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This book is proudly dedicated to my teacher, Joe Morello, who is not only one of the greatest musicians to ever play the drums, but one of the most giving and supportive mentors for which a student could ever wish. On behalf of myself and all of your many students through the years, we thank you for your teaching, friendship, honesty, encouragement, integrity, humility, and your willingness and desire to share your incredible knowledge and insight.

Signed: Larry Howick
ABOUT THE DVD

The DVD included with this book includes clips of the following drummers, which are discussed on the indicated pages later in the book:

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These video clips have been culled from the Hudson Music DVDs Classic Drum Solos, Classic Drum Solos 2, Classic Jazz Drummers, and Gene Krupa: Swing, Swing, Swing. For many more vintage clips of the master jazz drummers contained in this book (and other jazz masters as well), please check out these videos.

Visit [www.hudsonmusic.com](http://www.hudsonmusic.com) for more information.

DVD Credits:
Clips selected and analyzed by Danny Gottlieb
Edited by Phil Fallo
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ABOUT THE MP3 DISC

The MP3 disc included with this book is a data/MP3 disc. It will play in any CD player that can read MP3 discs, or it can be loaded onto your computer and opened/played with any MP3 or music software such as iTunes. The transcriptions which are included on the MP3 disc are indicated on pages 7-9, and also at the top left-hand corner of the particular chart/exercise within the book. Note that every transcription in this book is not included on the MP3 disc. If a track number does not appear in the upper left title area of the chart, then that particular chart is not included as an MP3. Many of these un-included examples were transcribed from or inspired by famous jazz recordings, which are indicated in the accompanying text descriptions for each chapter. I encourage you to track down these original recordings for analysis.

The included practice tracks are designed for repeated listening and study, and are taken directly from the video performances. Many are provided at a variety of speeds for intense analysis. The number listed on each track and practice exercise title on the MP3 disc indicates the percentage of speed relative to the actual performance (100%). An indication of 50% would mean that the track is at half the speed of the original performance. 88% would mean 88% of the actual performance. As some tracks are more intricate than others, the percentages are varied by exercise in order to provide a variety for study and analysis.

I recommend that you load the CD into your computer and import it into your music library via iTunes. The track titles have been clearly named and labeled in iTunes. The actual filenames of the MP3 files are labeled with letters in front of the title to force your CD player to play the tracks in order, should you choose to insert the disc into a CD player.
Danny Gottlieb is one of the most popular drummers in jazz and contemporary music. While best known as the drummer in the original Pat Metheny Group, Danny has performed and recorded with some of the world’s greatest musicians over the past 35 years, including Sting, Chick Corea, Herbie Hancock, Gil Evans, Bobby McFerrin, Gary Burton, John McLaughlin, Manhattan Transfer, Larry Coryell, Stan Getz, Randy Brecker, Lew Soloff, The Blues Brothers, Booker T and the MGs, Jeff Berlin, and many more. He is featured on over 300 CDs to date, including four Grammy Award-winning recordings. Recent projects have included an active schedule as a guest with the NDR Radio Big Band of Hamburg, Germany, where he has been featured with Bob Brookmeyer, Steve Gray, George Gruntz, Maria Schneider, Steve Swallow, and Carla Bley. He is also a member, along with his wife, percussionist Beth Gottlieb, of Gary Sinise’s Lt. Dan Band (ltdanband.com), performing many USO shows and benefits for the troops around the world. Performances have included Afghanistan, Ft. Hood, Guantanamo Bay, Cantigny Park, Rahmstein, Korea, Okinawa, and many more.

Danny also tours with Beth as the Gottlieb Duo, performing concerts and clinics around the world. In addition, he co-leads the contemporary group Elements, with former Metheny bassist Mark Egan.

Danny is a tenured Associate Professor of Jazz Studies at the University of North Florida in Jacksonville, Florida. Holding a Bachelor of Music degree from the University of Miami, Danny has studied for over 30 years with jazz legend Joe Morello. He has also studied with Gary Chester, Mel Lewis, Ed Soph, Jack DeJohnette, and Bob Moses.

