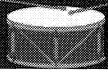




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## Foreword

Because of my long association with Buddy, I know that a work such as this would be close to his heart. Writing down what he played is something Buddy would have been unable to do because everything he did came from what God and his mother gave him. So, it was left to others to explain what this genius did on that instrument.

In this particular book you will find translated practically verbatim those things which were performed on the video tapes you are watching. For me, as well as for yourselves, some of the playing we are viewing seems virtually impossible. But these transcriptions, given to us by Howard Fields, add another dimension to what we have all gotten from Buddy above and

beyond the enjoyment of watching probably one of the greatest, if not the greatest drummer that ever lived.

This information in regard to our instrument will hopefully enable us to be the best we can possibly be. The growth process we have to go through comes from all those other drummers that came before us and, hopefully, you will all do the same for those that will come after you.

Buddy's visual performance on the videos, plus these transcriptions, certainly exemplify what he gave us all of his life...inspiration.

Enjoy!

—Fred Gruber



## About This Presentation

### ~A Note from the Transcriber

In setting out to transcribe the Warner Bros. videos *Buddy Rich, Jazz Legend Part I (1917-1970)* and *Part II (1970-1987)*, my thoughts were *never* to reproduce in notation *every single note* that Buddy played from the beginning of each video clip to the end. Indeed, the video and audio quality of many of the early archival film segments, while fascinating to watch, did not lend themselves to the needs of the transcription process. This however was not the reason for not transcribing the solos completely. My feeling was that a book such as this—the contents of which are complemented by the infinite educational value of his viewable playing on the videos—should not be a mass of drum notation but

something with much more relevance. In lieu of transcribing all (or as much as possible) of the film clips purely for the sake of notation, my thought was to shift the focus of the transcriptions away from that and much more onto the specifics of his playing.

Within the body of Buddy's drumming are a number of superlative approaches to the drum set that are recognized by drummers, other instrumentalists and music lovers alike, as trademarks that made Buddy the musician he will always be remembered as. It should be of little surprise to anyone why I chose the following techniques of his playing to focus on.

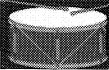
1. *Left Hand/Bass Drum Coordination*
2. *Drum Set Crossovers*
3. *Cymbal Patterns*
4. *Left Hand or Right Hand Singles*
5. *Left Hand Time Patterns*
6. *Hi-hat Work*
7. *Blisteringly Fast Alternating Single Strokes*
8. *Don't Miss This! (These are other nuances of Buddy's playing independent of the seven aforementioned techniques.)*

These techniques of Buddy's have been categorized and cross-referenced in such a way that one can decide which technique is of interest and then immediately choose a transcription which contains that technique. Once that song is turned to in the book, the specific bars containing an example of that technique can be easily found, as those bars have been shaded in and identified by a corresponding number. Each shaded excerpt is further identified by a "real time" marking so that one can locate the precise second of its occurrence in the video clips. In this way an index of *both* Buddy's viewable licks on the videos and the coordinating

notated licks in the book coalesce into a dual-media body of valuable study material.

The only aspects of Buddy's playing not cross-referenced in this way are his snare drum stickings. These are included throughout many of the transcriptions, but are far too varied to be indexed in any concise and effective way.

Following is *Cross-Reference A* which contains descriptions of the techniques that have been chosen as *Focus Techniques*. This is followed by a list of the specific transcriptions which contain examples of each of those techniques.



## Cross-Reference A

### *The Focus Techniques and the Corresponding Transcriptions*

- 
1. **Left Hand/Bass Drum Coordination**—The following tunes contain areas highlighted with a #1. These areas denote sections that portray the awesome ability Buddy had in coordinating bass drum notes with one or more left hand single strokes.

