

Widely known for his long-term stint with Chaka Khan, Victor Jones has also performed and recorded with such notable musicians as Stan Getz, Michael Petrucci and Lou Donaldson as well as being featured on Michael Wolff's legendary BET show "Sessions." Recently Jones has been concentrating on his own band, Victor Jones' Culture-Versy. He released *New Hue on Jeva Audio*, and has just finished a new recording, *Living in a New York Bubble*. Jones also remains the house drummer and trumpet player at Montclair, New Jersey's Tallest Tree Studio.



# The Jazz Ride

by Victor Jones

Welcome to Jazz Standards. What I'm going to try to explain to you is a little history of the ride cymbal and its function in jazz music, in "swinging" jazz music.

Years ago jazz drummers didn't use the ride cymbal as they do today—they used the hi-hat. At that time the hi-hat didn't have a bottom cymbal it was just one small cymbal. Back then they played it with the right hand or if they were left handed, the left hand, and they choked it

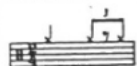
with the other hand. It was played like that until someone like Jo Jones came and put two cymbals together and thus, the modern hi-hat was born. Since the late 40's, they stopped using the hi-hat that way. The bebop guys who came in, took it to the ride cymbal, which was a big 18" or 20" or 16"

cymbal in those days and that's where they kept time. The time came up to the 'top cymbal' or the 'ride cymbal' with great players such as Shadow Wilson, Kenny Clarke, Max Roach and the living legend Roy Haynes, they took it up there, and it's been up there ever since.

## The Jazz Ride

What I want to show you here are some of the basic swinging jazz patterns of the ride cymbal.

Here I'll demonstrate the first pattern. I know that there are a lot of people who think that it just goes "spang, spang-a-lang," but there are many patterns that you can play which make the music breathe and give life to the band, lifting the music up to a higher level. I'm going to show you the first jazz ride cymbal pattern, very slowly, very basic.  
**Straight ride:** CD Track 21 - Jones Ex. 1



There are various patterns that I am using, and they're in a group of three. Usually you play triplets to make the pattern nice and smooth, and make it groove. The first pattern that I am going to demonstrate has the accent on the ONE.  
**ONE:** CD Track 22 - Jones Ex. 2



Next I'd like to show you the more common feel that drummers play in jazz music, with the accent on the TWO.  
**TWO:** CD Track 23 - Jones Ex. 3



The next pattern I'd like to show you is on the AND of TWO, this gives the music a nice lift and it leads up to nice horn patterns. Drummers used this a lot in Big Bands. Tony Williams played a lot on the AND of TWO, setting up all those nice phrases for Miles Davis and Cannonball Adderley.  
**AND of TWO:** CD Track 24 - Jones Ex. 4



Now that we've gone through some of the basic patterns and basic accents, let's try to put them all together and see how that sounds. Here I'll combine them all and play around with it a bit.  
**Assorted Accents:** CD Track 25 - Jones Ex. 5



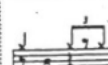
## Snare Accents

With the basic patterns on the ride cymbal explained, next I'll incorporate a few simple snare parts to go with that ride cymbal.

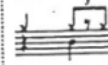
First I'll add the snare drum, just quarter notes and eighth notes, something simple, just playing it on the ONE.  
**Snare on ONE:** CD Track 26 - Jones Ex. 6



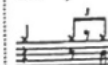
Next let's try the snare drum on the AND of ONE playing with the swing ride cymbal.  
**AND of ONE:** CD Track 27 - Jones Ex. 7



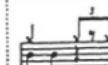
In this example I'll play a more common figure with the snare drum on the TWO.  
**Snare on TWO:** CD Track 28 - Jones Ex. 8



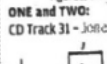
For the last of our single-note figures, I'll play the snare drum on the AND of TWO.  
**AND of TWO:** CD Track 29 - Jones Ex. 9



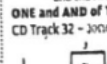
Now I'm going to combine the ride cymbal with the two-note snare drum figure, the first example is the ONE and the AND of ONE.  
**ONE AND:** CD Track 30 - Jones Ex. 10



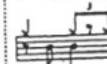
Here I'll try the snare drum and the ride cymbal with the two quarter-note figures, on the ONE and the TWO.  
**ONE and TWO:** CD Track 31 - Jones Ex. 11



Now that we have that together, I'll try something a little tricky on the ONE and the AND of TWO.  
**ONE and AND of TWO:** CD Track 32 - Jones Ex. 12



The next pattern is on the AND of ONE and the TWO, still with the basic ride cymbal swing.  
**AND of ONE and TWO:** CD Track 33 - Jones Ex. 13



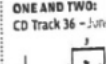
Now I'm going to play, with the same ride pattern, the AND of ONE and the AND of TWO on the snare drum.  
**AND of ONE and AND of TWO:** CD Track 34 - Jones Ex. 14



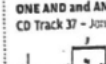
For the last of the two-note figures, I'm going to play the TWO, and the AND of TWO.  
**TWO and AND of TWO:** CD Track 35 - Jones Ex. 15



I'll step it up a bit and play here three-note figures, the first one is the ONE AND TWO.  
**ONE AND TWO:** CD Track 36 - Jones Ex. 16



Here's another three-note figure with emphasis on the ONE AND, and the AND of TWO.  
**ONE AND AND of TWO:** CD Track 37 - Jones Ex. 17



Our next three-note figure is the ONE TWO AND.  
**ONE TWO AND:** CD Track 38 - Jones Ex. 18



So the last of our three-note figures is the AND TWO AND.  
**AND TWO AND:** CD Track 39 - Jones Ex. 19



Our last figure is a four-note figure using all the notes, playing ONE AND TWO AND.  
**ONE AND TWO AND:** CD Track 40 - Jones Ex. 20



I hope you enjoyed this introduction to Jazz Standard. Coming up we'll be digging into all sorts of areas such as different bass drum styles, triplets, independence, soloing and much more. So, have fun and we'll see you soon.