

# Gloucestershire Jazz Live - Drummer & Percussionist Expectations

## 1 - Preparation and practice

a) As a matter of principle ALL musicians should **arrive punctually at rehearsals / performances** in good enough time to set-up and work through individual warm-ups prior to the rehearsal / performance start time. Bringing a reliable music stand and 2 pencils is also expected.

b) All GJL members should **ensure they can perform their part to each piece**. If not then practising the necessary parts independently is expected.

c) Be able to **set-up, tune-up necessary drums and percussion and maintain their own / the provided GJL drum kit and percussion**. If using GJL provided equipment, GJL drummers are responsible for ensuring the respective drums, cymbals, percussion and accessories are always packed away in the respective cases and storage provided. Any issues with drum kit provision should be reported to the GJL Director.

## 2 – Development of listening skills

a) Listening should be a staple part of developing your musicianship. All GJL members are expected to **be familiar with the main developed jazz related genres**; (Blues), Dixieland, 1920s New Orleans style, Chicago “hot” style, Swing (1930-1950s Big Band music), Bebop, Bossa Nova, Latin, Funk and Fusion.

b) If unfamiliar then **the following styles should also be explored** (by listening and practising) as a developing jazz musician; Charleston, Stomps, Beguine, Foxtrot, Cha-cha, Quickstep, Jungle, Rhumba, East-Coast Jazz (1950s), West coast jazz (1950s), Soul Jazz plus more contemporary / modern styles (late 1960s onwards – eg. Free Jazz, Hip-hop) and more global styles (Cuban, Afro-Cuban, Salsa, Township etc.)

c) **Pivotal jazz drummers and percussionists** to listen to - Chick Webb, Gene Krupa, Louis Bellson, Philly Joe Jones, Elvin Jones, Jimmy Cobb, Max Roach, Art Blakey, Billy Cobham, Paul Motian, Buddy Rich, Jack DeJohnette, Joe Morello, Tony Williams, Shelley Manne, Dennis Chambers, Peter Erskine, Brian Blade, Ralph Peterson, Steve Davis, Steve Gadd and Dave Weckl.

d) For more drummers and percussionists to discover please ask your band-leader or your instrumental teacher.

## 3 – Musical Knowledge

a) All GJL members are expected to be able to read musical notation, perform up to the standard expected of their band and be developing their improvising skills with their progressing knowledge. As a drummer and percussionist this should mean:

Knowledge and understanding of:

- **Technical skills and techniques** (on all parts of the musical equipment – drums, cymbals and percussion) and using sticks, hot-rods and brushes. Big Band percussion typically includes a tambourine, bongos / congas, maracas, a triangle, cowbell, guiro, woodblock and cabassa.

- **Time signatures**: 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 6/8 and 9/8

- **All Italian tempo directions**

- **Structural / textural terminology**: eg. A theme, B theme, Binary form, Ternary form, Rondo form, 32-bar song form, accompaniment, ad lib, bridge, break, chorus, fills, homophonic, intro, imitation, Instrumental, monophonic, octaves, polyphonic, solo, soli, tag, tutti, unison,

- **Specific jazz terminology**: Charleston, comping, head, solo “chorus,” improvisation, riff, “time.”

- **Rhythms**: semibreves [whole notes] to semiquavers [16<sup>th</sup> notes], triplets, quintuplets, sextuplets, cross-rhythms, polyrhythms, offbeat, syncopated and tied rhythms.

- **Dynamic markings**: from fff to ppp, crescendo, diminuendo, sforzando (sfz), subito forte-piano (sfp),

- **Articulation / phrasing markings**: legato, staccato, accents, clipped notes, grace notes, skip beats, phrase marks.

**Understanding the difference between straight, swing, shuffle and 12/8 grooves is vital to all jazz musicians**

**Understand correct percussion techniques is important on bongos, claves, congas, cowbells, tambourine & triangle**

## 4 – Technical Ability

a) Ability to perform the following techniques - Bell / Choke [cymbals], Cross-stick, Drags, Feathering, Flams, Ghost notes, Paradiddles / para-paradiddles etc. Ratamacue, Rim-shots, Rolls (plus single and double stroke rolls), Ruffs and Strums.

b) As a matter of principle all musicians should practice sight-reading on a bi-weekly basis (at least)

c) Developing the ability to perform from tempo 45 to 240 bpm