

The University of Central Florida  
Department of Music  
**Jazz Drum set**  
Syllabus  
Prof. Morell

1. Overview

Today's Modern Jazz Drummer is a complete musician capable of performing in a variety of musical situations. He must have total command of his instrument and have a good understanding of many different styles of music. Excellent sight reading skills, good technique and completely understanding the role of "Drummer" in a small or large group is essential.

The purpose of the "Jazz Drum Set" course is to address these issues and to examine the evolution of "Drum set" from the late 1800's to the present. The instructor will be responsible for conveying methods of how to develop the drum set skills necessary for employment in the music industry and also to show how the history of "Drum Set" applies to today's Modern Jazz Drummer.

2. Specific Objectives

Semester 1 & 2

- a) Develop fluidity with traditional and matched grip
- b) Study and analyze classical snare drum parts
- c) Understand how to set up and tune drums for different styles of music
- d) Study styles and drum set tuning of early Jazz drummers.  
1920's-30's 1940's-60
- e) Learn basic skills required for working at Country Clubs, Private parties,  
Local Jazz clubs, Disney World, etc.
- d) Methodology literature used on an "as needed" basis. Method books used:
  - 1. Ted Reed book on Syncopation,
  - 2. Tom Morgan "Jazz Drummer's Complete Reading Guide

Semester 3 & 4

- a) Trio/Quintet/Big Band chart reading/interpretation
- b) Trio/Quintet/Big Band playing techniques
- c) Study work of big band Jazz drummers (Older) Gene Krupa, Buddy Rich,  
Louis Bellson, Mel Lewis, Sam Woodyard.
- d) Show Style drumming. Study techniques of commercial  
drummers (TV, Studio Recordings) Irv Cottler (Frank Sinatra)  
Saul Gubin (TV, Studio)
- d) Recording Techniques

### Semester 5 & 6

- a) Advanced Drum set reading and technique application
- b) Study recordings and styles of: Roy Haynes, Philly Joe Jones, Elvin Jones, Tony Williams, Jack DeJonette
- c) Study contemporary Jazz/Studio drummers  
Dave Weckl, Steve Gadd, Dennis Chambers, etc
- d) Latin Music (Tito Puente)
- e) Free Style Drumming

### Semester 7 & 8

- a) Extended solo studies
- b) Development of individual style
- c) Choose material for solo CD (Original music)
- d) Advanced recording techniques (tuning, click track, drum booth)
- e) Solo Recital

### Semester 9 & 10 (Graduate Degree)

The graduate level Syllabus is a continuation of all principles studied in Semesters 1-8 but on a much deeper level. Student will be required to transcribe performances of drummers who have historical significance and perform their interpretations of these transcriptions. He/She will study how to integrate this information into his/her playing style. Understanding of these concepts will be demonstrated by the student in applied lesson time and by scheduled performances with Chamber Ensembles. Student will be required to write and arrange his/her original music or chose to arrange selections of repertoire studied in Semesters 1-8. (Student will be encouraged to compose and arrange original music). Student will also learn and be required to demonstrate his/her understanding of a leadership position in the professional world. Comprehension of these principles, performance proficiency and originality of compositions and arrangements, will be required of the student at Jury Exam. The student's jury performance for Semesters 9&10 will be 50% of the student's final grade.

### Lesson Procedures

- a) Each student is required to have their own drum sticks, brushes, soft cymbal mallets and a manuscript book.
- b) Students will be required to buy method books as requested by the Professor.

## Grading Procedures

- a) Students are required to report to all scheduled lessons.
- b) Students are expected to have weekly lessons prepared.

## Specific Requirements

To receive a grade of “A” for the course:

- a) The student must have no more than one unexcused absence.
- b) Student must show an excellent comprehension of weekly lessons.
- c) Student must show 100% effort in preparing weekly lessons and display a positive attitude towards learning.

To receive a grade of “B” for the course:

- a) The student must have no more than one unexcused absence.
- b) Student must show a good comprehension of weekly lessons.
- c) Student must show a good effort in preparing weekly lessons and display a positive attitude towards learning.

To receive a grade of “C” for the course:

- a) The student must have no more than two unexcused absences.
- b) Student must show a fair comprehension of weekly lessons.
- c) Student must show a fair effort in preparing weekly lessons.

The student who fails to complete the above requirements will receive a “D” or an “F” according to the degree of non-compliance.

An incomplete will be given as discussed by the instructor with student, pending formal notice given to the music chair.

This syllabus is subject to change and will be altered and/or customized to the specific needs of each student.