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AUDIO EXAMPLES

1 OPENING DRUM SOLO 2:12

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3 CHAPTER 1 TIMEKEEPING LICKS
Examples 1a–7d 35:55
minus 2e, 2f, 3c, 3d, 3e3, 3l, 3m, and 7d

4 CHAPTER 2 TIMEKEEPING TRANSCRIPTIONS
Humph (fast version only) 3:29

5 CHAPTER 3 SOLO LICKS
Examples 1a–6e 29:29
minus 1k, 1m, and 3e

6 CHAPTER 4 SOLO TRANSCRIPTIONS
This I Dig of You (fast version only) 1:20

A NOTE ON THE LANGUAGE USED IN THIS BOOK

In an effort to capture the spirit of the musicians who were generous enough to allow themselves to be interviewed for this book, and also to communicate the true spirit of Art Blakey, we have retained most of the language of the original interviews, including occasional profanity and the use of vernacular expressions. Although we made certain alterations (since we would hope that drummers of all ages will enjoy this book) we felt that the basic intention would be better served by changing the original language as little as possible.

The Publishers

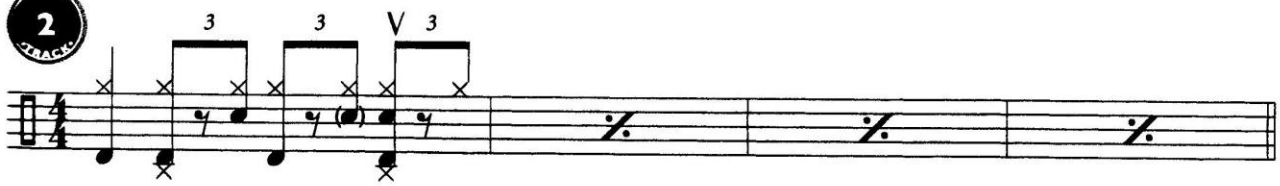
1 TIMEKEEPING LICKS

1 Opening Drum Solo

COMPING IDEAS

Ex. 1a Art's favorite comping lick

2 TRACK



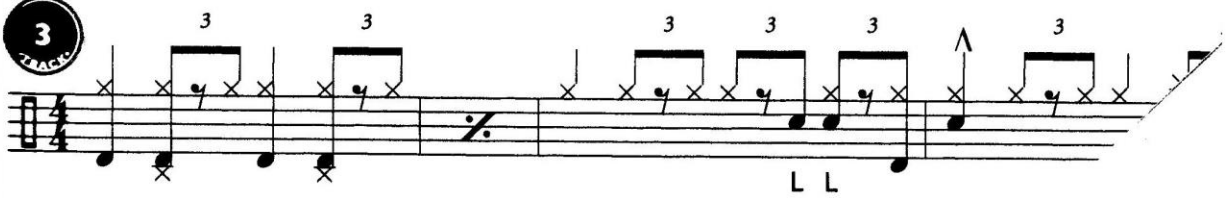
REFERENCE **"Justice"** 4th bar of trumpet solo

CD: *The History of Art Blakey and the Jazz Messengers*
Blue Note CPD 7 97190 2

Be sure to play a rim shot on beat one of the last bar.

Ex. 1b

3 TRACK



REFERENCE **"Lester Left Town"**
(19th bar) c

album: *The Big F*
Blue

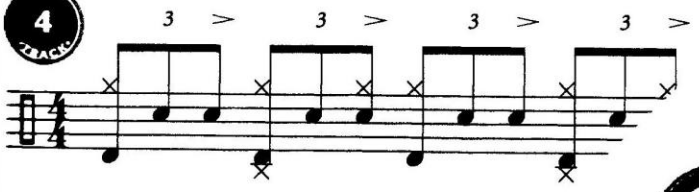
"Little

albu

"BLAKEY TRIPLETS"

Ex. 1c Practice this slowly and evenly, and be sure to accent.

4 TRACK



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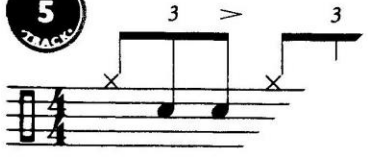
Example **1c**, moving around th

