

# Innovative Percussion<sup>®</sup> Inc.

Play Maker: Part 1

Joe McCarthy

# PHRASE MAKER

## PART 1

This is the first installment in a series dealing with the interpretation of rhythmic figures. We, as drummers, are presented with the challenge of taking rhythmic figures we see in a lead sheet, big band or show chart and create something musical and stylistically correct. This may happen in either a timekeeping or soloistic/fill role. I have found that by taking my technical and timekeeping exercises and adapting them to a rhythmic phrase, it has enabled me to approach a chart in this style with greater ease and more options. Let's begin with some of these technical ideas through the use of fundamental accent, roll, and flam combinations. The rhythmic phrase we will refer to is the first line of Gary Chester's "New Breed", Melody II-A.

$\text{♩} = 60$  Gary Chester's "New Breed", Melody II-A

### Singles/Rolls

We will begin using a hand to hand, 16<sup>th</sup> note base, accenting the melody line only, keeping the unaccented notes as soft as possible. Maintain this terraced (forte/piano), bi-level dynamic throughout. When this is comfortable, let's add our feet, quarters in the hi-hat, melody line in the bass drum.

$\text{♩} = 60$

The first variation is to move the melody to the toms, unaccented notes remain on SD. Quarters HH, melody BD.

$\text{♩} = 60$  First Variation

The second variation will be to put the melody on the cymbals, unaccented notes remain on the snare, melody in the BD, quarters HH.

$\text{♩} = 60$  Second Variation

The third variation is to accent melody and add a double stroke roll to all unaccented SD notes, maintaining the soft dynamic, feet- same as Var. 2. Move melody to toms, then to cymbals with bd playing melody.

### Third Variation

Musical notation for the Third Variation. It features a single staff with a treble clef and a common time signature. The tempo is marked as ♩ = 60. The notation includes a series of rhythmic patterns with accents (>) and double strokes (//). The first part is labeled 'Tom Ex.' and the second part is labeled 'Cym Ex.'. The patterns consist of eighth and sixteenth notes with various articulations.

The fourth variation is to put a double stroke on all melody notes only, move to toms when comfortable.

### Fourth Variation

Musical notation for the Fourth Variation. It features a single staff with a treble clef and a common time signature. The tempo is marked as ♩ = 60. The notation includes a series of rhythmic patterns with accents (>) and double strokes (//) on the melody notes.

## Flams

Continuing with the 16<sup>th</sup> note hand to hand base, let's put flams on the melody notes, same assignment to the feet.

Musical notation for the Flams section. It features a single staff with a treble clef and a common time signature. The tempo is marked as ♩ = 60. The notation includes a series of rhythmic patterns with accents (>) and flams (a note with a vertical line through it).

Variation 1: We will now put the melody note only on the toms, keep the grace note on the SD, making sure we adhere to the alternate sticking and keeping the grace note before the tom note. Feet remain the same.

### Variation 1

Musical notation for Variation 1. It features a single staff with a treble clef and a common time signature. The tempo is marked as ♩ = 60. The notation includes a series of rhythmic patterns with accents (>) and flams (a note with a vertical line through it).

Variation 2: Let's take the 4<sup>th</sup> Var. from the singles/roll section and put a flam on the double. Move to toms when comfortable. Feet the same.

### Variation 2

Musical notation for Variation 2. It features a single staff with a treble clef and a common time signature. The tempo is marked as ♩ = 60. The notation includes a series of rhythmic patterns with accents (>) and flams (a note with a vertical line through it).

Additional foot patterns:

## Additional Foot Patterns

The image shows two musical staves. The top staff is labeled 'Bass Drum' and contains four measures of music, each marked with a triangle and a letter (a, b, c, d). The bottom staff is labeled 'Hi-Hat' and contains four measures of music, each marked with a triangle and a letter (a, b, c, d). The Hi-Hat staff includes various rhythmic symbols such as 'x' and '+' below the notes, and a '5' at the beginning of the first measure.

These are only a few of the endless variations for this concept. Try all exercises leading with the opposite hand. It is imperative to use a metronome or drum machine for these exercises. Always begin SLOWLY. Experiment with different tempos and different subdivisions to play along with. We will investigate some other options in Part 2. Have fun creating new action figures!

Contact Joe with questions or comments at [jpjkmccarthy@aol.com](mailto:jpjkmccarthy@aol.com) or visit his website at [www.afrobop.com](http://www.afrobop.com)

Joe McCarthy

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In demand as both performer and educator, Joe McCarthy's versatility has taken him from Symphony Orchestra and Big Band, to Afro Cuban, Bebop, and beyond. Joe is the leader/founder of Afro Bop Alliance, an Afro Cuban Jazz Septet, based in the Washington DC area. ABA has just released their second CD "Camino Nuevo", on Laurel Hill/Mambo Maniacs Records. Joe has also performed and or recorded with Poncho Sanchez, Dave Samuels, Arturo O'Farrill, Michael Mossman, Ray Vega, Jimmy Bruno, Michael Formanek, Mitch Seidman, and Bill Warfield.

Joe is the Drummer for the United States Naval Academy Band's Jazz Ensemble, The Next Wave, and Principal Percussionist of the USNA Band's Wind Ensemble.

Active in education, Joe is an Associate Professor/Director of Drumset and Afro-Cuban Percussion Studies at Georgetown University in Washington DC. Prior to GU, Joe was an Associate Professor of Percussion, Theory and Aural Skills at Texas Wesleyan University, Fort Worth Texas, and has done clinics throughout the US.

### Selected Discography:

CAMINO NUEVO Afro Bop Alliance Laurel Hill records  
ENCARNACION Afro Bop Alliance Independent  
WORDS CANNOT EXPRESS Vince Norman/Joe McCarthy Big Band  
A FACELESS PLACE Bill Warfield Big Band Laurel Hill Records  
THE LONG GOODBYE Larry Brown Quartet Lush Life Records

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