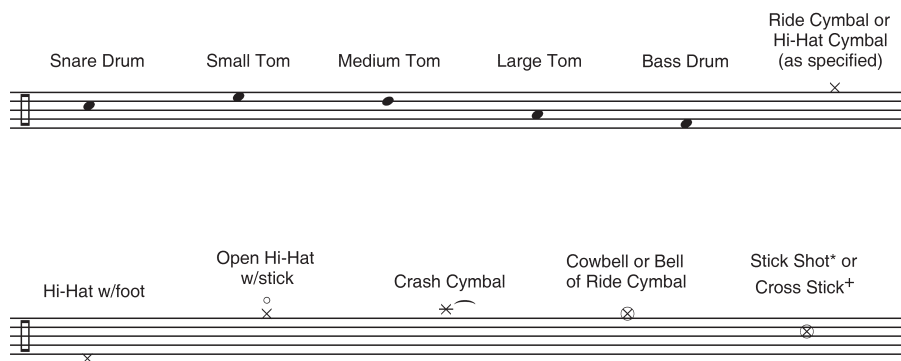


Dedicated to Larry Lippman

10 Jazz Drum Set Solos

by Murray Houllif

LEGEND



* Stick Shot - Place tip of left stick near center of head and strike with right stick.

+ Cross Stick - Lay the tip of the stick on the left side of the drum head and click butt end of stick on rim to the right.

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FOREWORD

The primary function of the drummer in the jazz ensemble is to keep solid, steady time as an integral member of the rhythm section - which also includes piano, bass and guitar. The drummer also serves to set up or "kick" written ensemble figures/rhythms and to play fill-ins (short rhythmic figures) in the spaces where the wind players are holding long notes. Solid chart-reading interpretation skills is also an important part of being a jazz drummer, as well as being able to follow various instructions regarding repeats, etc.

On occasion the drummer is called upon to be a soloist. In that capacity, he/she may be trading two, four or eight bars with the band or playing an extended solo of longer duration. The drum solo is usually ad-lib or improvised, made up on the spot. But it is wise for the drummer to actually practice written solo material in various styles in order to be prepared for the solo.

The aim/goal of this book is to acquaint the drummer with various beats, solo suggestions and techniques which will enable him/her to better function in the jazz ensemble in a solo and chart-reading capacity. Styles include rock (half-time, classic, funk), jazz (4/4 swing, shuffle and jazz waltz in 3/4 time), Latin (bossa nova, mambo), as well as an "exotic" solo in 5/4 time played with timpani mallets. A couple of pieces (*Funky Is As Funky Dew* and *Cuter*) asks the player to ad-lib in certain sections interspersed with written-out solo sections.

Listen to and, where possible, watch great jazz ensemble drummers in action. Highly recommended are the big bands of Buddy Rich, Thad Jones-Mel Lewis, Count Basie, Woody Herman, Bob Mintzer, to name a few.

ABOUT THE COMPOSER

A native of Woodbourne, New York, Murray Houllif holds degrees from the State University of New York at Potsdam (BS Music Education) and the State University of New York at Stony Brook (MM Percussion Performance). His teachers include Raymond Des Roches, Richard Fitz, James Petercsak, Sandy Feldstein, Dom Famularo, and Bey Perry (organist Jimmy Smith's drummer). Having subsequently served as co-coordinator of percussion at North Texas State University in Denton, Murray has recently retired from 32 years as a band director and percussion specialist in the public schools of Smithtown, New York.

As a member of the percussion section of the Long Island Symphony under Seymour Lipkin and the Nassau Symphony directed by Andrew Schenk, he has performed with Dave Brubeck, Marian McPartland, Itzak Perlman, Bryon Janis, Stanley Drucker, Julius Baker, Lynn Harrell and Phil Smith. He co-founded, wrote for and performed with the Ambira Mallet Quartet. Murray performed with Theatre Three as show drummer for 8 years. He was drumset player with Art Rollini (formerly with the Benny Goodman band) for 7 years. He endorses Pro-Mark sticks and Grover Pro-Percussion products.

With approximately 250 concert and pedagogic publications to his credit, he has written numerous articles for such professional journals as "Percussive Notes", "Modern Drummer", "The Instrumentalist", "School Band and Orchestra Magazine", and the "Music Educator's Journal".

Murray won the Percussive Arts Society Composition Contest twice and the Distinguished Music Leadership Award for excellence in percussion education which was presented to me on May 3, 2015 by the New Jersey Youth Symphony Percussion Ensemble directed by Dr. Kenneth Piascik.

1. At The Half

by Murray Houllif

Rock $\text{♩} = 66-72$

Closed H.H.

The musical score is written on a single staff in 2/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Rock' with a quarter note equal to 66-72 beats per minute. The piece starts with a dynamic of *f* (forte) and features a series of eighth-note patterns. At measure 9, there is a first ending bracket with a '1.' and a second ending bracket with a '2.'. Measure 10 includes a 'Crash Cym.' (cymbal) effect. Measure 11 has a '3.' marking. Measure 13 is marked with a 'Fine' and a hairpin. Measure 15 includes a 'Bell of Ride Cym.' (cymbal) effect. Measure 23 has a 'R L R L' marking above the notes. Measure 36 is marked with a 'Secco' (staccato) marking. The score concludes with a 'D.C. al Fine' (Da Capo al Fine) instruction, which means to repeat the entire piece from the beginning.