He is an endorser and clinician for Zildjian, Remo, LP, Drum Craft Drums, Basix Drums, DW Pedals and Hardware, Hot Sticks, Regal Tip Brushes, Eames Drum Shells, Alternate Mode Electronic Drum Products, Shure Microphones, Offworld Percussion Pads and Products, and Sibelius Music Software.
Welcome to the *Evolution of Jazz Drumming: A Workbook*. This text is designed as a guidebook to help you define, analyze, and study the most important innovators in jazz drumming. It features a jazz drummer timeline, audio and video recordings, practice exercises and transcriptions based on these recordings, drum charts, and solo performance etudes in the style of each drummer.

The need for this complete study guide became apparent through my teaching experiences at the University of North Florida. As I enter my sixth year, now as an Associate Professor of jazz studies and drumset instructor, I have observed that even though most students have an idea about jazz drumming, many are missing some basic historical elements and an awareness of the contributions of the most important jazz drummers. This book will help to fill in the gaps, and provide the study tools needed for this analysis in one volume. It is meant to be a comprehensive overview and a starting place for a greater understanding of these influential jazz drumming masters.

**INSPIRATION**

A main source of inspiration for this book comes from the Mel Lewis/Loren Schoenberg “History of Jazz Drumming” radio recordings. In 1989, legendary jazz drummer Mel Lewis presented eight three-hour radio programs where he and Loren Schoenberg listened to and discussed in detail the major figures of jazz drumming. The idea of presenting a drum history stems from these recordings, and I have used these priceless interviews as my main source of jazz history instruction. I hope that these discussions will be available to the public in the near future.

**GUIDE FOR APPLIED DRUMSET STUDENTS: ONE DRUMMER PER WEEK**

This book is designed as a guide and workbook for the introductory-level study of jazz drumset history for the college-level applied drumset student. It can also be used by a high school or middle school student wishing to prepare for entry to a university as a jazz drumset major. It is designed to be studied based on a typical 15-16 week college semester. The book features 31 drummers, and the suggested study pace is one drummer per week: 31 weeks of work for a one-year college-level practice method. A teacher (or motivated student) can just assign one drummer per week for a one-year comprehensive study. Of course, you can (and should) take more than a week per drummer, depending on time constraints. The main thing is that for those who don’t know these drummers, this is a place to start!

As your knowledge and inspiration grows, please use this book as a springboard; it’s just the beginning.
INTRODUCTION

GOALS
The goal of this book is to provide you with an introduction to these 31 historically important jazz drummers. Upon completion of study, a student should know:
1. The names of all the drummers.
2. The eras, styles, groups, and significant recordings associated with each drummer.
3. An overview of each drummer’s style.
4. Some of the characteristics found in the playing of each drummer that are interesting, and that can be added to the student’s repertoire of ideas.

THREE PRACTICE LEVELS
The amount accomplished depends on the student’s work ethic, goals, inventiveness, and time constraints. Please use the many resources available to their fullest extent! With that in mind, I have created a variety of suggested levels of study for each drummer:

Level 1 (Basic): Learn the name of the drummer, practice the exercises with the audio, practice the excerpts, watch the video.

Level 2 (Intermediate): Learn the name of the drummer, practice the exercises with the audio, practice the excerpts, watch the video, research more about the drummer: make a list of recordings, listen to the recordings and watch other videos of the drummer’s performance.

Level 3 (Advanced): Learn the name of the drummer, compile an outline based on the drummer’s life, practice the exercises with the audio, practice the excerpts, watch the video, research more about the drummer: make a list of recordings, listen to the recordings, watch other videos of the drummer’s performance, transcribe (write down) an additional solo or time transcription, and practice the transcription. Listen to a full recorded performance with a group, and write down every significant musical event that occurs from the drummer’s standpoint (starts on brushes, switches to sticks, plays hi-hat on two and four, plays “and” of four at end of phrase, etc.), like a term paper or essay. Other suggestions are to listen to performances at a different point in the drummer’s life, or different performances of the same song. Keep a log of significant points to note, and discuss all with your teacher.

