Come, 1959)	<b>Wayne's Thang</b> Brian Blade (Kenny Garrett Trio, Trilogy, 1995)
<b>A Night in Tunisia</b> Art Blakey (Art Blakey & the Jazz Messengers, 1960)	<b>7.5</b> Bill Stewart (Chris Potter, Lift: Live at the Village Vanguard, 2004)
<b>Gloria's Step</b> Paul Motian (Bill Evans Trio, Sunday at the Village Vanguard, 1961)	<b>Marcus Gilmore</b> (Vijay Iyer Trio, Live Jazz Baltica, 2011)
<b>C-Jam Blues</b> Ed Thigpen (Oscar Peterson Trio, Night Train, 1962)	



If you have any questions about your offer,  
please don't hesitate to contact our Admissions  
team via [admissions@leedsconservatoire.ac.uk](mailto:admissions@leedsconservatoire.ac.uk).

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