*Opening Solo (1940s)*—Page 10  
*One Night Stand (The World of Lenny Bruce-1959)*—Page 21  
*Cherokee (Harry James Orchestra-1964)*—Page 24  
*Time Check (Rich At The Top-1973)*—Page 31  
*West Side Story (Rich At The Top-1973)*—Page 33  
*Channel One Suite (Jacksonville Jazz Festival-1983)*—Page 48

- 
2. **Drumset Crossovers**—The following tunes contain areas highlighted with a #2. These areas denote sections that portray the incredible ability of Buddy's drum to drum patterns, including his very acrobatic crossovers between the various toms and snare drum.

*Hawaiian War Chant (Tommy Dorsey-1942)*—Page 12  
*Caravan (Harry James Orchestra-1964)*—Page 24  
*Cherokee (Harry James Orchestra-1964)*—Page 25  
*Good News (Live At The Comedy Store-1981)*—Page 35

- 
3. **Cymbal Patterns**—The following tunes contain areas highlighted with a #3. These areas denote sections that portray Buddy's cymbal patterns, including his signature upstroke crashes. This trademark Buddy Rich stroke had much to do with making him the extraordinary crowd-pleasing showman that he was.

*Kicks With Sticks (Buddy Rich Orchestra-1948)*—Page 18  
*Drumocracy (Steve Allen Show-1957)*—Page 20  
*One Night Stand (The World of Lenny Bruce-1959)*—Page 21  
*Cherokee (Harry James Orchestra-1964)*—Page 25  
*Sing Sing Sing (Sammy Davis Jr. Show-1966)*—Page 19  
*Love For Sale (Buddy Rich Big Band-1970)*—Page 29  
*West Side Story (Montreal Jazz Festival-1982)*—Page 42

- 
4. **Left Hand or Right Hand Singles**—The following tunes contain areas highlighted with a #4. These areas denote sections that portray the raw power of each of Buddy's individual hands and his ability to effortlessly play short, medium, long, or endless spurts of right hand or left hand single strokes.

*One Night Stand (The World of Lenny Bruce-1959)*—Page 21  
*Cherokee (Harry James Orchestra-1964)*—Page 25  
*Two O'Clock Jump (Harry James Orchestra-1964)*—Page 26  
*Time Check (Rich At The Top-1973)*—Page 31  
*West Side Story (Rich At The Top-1973)*—Page 33  
*Brush Strokes (Montreal Jazz Festival-1982)*—Page 36  
*West Side Story (Montreal Jazz Festival-1982)*—Page 42  
*Channel One Suite (Jacksonville Jazz Festival-1983)*—Page 48



- 
5. **Left Hand Time Patterns**—The following tune contains one area highlighted with a #5. This area denotes a section that portrays the elusive time patterns played by Buddy's phenomenal dancing left hand.

*The Carioca (Montreal Jazz Festival-1982)—Page 42*

- 
6. **Hi-hat Work**—The following tunes contain areas highlighted with a #6. These areas denote sections that portray Buddy's hi-hat tricks and techniques.

*West Side Story (Rich At The Top-1973)—Page 33*

*Brush Strokes (Montreal Jazz Festival-1982)—Page 36*

*West Side Story (Montreal Jazz Festival-1982)—Page 42*

- 
7. **Blisteringly Fast Alternating Single Strokes**—The following tunes contain areas highlighted with a #7. These areas denote sections that portray the phenomenal speed at which Buddy could play alternating strokes. This was another one of his crowd pleasing performance trademarks.

*Hawaiian War Chant (Tommy Dorsey-1942)—Page 12*

*Jam Session (Tommy Dorsey Combo-1945)—Page 17*

*One Night Stand (The World of Lenny Bruce-1959)—Page 21*

*Love For Sale (Buddy Rich Big Band-1970)—Page 29*

*Birdland (Jacksonville Jazz Festival-1983)—Page 45*

- 
8. **Don't Miss This! (Other nuances of Buddy's playing.)**—The following tunes contain areas highlighted with a #8. These areas denote sections that portray other elements of Buddy's playing that could not necessarily be included in their own category. A description of each is located on the page in which it appears.