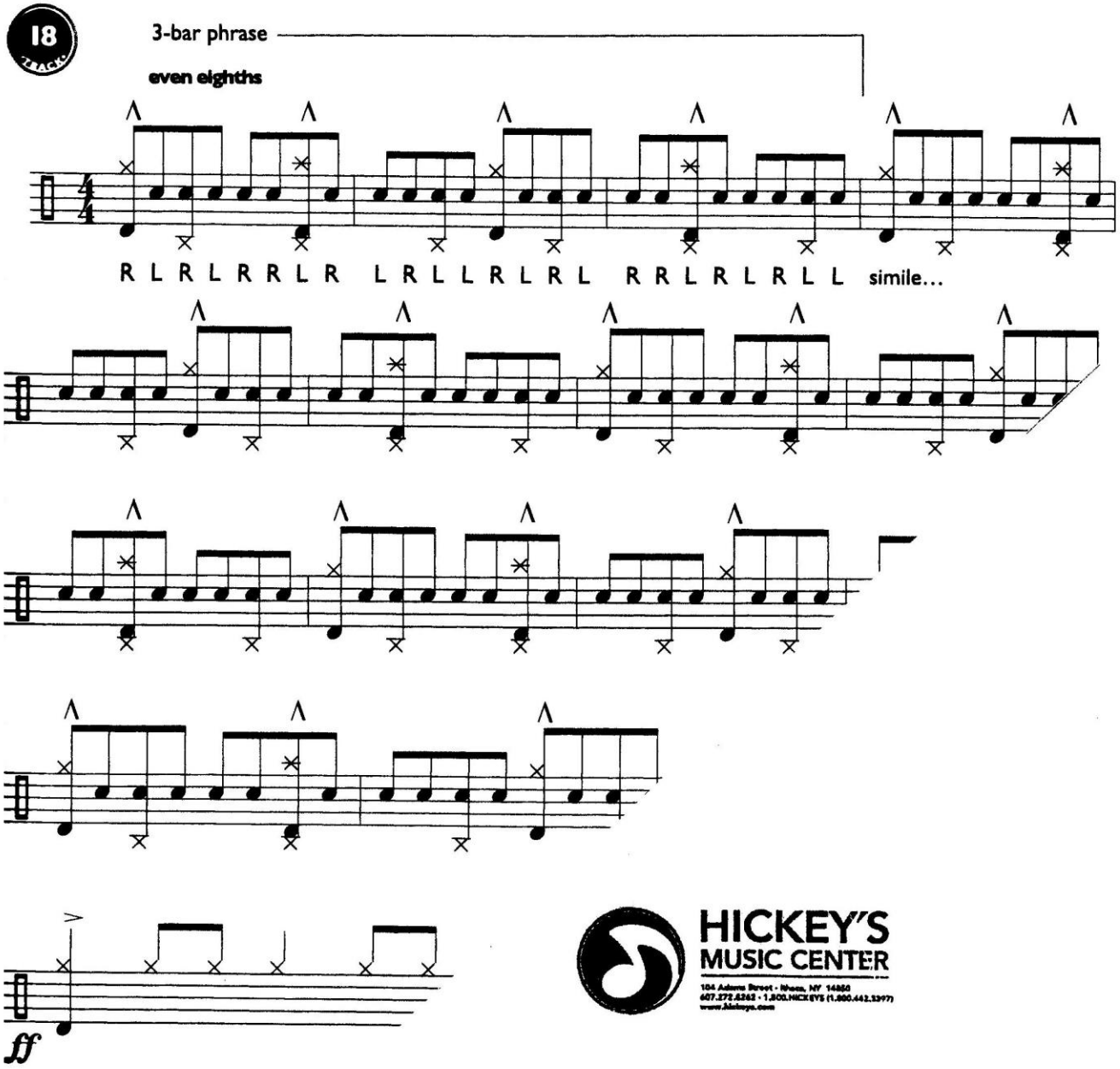
5 TRACK



DOUBLE PARADIDDLE IDEAS

Art would sometimes employ a double paradiddle, played between the right and left cymbals on the first beat of each double paradiddle, filling in the other notes on the snare drum. The effect of this is a polyrhythm of 3 over (or within) 4.

