

**WEST SIDE STORY MEDLEY.** The first and most enduring of the Buddy Rich Big Band's great show-stoppers. Music by Leonard Bernstein, arrangement by Bill Reddie, issued on the Swingin' New Big Band album, 1966.

Buddy's solo climaxes the final section, the fast 3/4 rendition of "Something's Coming." Basically it seems to be a 12-bar blues, twelve choruses, but there is one surrealistic moment at the end of Chorus 7 where he takes two extra bars and lays 14 strokes over 12.

*Well, that sounds right. At least there's an area there where you can pat your foot. The drummer should be able to play a solo and still keep time, still be able to know that "one" is coming up ... and not "I wonder where he's going."*

Who knows why the extra bars? Call them poetic license. Maybe he was thinking of them as an extra little thing at the midpoint of the solo.

Let the solo tell a story, as Buddy says he likes to do. There's a beginning (Choruses 1-6), a middle (Choruses 7-8) and what he saves himself for, a killer of a punchline (Choruses 9-12). The middle section is less intense than the others, concerto-like, and the two extra bars are in the middle of it.

Two speed runs, with bass drum keeping time, occur in the first section — one midway, one at the end.

There are four half-note buzz rolls in the first section, each serving as a pickup. They match the solo's rising intensity; the first (no accent) is about *mf*, the next two (light accents) about *f*, and the last (medium accent) *ff*. They are very fast, marble-smooth, no crescendo or diminuendo. They work well as 9-stroke, but could be superfast 13-strokes based on triplets (he uses triplet pickups later). They could also be 11-stroke, which would change the sticking.

Crash cymbals: The arrows indicating the drummer's left-side and right-side are based on relative pitch, the right-side cymbal tone being higher, but at the end of Chorus 12 the crowd noise interferes to the extent that accuracy can't be assured.

Hi-hat: The notes without stems are played with the foot, in unison with either the cymbal stroke immediately before (as in the opening pickup) or the drum stroke immediately after.

Fast  $\text{♩} = 92$

Ride

1

2

**CHORUS 1.** Twelve-bar blues structure: four, four and four.  
 Bars 1-4 can be counted as three bars of 4/4 (dashed lines).  
 Bars 5-12, try taking two bars at a time -- each set is a call-and-response.  
 Bar 8, roll to pickup for last four.

**CHORUS 2.** Four, four and four.  
 Bar 1 answers the pickup bar with a tomtom/bass drum dive that launches two more call-and-response sets through Bar 4.  
 Bars 5-8 can be counted as two bars of 6/4, with roll pickup from first to second.  
 Bars 9-12 set up a stutter; rimshot volume drops. Compare unison sticking with Bars 5-9 of Chorus 8. He pulls out of it in Bar 12 for a flowing pickup to next chorus.

**CHORUS 3.** Four, four and four.  
 Bars 1-2, a 6/4 phrase, answering the pickup with rising volume and five different snare drum sounds: the light rimshot; the unaccented strokes; the ringing picked-off rimshot; the slammed rimshot, and the roll pickup.  
 Bars 3-4, he revs up for a snare/small tom speed run; bass drum starts keeping time.  
 Bars 5-12 can be counted as six bars of 4/4.

**CHORUS 4.** Two, four, four and two.  
 Bars 1-2, speed run concludes with a 6/4 phrase. The crash slams the door, and provides a pickup for call-and-response sets to come.

The musical score consists of six systems of notation. Each system includes a rhythmic pattern (R for right hand, L for left hand) written above a staff of musical notation. The notation includes notes, rests, and various markings such as accents, slurs, and circled numbers (5, 6, 7). The patterns are complex and rhythmic, typical of a jazz drum solo.

CHORUS 4 CONTINUED.

Bars 3-10, four two-bar call-and-response sets; bass drum bopping again, but mostly it's hands.

Bars 11-12, left-hand lead; maybe relaxing a bit, thinking ahead.

CHORUS 5. Can go as nine 4/4 bars, divided four, two and three.

4/4 Bars 1-4 announced by bass drum hits. Left lead continues. Roll pickup.

4/4 Bars 5-6 intensify, simultaneously ending the bopping and getting ready for a snare drum speed burn.

4/4 Bars 7-9 rev up for the burn, bass drum keeping time, hands building.

CHORUS 6. He surges out of the starting gate, first beat, and goes for the whole

12, which can be counted as nine of 4/4 if you like. Soft bass drum accents (larger notes) give it extra propulsion. The rimshots are very hard.

CHORUS 7. Four, four and four. All choruses flat-out 3/4 from now on.  
 He pulls out of the burn in one bar; left-hand lead.  
 Two-bar call-and-response sets throughout. Bass drum relaxing, hands getting into a thing involving left on snare and right on toms.  
 Bars 11-12, no more accents, everything uniform.

TWO EXTRA BARS. The snare/tom thing speeds up slightly, same uniform volume.  
 Rimshot pickup.

CHORUS 8. Four, four and four. More two-bar calls-and-responses.  
 Bars 1-4 are a bridge between the extra bars and a climactic variation on the snare/tom thing, coming up. Sticking note: The R-L-L triplet on beat 2 of Bar 1 and is the only one in the solo, but it matches the action on beat 2 of Bar 1 and maintains a right-hand lead that is about to get busy.  
 Bars 5-8 run the right hand around the set. Small-tom shots are picked off and barely audible; bass drum dominates. Compare the unison sticking with Bars 10-12 of Chorus 2.  
 Bars 9-12, he repeats the tomtom shots for one bar, then plays a two-bar phrase and a flam rimshot to end the middle section. A triplet pickup takes the place of earlier roll pickups.

The musical notation consists of ten staves. Above the staves are rhythmic patterns of 'R' and 'L' characters. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Some notes are marked with 'X' and 'V'. There are also markings for accents and slurs. The page is divided into sections labeled 9, 10, 11, and 12. A 'Band f' marking is present at the bottom right of the notation.

CHORUS 9 CONTINUED. Bars 6-11 are a three-bar phrase played twice.  
 Bar 12 is a pickup.

CHORUS 10. The right-side crash comes into play. Four, four and four, with the last four providing triplet pickup.

CHORUS 11. Four, four and four, the last four starting measured crashes in the