

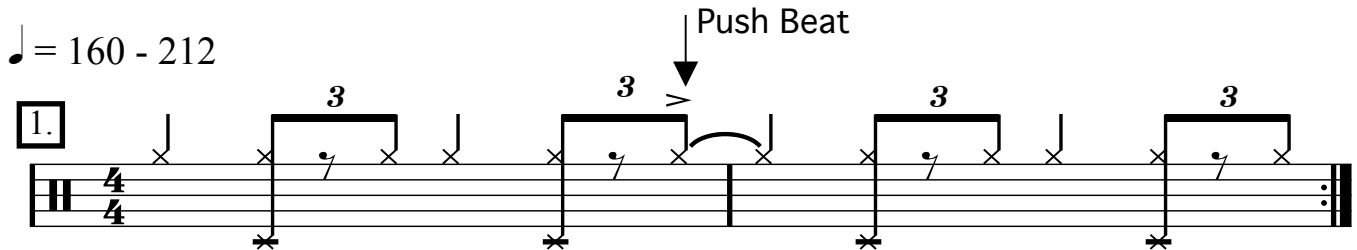
Push Beats

John Xepoleas

In this lesson I'll teach you how to play push beats from a swing jazz feel. A push beat is a method of ending a phrase or pattern on an "upbeat" of the measure. It's an approach used by many jazz musicians to create a little more excitement in their playing. Play the push by accenting the ride cymbal using the tip or shoulder of the stick to get somewhat of a splashy sound. In this first example the push comes on the upbeat of the 4th count of the first measure.

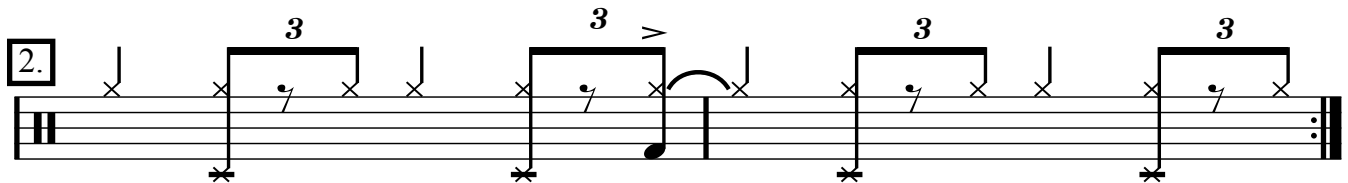
♩ = 160 - 212

1.



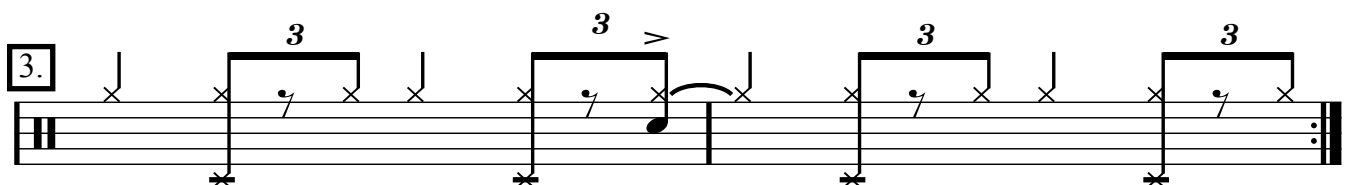
Now let's add the bass drum to the push. Be sure to continue to accent the cymbal when adding the bass drum to the push.

2.



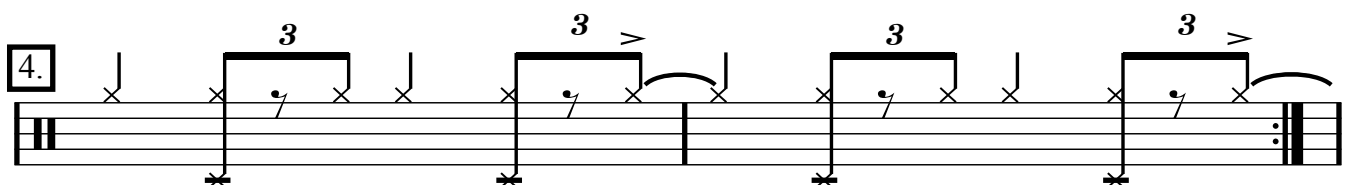
For this example, add the snare drum to the push. Play an accented note on the snare, but don't over do it.

3.



Now we'll play a push at the end of every measure.

4.



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Practice adding a bass drum, then a snare drum to each push. Once you are comfortable with each, practice alternating them.

5.

Exercise 5: Four measures of a triplet on a guitar staff. The first measure has three eighth notes. The second measure has a triplet of eighth notes with a bass drum (x) on the first note and a snare drum (x) on the second. The third measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. The fourth measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. Each measure is marked with a '3' above a bracket.

We'll play multiple pushes on the following examples

6.

Exercise 6: Four measures of a triplet on a guitar staff. The first measure has three eighth notes. The second measure has a triplet of eighth notes with a bass drum (x) on the first note and a snare drum (x) on the second. The third measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. The fourth measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. Each measure is marked with a '3' above a bracket.

7.

Exercise 7: Four measures of a triplet on a guitar staff. The first measure has three eighth notes. The second measure has a triplet of eighth notes with a bass drum (x) on the first note and a snare drum (x) on the second. The third measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. The fourth measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. Each measure is marked with a '3' above a bracket.

8.

Exercise 8: Four measures of a triplet on a guitar staff. The first measure has three eighth notes. The second measure has a triplet of eighth notes with a bass drum (x) on the first note and a snare drum (x) on the second. The third measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. The fourth measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. Each measure is marked with a '3' above a bracket.