Ex. 2d



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Timekeeping Transcriptions

Art Blakey; Horace Silver Trio session, WOR studios, New York, Nov. 23, 1953

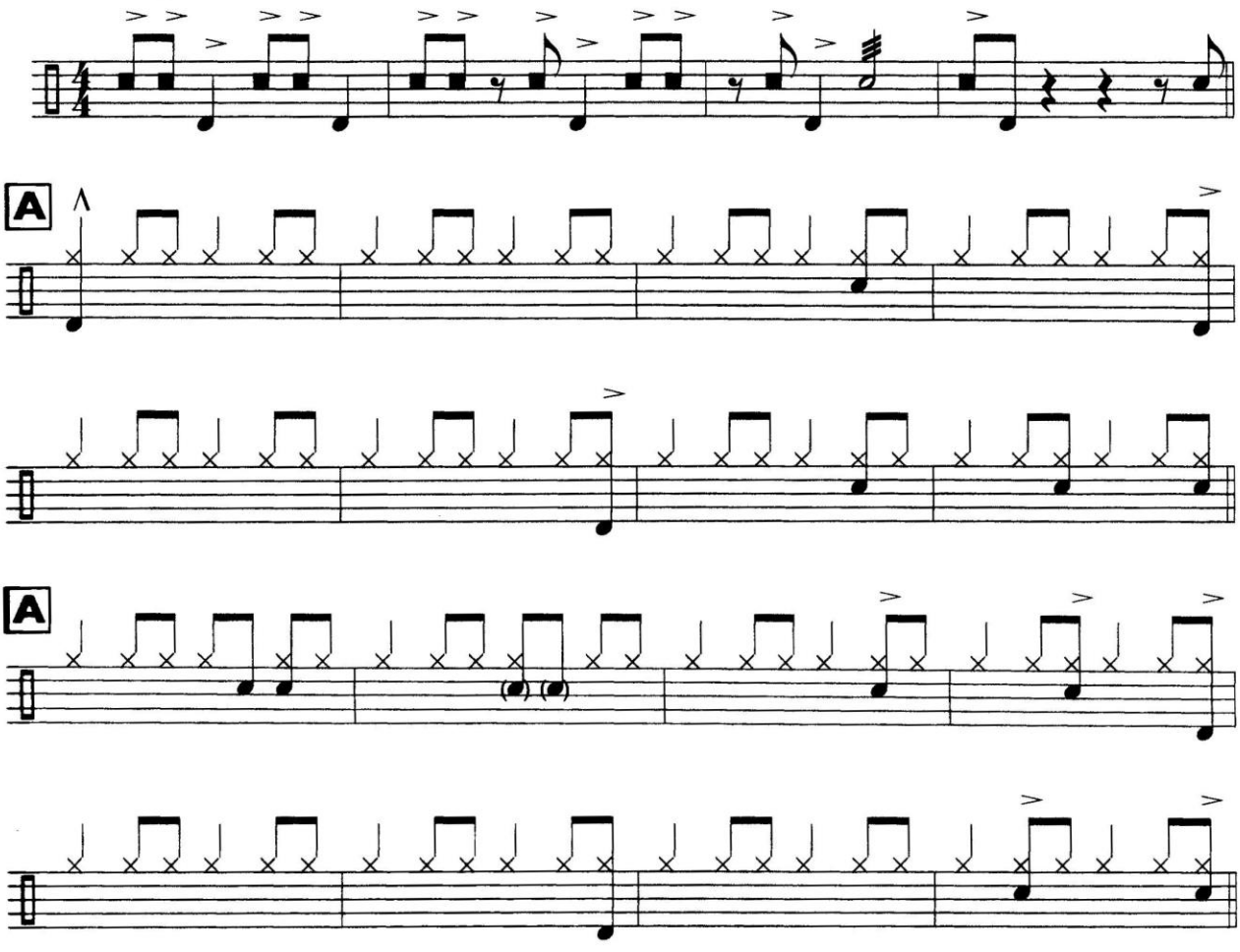
49 TRACK

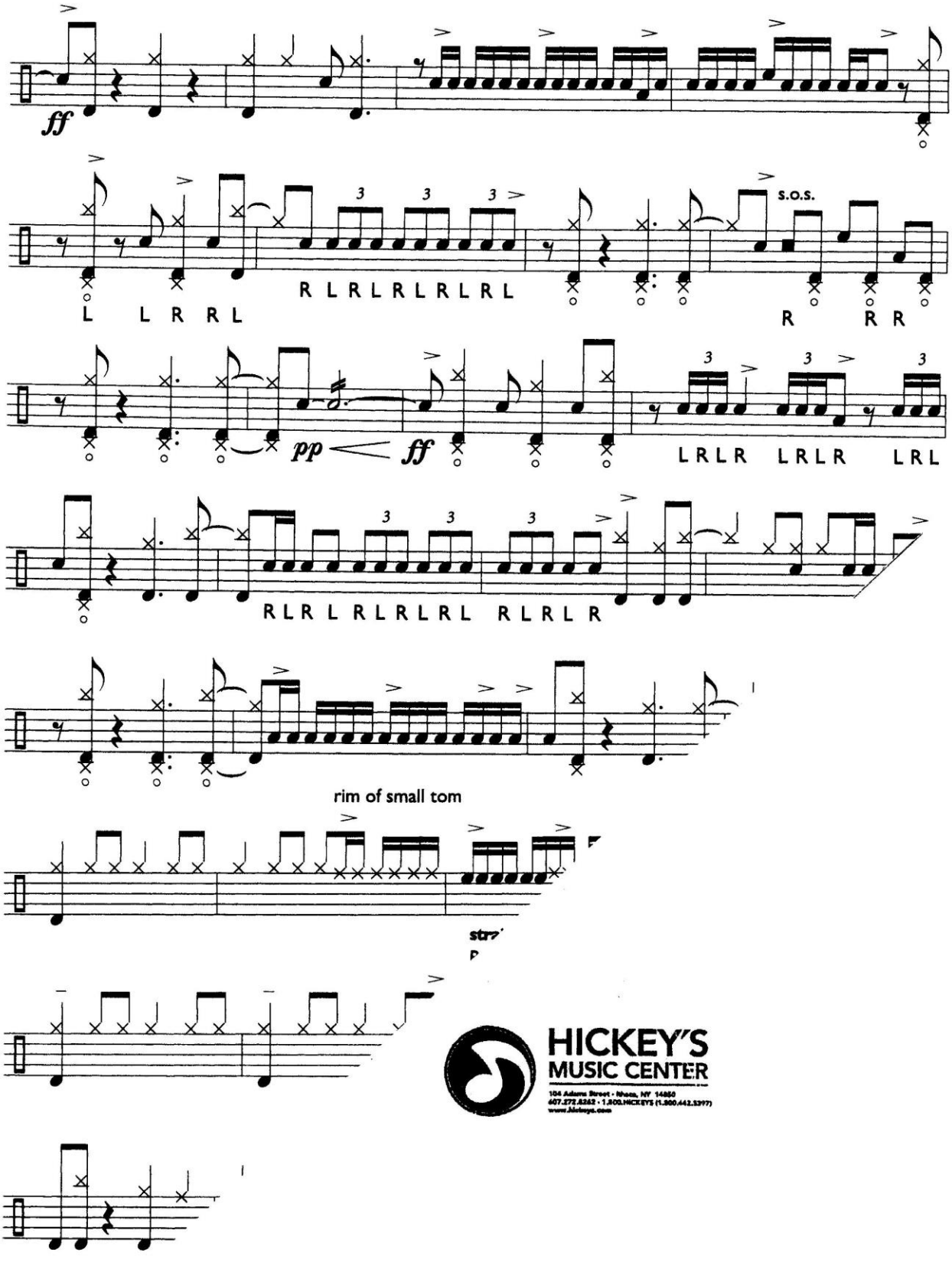
Reference CD: *Thelonius Monk: The Genius of Modern Music,* vol.1
CDP 7 81510 2

Humph

Intro

♩ = 264





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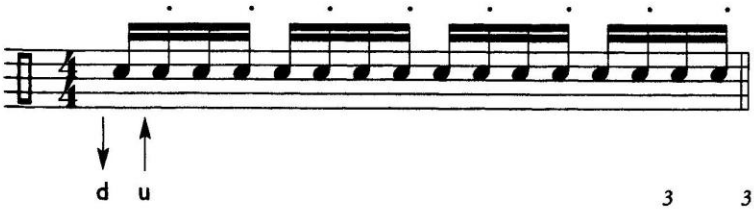
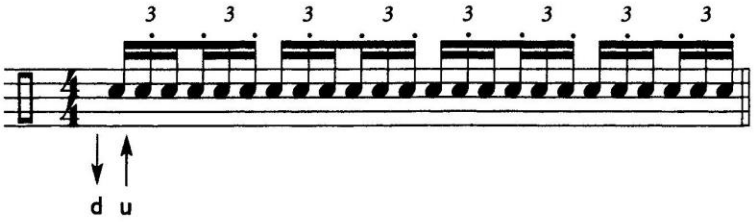