SUGGESTED RESOURCES

Books: Two books that are must items are Burt Korall’s Drummin’ Men, Vol. 1 (The Heartbeat of Jazz, The Swing Era), and Vol. 2 (The Bebop Years). Drummers featured in these volumes include Chick Webb, Gene Krupa, Buddy Rich, Dave Tough, and many more.

Videos: Hudson Music offers a complete resource of video material for further study. You can also research websites such as YouTube and Drummerworld.
INTRODUCTION

THE DRUMMERS

The drummers picked for this study are musicians that I and the editors consider the main innovators associated with the history of jazz. There are, of course, so many drummers from each era who have made valuable contributions and innovations that have not been featured in this basic overview. A recommended study list with some of these additional drummers is provided.

VIDEO, AUDIO, and BIO

The video clips on the disc included in this book were all previously released by Hudson Music, and they have been excerpted from four compilation DVD packages: Classic Drum Solos Vol. 1 and 2, Classic Jazz Drummers, and Gene Krupa: Swing, Swing, Swing. There are many more video clips contained in these volumes which are suggested as further reference for drumset study. They are repackaged here for the purpose of analytical and chronological study.

The audio practice tracks in the book are taken directly from these video clips. They are presented as full excerpts, and as individual practice exercises at various speeds for analysis. The biographical information has been compiled from easily accessed internet sources (Drummerworld, Red Hot Jazz), and Burt Korall’s Drummin’ Men. Please consult these sources for more detailed information.

EXERCISES AND ETUDES

The etudes and study exercises and examples are inspired by the great drummers on these videos and recordings. They are not to be considered exact transcriptions, but are in the style of each master. If practiced and analyzed, they will provide you with many essentials needed for basic understanding of each drummer.

Good luck and I hope you enjoy The Evolution of Jazz Drumming: A Workbook.

Danny Gottlieb, 2010

Note: In jazz drumming, the left-foot hi-hat is usually played on beats 2&4. Throughout the book, where the hi-hat foot is not noted, play it on 2&4. Note: Unless otherwise written, all eighth notes in the book are to be played swung.
EVOLUTION OF JAZZ DRUMMING: 31 DRUMMERS

Era: Early Jazz

1) Baby Dodds, December 4, 1898-February 14, 1959
2) Zutty Singleton, May 14, 1898-July 14, 1975
3) Sonny Greer, December 13, 1898-March 23, 1982

Era: Swing

4) Chick Webb, February 10, 1905-June 16, 1939
5) Gene Krupa, January 15, 1909-October 16, 1973
6) Papa Jo Jones, October 7, 1911-September 3, 1985
8) Big Sid Catlett, January 17, 1910-March 25, 1951
9) Dave Tough, April 26, 1907-December 9, 1948
10) Don Lamond, August 18, 1920-December 23, 2003
11) Louis Bellson, July 6, 1924-February 14, 2009
12) Panama Francis, December 21, 1918-November 13, 2001

Era: Bebop and Hardbop

13) Kenny Clarke, January 9, 1914-January 26, 1985
14) Shelly Manne, June 11, 1920-September 26, 1984
16) Roy Haynes, March 13, 1925-
17) Art Blakey, October 11, 1919-October 16, 1990
18) Stan Levey, April 5, 1927-April 19, 2005
19) Philly Joe Jones, July 15, 1923-August 30, 1985
20) Mel Lewis, May 10, 1929-February 2, 1990
21) Gus Johnson, November 15, 1913-February 6, 2000
22) Sonny Payne, May 4, 1926-January 29, 1979
23) Rufus “Speedy” Jones, May 27, 1936-April 25, 1990
24) Sam Woodyard, January 7, 1925-September 20, 1988
25) Jake Hanna, April 4, 1931-February 12, 2010
26) Joe Morello, July 17, 1928-March 12, 2011
27) Jimmy Cobb, January 20, 1929-
28) Tony Williams, December 12, 1945-February 23, 1997
29) Elvin Jones, September 9, 1927-May 18, 2004
30) Jack DeJohnette, August 9, 1942-
31) Harold Jones, February 27, 1940-