9.

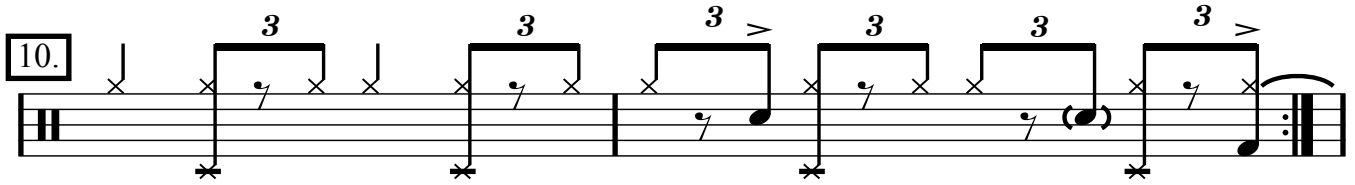
Exercise 9: Four measures of a triplet on a guitar staff. The first measure has three eighth notes. The second measure has a triplet of eighth notes with a bass drum (x) on the first note and a snare drum (x) on the second. The third measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. The fourth measure has a triplet of eighth notes with a snare drum on the first note and a bass drum on the second. Each measure is marked with a '3' above a bracket.

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Let's set up the pushes using some comping patterns. Notice the ghost notes (●) just before the pushes in ex's 10, 11 and 12.

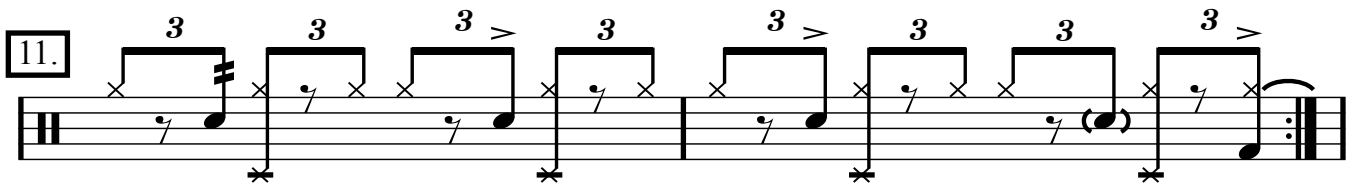
♩ = 165

10.



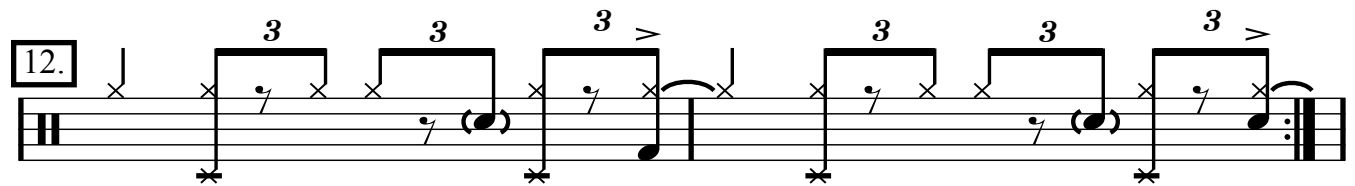
Musical notation for exercise 10, showing a sequence of six triplets on a guitar staff. Each triplet consists of three eighth notes. The first two triplets are followed by a quarter rest. The third triplet has an accent (>) over the final note. The fourth and fifth triplets are followed by a quarter rest. The sixth triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The exercise ends with a double bar line and repeat dots.

11.



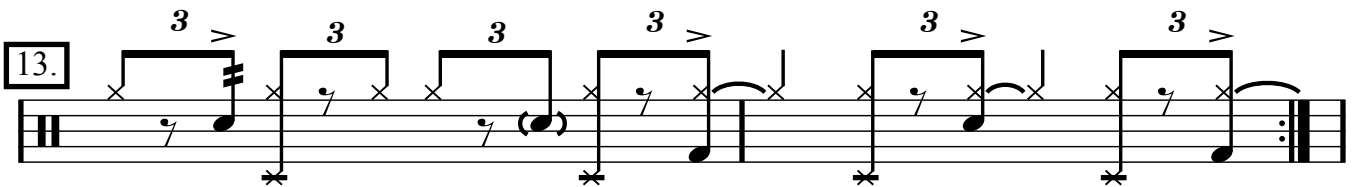
Musical notation for exercise 11, showing a sequence of eight triplets on a guitar staff. Each triplet consists of three eighth notes. The first two triplets are followed by a quarter rest. The third triplet has an accent (>) over the final note. The fourth triplet is followed by a quarter rest. The fifth triplet has an accent (>) over the final note. The sixth and seventh triplets are followed by a quarter rest. The eighth triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The exercise ends with a double bar line and repeat dots.

12.



Musical notation for exercise 12, showing a sequence of six triplets on a guitar staff. Each triplet consists of three eighth notes. The first triplet is followed by a quarter rest. The second triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The third triplet is followed by a quarter rest. The fourth triplet has an accent (>) over the final note. The fifth triplet is followed by a quarter rest. The sixth triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The exercise ends with a double bar line and repeat dots.

13.



Musical notation for exercise 13, showing a sequence of six triplets on a guitar staff. Each triplet consists of three eighth notes. The first triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The second triplet is followed by a quarter rest. The third triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The fourth triplet is followed by a quarter rest. The fifth triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The sixth triplet has an accent (>) over the final note, which is a ghost note (●) immediately followed by a quarter rest. The exercise ends with a double bar line and repeat dots.