*Cherokee (Harry James Orchestra-1964)—Page 25*

*Two O'Clock Jump (Harry James Orchestra-1964)—Page 26*

*Time Check (Rich At The Top-1973)—Page 31*

*Good News (Live At The Comedy Store-1981)—Page 35*

*Channel One Suite (Jacksonville Jazz Festival-1983)—Page 48*

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Beyond the book and corresponding videos—affording one the opportunity to cross reference in this way—there are additional study options found in the *Composite Overview and Analysis* section of the book. In this section most of the techniques are further isolated, focused on and put under a microscope. Many of the *shaded in* areas of the book now appear again in slightly altered forms. These allow one to more effectively practice the various licks. In some cases relevant practice patterns have been created and are suggested.

Two specific techniques that are not elaborated on in the *Composite Overview and Analysis* section are *Left Hand/Right Hand Single Strokes (Focus Technique #4)*, and *Blisteringly Fast Alternating Strokes (Focus Technique #7)*. These techniques, while very interesting to view both on the videos and as transcriptions in the book, do not lend themselves to any reasonable analysis, as they are both simply extensions of Buddy's incredible technical ability.



# Cross Reference B

## *The Focus Techniques Contained in Each Transcription*

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### The Focus Techniques

1. Left Hand/Bass Drum Coordination
2. Drumset Crossovers
3. Cymbal Patterns
4. Left Hand or Right Hand Singles
5. Left Hand Time Patterns
6. Hi-hat Work
7. Blisteringly Fast Alternating Single Strokes
8. Don't Miss This!

*Note:* If you set the *real time indicator* on your video deck to 00:00 at the beginning of each piece the time markings throughout the solo transcriptions will coordinate with the occurrence of each high-lighted focus technique.

---

### Video I: Buddy Rich, Jazz Legend Part I: 1917-1970 (VHO 196)

<i>Selection</i>	<i>Focus Technique</i>
<i>Opening Solo (1940's)</i> -----	1
<i>Hawaiian War Chant (Tommy Dorsey-1942)</i> -----	2, 7
<i>Jam Session (Tommy Dorsey Combo-1945)</i> -----	7
<i>Kicks With Sticks (Buddy Rich Orchestra-1948)</i> -----	3
<i>Sing Sing Sing (Sammy Davis Jr. Show-1966)</i> -----	3
<i>Drumocracy (Steve Allen Show-1957)</i> -----	3
<i>One Night Stand (The World of Lenny Bruce-1959)</i> -----	1, 3, 4, 7
<i>Caravan (Harry James Orchestra-1964)</i> -----	2
<i>Cherokee (Harry James Orchestra-1964)</i> -----	1, 2, 3, 4, 8
<i>Two O'clock Jump (Harry James Orchestra-1964)</i> -----	4, 8
<i>Love For Sale (Buddy Rich Big Band-1970)</i> -----	3, 7

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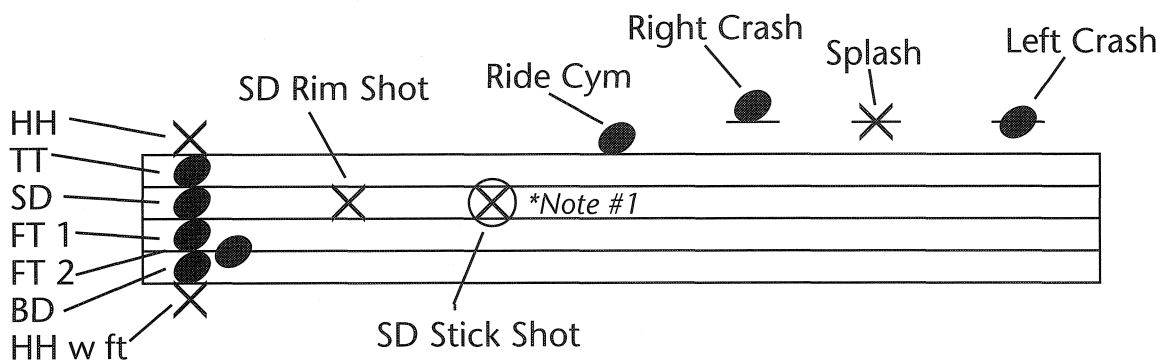
### Video II: Buddy Rich, Jazz Legend Part II: 1970-1987 (VHO 197)

