

Phrasing Over the Barline

One of the distinguishing characteristics of all great jazz drummers is the use of phrases that go over *the barline*. This creates phrases and musical statements that do not resolve in predictable ways. The most commonly heard way to do this is to play ideas that sound as if they are in $\frac{3}{4}$ time over $\frac{4}{4}$ time. This is called a *hemiola*. If you accent every third eighth note in $\frac{4}{4}$ you get a hemiola.

EXAMPLE 186



$\text{♩} = 100-220$

Here are some examples of this phrasing between the snare and bass. Make sure you count as you are doing this so you don't get lost!

EXAMPLE 187



A

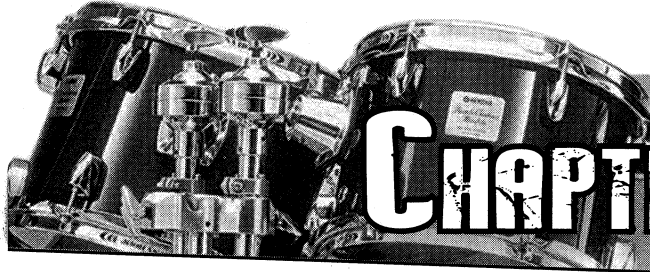
B

C

D

E

F



CHAPTER TEN

GROOVE EMBELLISHMENTS

Thirty-Second Note ideas

Following are some suggestions on how to spice up or embellish a basic beat. The first way will be to add thirty-second notes in strategic places to create some interest. For instance, let's play this rock beat:

EXAMPLE 190

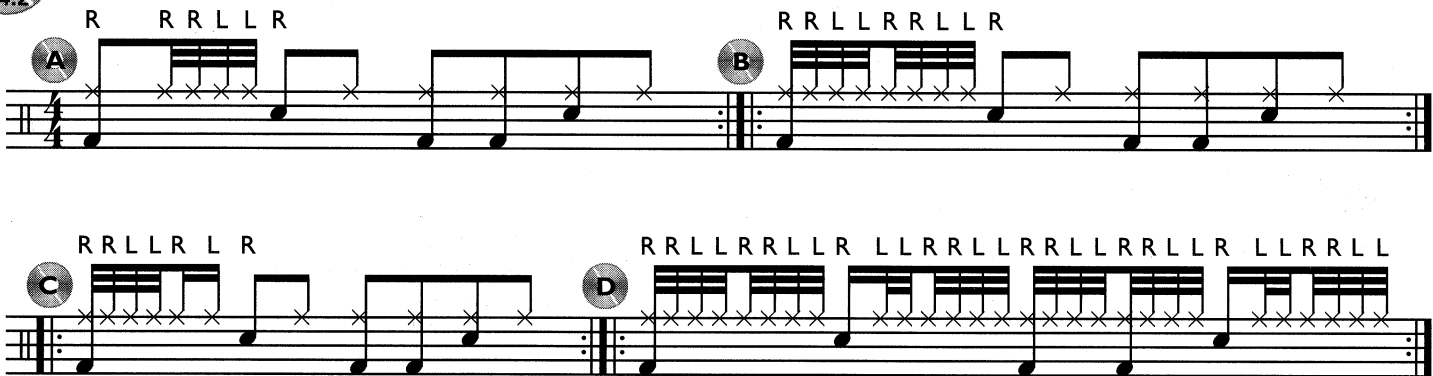


♩ = 80-110



Now, add thirty-second notes to the hi-hat.

EXAMPLE 191



You can also play thirty-second notes on the snare drum. Here are some ideas along those lines.

EXAMPLE 192