DRUMMER STUDY WORKSHEET

This worksheet is designed to help organize your weekly study, and to keep a record of your accomplishments. For each of the 31 drummers you can note: the date on which you worked on each drummer; the exercises on which you worked (or simply check the box when you have completed all exercises); the transcription measures practiced (or again check the box when you have completed practicing the transcription); the video (I would check the box to indicate that you watched the video); other recordings studied (refer to level 2 on page 17); other transcriptions written and played (refer to level 3 on page 13).

I also suggest keeping all of your transcriptions, exercises, and practice notes in one folder. Page protectors are also helpful in preserving and organizing your work. Remember, the recommended course of study is one drummer per week.
INTRODUCTION

JAZZ: THE GREAT AMERICAN ART FORM

Jazz, the great American art form, may seem like a music based on hundreds of years of development, but in fact it is a relatively new medium. As we approach the end of the first decade of the twenty-first century, jazz has only been in existence for roughly 100 years. The fascinating part about studying the masters of this music is the fact that almost all of these great jazz drummers are documented with some type of audio and video representations. In fact, we can still hear some of these jazz greats in concert performance today, or can speak with someone who has heard all of these drummers in a live setting.

THE BEGINNINGS OF JAZZ DRUMMING

Jazz drumming began with the development of the drumset, which was made possible by the invention of the bass drum pedal. This pedal was developed in the 1890s, but was finally manufactured for the public in 1910. With this single invention, the bass drum and snare drum were now able to be played by one drummer instead of two, and the modern drumset was born.

The first actual jazz recording was made by The Original Dixieland Jazz Band in 1917. Prior to that, we can only imagine the sounds of the early jazz pioneers. But based on the recordings that followed in the ’20s, we can get a pretty good idea of the styles and feels developed by the early drummers. As we analyze and study the various jazz eras that followed, I hope you will find this material exciting and instructional.
JAZZ DRUMS: BASIC TIMELINE

1900-1920: Roots of Jazz
1910- Invention of the bass drum pedal; modern jazz drumset born.
1913- Brushes invented by Alliston and Weinstein (called “Fly Killers” in patent application).
1917- Original Dixieland Jazz Band records first jazz recording.

1920s: The Jazz Age
1921- Child star Buddy Rich performs as Traps the Drum Wonder.
1925-1928 - Louis Armstrong records with Hot Five (Zutty Singleton) and Hot Seven (Baby Dodds).
1926- Savoy Ballroom opens in NYC; Big Bands and dancing become popular.
1926- First radio network (NBC).
1927- Duke Ellington performs at Cotton Club.
1927- Gene Krupa noted as first drummer to record with a bass drum, Okeh records in Chicago with McKenzie–Condon Chicagoans.
1929- Gene Krupa, Benny Goodman, Glenn Miller perform in pit band of Gershwin’s Strike Up the Band in New York; Great Depression.