Ex. 6b Art employed the following during solos by placing the right stick under the left stick (which is held firmly into the drumhead) and moving the right stick up and down.

92 TRACK



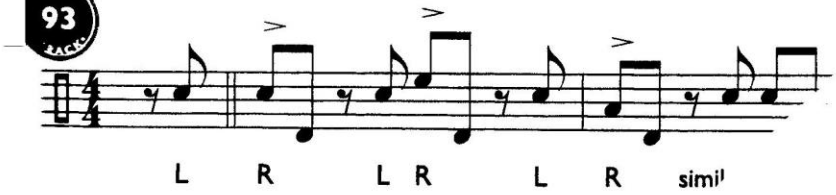


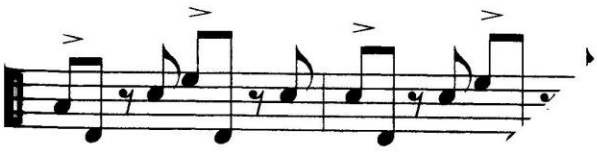
Art at Lee Morgan's "Leeway" session, Englewood Cliffs, NJ, August 28, 1960

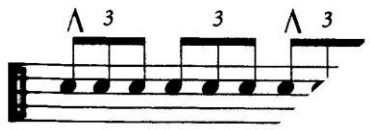
REFERENCE **"Are You Real"** 3rd fours on trading "fours"
album: *Moanin'*
Blue Note 4003; also
"The Theme" during drum solo
album: *Cafe Bohemia* vol. 1
Blue Note 1507

Ex. 6c

93 TRACK







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