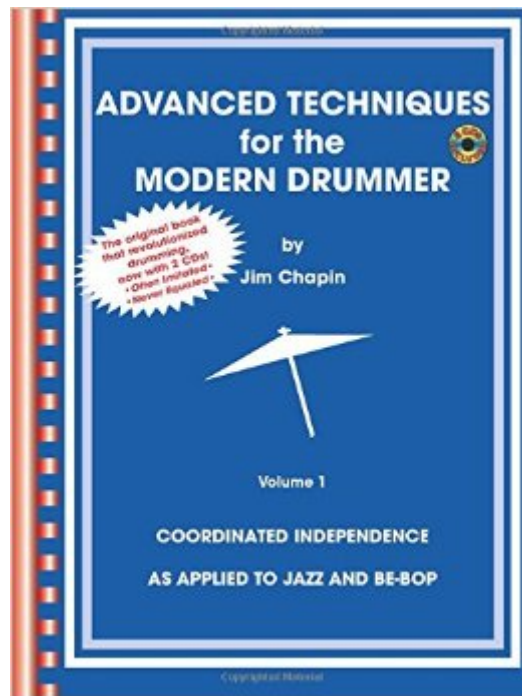


The book was found

Advanced Techniques For The Modern Drummer: Coordinated Independence As Applied To Jazz And Be-Bop, Vol. 1 (Book & CD-ROM)



Synopsis

The classic jazz independence book is now new and improved and with two CDs! Jim Chapin, known as the "Father of Jazz Independence," has written one of the most popular drumset books of all time. This classic work should be in every drummer's library as there is always something new to learn and develop from this masterful book. Whether for a beginner or an accomplished drummer, this system will greatly improve independence and coordination, sticking, power, speed, and endurance on the drumset. Dedicated to Sanford Moeller, this book proves Jim's teaching techniques like no other.

Book Information

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Customer Reviews

Jim Chapin's Advanced Techniques for the Modern Drummer is the witten document that shifted drumming into the modern world. I have owned a copy since I was 16 years old (forty years). It still holds up, and opened many doors for myself and other drummers. Mr. Chapin has trained many outstanding drummers, in his methods, which derive from the Moeller technique he was trained in as a young man. How can you miss with a drummer that was a compatriot of Gene Krupa, Buddy Rich and countless others? Not to mention, the father of the incredible Harry Chapin. You can't be a drummer and not know about this book. The CD is a major boost, for us. This is ONE musical genius!! have absolutely no reservations in recommending it to all drummers. Go for it!

This book helped shape the art of drumming, and continues to be a must-have for drummers.

Chapin's book was used a favorite of Elvin, Tony, and tons of great drummers. This book isn't just for jazz drummers, though. Anyone looking to develop independence should check out this book. The independence it builds between the hands and feet is invaluable in any type of music that needs to groove. Even almost sixty years after its publication, this continues to be an amazing book.

I'm not commenting on the content, but this is hand-written musical notation that looks like it has been through a few generations or recopying. It looks sloppy, and when you are taxing your brain trying to learn exercises, you shouldn't have to worry about reading muddy and blurry print the publisher was too lazy to spend a couple hundred bucks to transcribe into sharp, readable text. My "62nd printing" looks like it has been through a photocopier about that many times.

Many top names in music have used his book...one of my instructors got me into this book years ago and I recently purchased it again after giving away my previous copy. This edition comes with a CD of Jim Chapin playing the patterns as they are written. If you need help in getting started, find an instructor in your area who can help you play these patterns. I found it very, very useful for keeping time while being able to develop my own creative expression. You can do it too...a little effort with this book will help you grow into becoming a mature musician. Also, check out another great book for developing independence and coordination: Gary Chester's, *The New Breed*.

If you're like me you may be overwhelmed by the amount of instructional material out there. The reality is there is so much to learn and so little time. You can overwhelm yourself trying to learn the myriad of styles out there. I have bought a few books in the eight years I have been playing drums. This is one of the best I have run across. It's at once challenging and fairly accessible. The lessons proceed in a logical manner and help one realize concepts that are invaluable. After stopping and starting a few different methods in the rush to learn everything (maybe you can relate), I have decided to concentrate my energy on this (along with the Rich/Adler rudiment) book. The lessons really help with 4 way coordination, left hand development and help one internalize how different subdivisions feel. The author also suggests ways for getting more mileage out of the book like playing all the earlier exercises with the bass drum or playing a quarter note ride instead of the traditional spang a lang. I play music that is more in a heavy indie/alternative rock vein, but I feel this book has been way more valuable in helping me develop than some of the more rock oriented exercises I have practiced. Every time I spend a couple of weeks with this book I feel my playing has improved. Definitely focusing on this from now on and working this all the way through. The only

thing I wish it had was a section on 3/4 jazz time. But I can work on that later.

This book is designed with the jazz drummer in mind, but the exercises will help all players develop independence. The cymbal / hi-hat pattern is pretty consistent through the entire book - the dotted 16th pattern that is common in be-bop. This means that the right hand is doing the same thing in pretty much every exercise, assuming you are right handed. Despite this, the exercises can be quite challenging, especially as the book progresses. To keep things interesting, alternate the sticking so that your non-dominant hand plays the cymbal pattern. The CDs are great and are helpful in understanding the trickier patterns. It's easy to see why this book is a standard among jazz drummers, but any drummer will benefit from mastering the patterns in this book.

I bought this book because everyone mentions it. I read it a little, tried some exercises, I saw the potential in it but I wasn't playing jazz or even with a band at the moment. Then a month ago I started playing in a jazz ensemble band and this book is saving me, the CDs are a big plus and it is not necessary to listen to it every time, just at the beginning so you have a good idea of how the thing is supposed to sound...once you can replicate the sound, the book and your practice time will do wonders with your coordination and subdivision awareness. After some little time I can even do the cymbal patterns with the left hand. This book is simple and powerful, which in general is a great combo. What I like about this and Chester's book is that they take into account the whole drumset, not just rudiments for the snare which I won't say they are a waste of time but is just secondary stuff...I mean, just by knowing singles, doubles, flams, taps and just to count and group in 3 5 7 etc is enough to experiment and do amazing things. Tommy Igoe's great hands for a lifetime is a cool example of just a few "must know" rudiments and concepts that won't overwhelm you. I talked to much, bye! One more thing, even if handwritten, the notes are big and very clear (to me), they make part of the magic of this book imo.

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