<i>Selection</i>	<i>Focus Technique</i>
<i>Time Check (Rich At The Top-1973)</i> -----	1, 4, 8
<i>West Side Story (Rich At The Top-1973)</i> -----	1, 4, 6
<i>Good News (Live At The Comedy Store-1981)</i> -----	2, 8
<i>Brush Strokes (Montreal Jazz Festival-1982)</i> -----	4, 6
<i>West Side Story (Montreal Jazz Festival-1982)</i> -----	3, 4, 6
<i>The Carioca (Montreal Jazz Festival-1982)</i> -----	5
<i>Birdland (Jacksonville Jazz Festival-1983)</i> -----	7
<i>Channel One Suite (Jacksonville Jazz Festival-1983)</i> -----	1, 4, 8



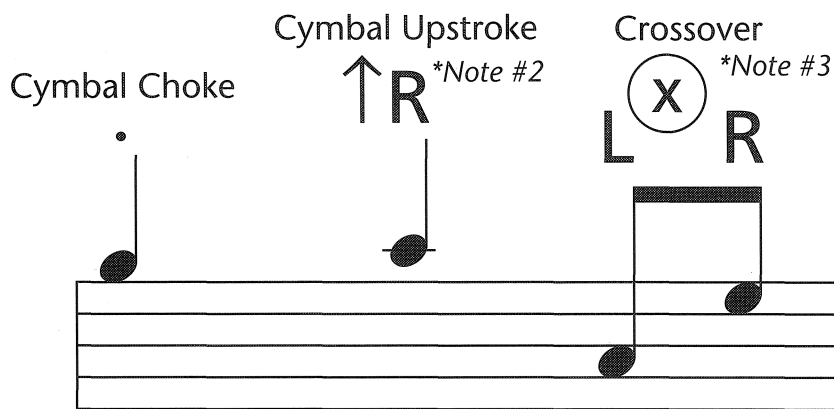
# Notation Key

## Standard Symbols



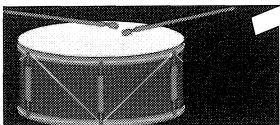
*\*Note #1*—In the 1930s placing the tip of the left stick on the snare skin and then striking it (the left stick) with the right stick was referred to as a *cross stick*. Herein this is called a *stick shot*. In this way there will be no confusion with the modern day implication of *cross stick* which refers to the left stick being laid across the snare drum with the fat end of the stick striking the rim and creating the characteristic wood block sound.

## Special Symbols



*\*Note #2*—An arrow pointing upward and found to the left of a “R” or “L” sticking notation over any cymbal note indicates that the cymbal is struck with an upstroke—that is, the cymbal is struck from the underside upward. This is a stroke that begins with either hand *beneath* the cymbal and usually ends above the cymbal.


*\*Note #3*—An “x” enclosed in a circle *between* the “L” and “R” sticking notations indicates that the right hand crosses over the left hand en route—in most cases—from the floor tom to the mounted tom. While the actual drums involved may change from case to case, the circled “x” indicating the right hand crossing over the left is constant.



# OPENING SOLO

~Early 1940s

**Start Cue:** Mel Torme says, "...Buddy Rich will forever be known as the world's greatest drummer."

 Set real time indicator on VCR to 00:00 when drum solo begins.

$\text{♩} = 80$   00:00

R L L R R L L R R L L R R L L R

R L L R R L L R R L L R R L L R

R L L R R L L R R L L R R L L R