1930s: Evolution of Swing
1930’s - Guitar replaces banjo, bass replaces tuba in jazz bands.
1931 - Chick Webb’s band becomes house band at Savoy Ballroom.
1932 - Duke Ellington records “It Don’t Mean a Thing”, with Sonny Greer on drums.
1932-1934 - Louis Armstrong tours Europe.
1933 - Jo Jones joins Count Basie Band (until 1948).
1935 - George Lawrence Stone publishes Stick Control.
1935 - Swing Era begins with Benny Goodman performance at the Palomar Ballroom, Los Angeles, California, with Gene Krupa on Drums.
1936 - Separate-tension tunable tom toms introduced by Slingerland; Count Basie Performs in NY with Papa Joe Jones on drums; Gibson manufactures first electric guitar.
1937 - Buddy Rich starts jazz career at Hickory House with Joe Marsala.
1938 - Gene Krupa plays Carnegie Hall with Benny Goodman, first jazz act to appear at famous hall; records “Sing Sing Sing.”
1939 - Buddy Rich appears in movie Symphony of Swing.
1939-1945 - World War II.
1939 - Billie Holiday records “Strange Fruit,” Glen Miller records “In the Mood,” Coleman Hawkins records “Body and Soul.”

1940s: Big Bands and Be-Bop
1944-49 - Be-bop develops.
1945 - Don Lamond replaces Dave Tough in Woody Herman’s band.
1945 - Charlie Parker records “KoKo” with Max Roach on Drums.
1945 - Sid Catlett records “Salt Peanuts” with Dizzy Gillespie.
1947 - Sid Catlett records at Symphony Hall, Boston with Louis Armstrong.
1948 - Jim Chapin publishes Advanced Techniques for the Modern Drummer.
1950s: Cool Jazz and Hard Bop

1950 - Miles Davis records *Birth of the Cool*.
1951 - Dave Brubeck starts quartet with Paul Desmond.
1952 - John Lewis forms Modern Jazz Quartet with Kenny Clarke.
1953 - Art Blakey and Horace Silver form Jazz Messengers.
1953 - Ellington’s “Skin Deep,” featuring Louie Bellson, is released.
1954 - Gene Krupa and Cozy Cole found a drum school.
1954 - Art Blakey and Horace Silver release *A Night at Birdland*.
1955 - Miles Davis records *Round About Midnight*, with Philly Joe Jones on drums.
1956 - Invention of plastic (mylar) drum head, credited to Marion “Chick” Evans.
1957 - Miles Davis and Gil Evans record *Miles Ahead* with Jimmy Cobb on drums.
1959 - Miles Davis records *Kind of Blue* with Jimmy Cobb on drums; Dave Brubeck records *Time Out* (with “Take Five”) with Joe Morello on drums; *Gene Krupa Story* movie released starring Sal Mineo.

1960-Pres.: Modern Jazz

1961 - Roy Haynes records “I’m Late,” with Stan Getz on *Focus*.
1962-66 - Miles Davis Quintet features Tony Williams on drums.
1962 - John Coltrane Quartet features Elvin Jones on drums.
1963 - Stan Getz popularizes the Brazilian Bossa Nova in Jazz; Roy Haynes plays with John Coltrane Quartet at Newport Jazz Festival.
1964 - Beatles, Rolling Stones tour the USA; Elvin Jones records *A Love Supreme* with John Coltrane.
1964 - Miles Davis records *My Funny Valentine* concert with Tony Williams.
1965 - Thad Jones and Mel Lewis form the Jazz Orchestra.
1966 - Max Roach records *Drums Unlimited*, featuring the classic “The Drum Also Waltzes.”
1967 - Count Basie records *Basie, Straight Ahead* with Harold Jones on drums.
1968 - Thad Jones/Mel Lewis Orchestra wins Grammy for *Live in Munich* recording; Jack DeJohnette records *Live at Montreux* with Bill Evans.
1968 - Chick Corea records *Now He Sings, Now He Sobs* with Roy Haynes.
1969 - Woodstock; Miles Davis records *Bitches Brew* and *In a Silent Way*.
1972 - Chick Corea records first Return to Forever recording with Airto Moreira on drums and percussion.
1977 - *Modern Drummer* magazine started by Ron Spagnardi.
1979 - Elvin Jones film *A Different Drummer* released.
1980s/present - Jack DeJohnette performs and records with Keith Jarrett Trio.
1983 - Joe Morello publishes *Master Studies Vol. 1*.
2000 - Drummerworld website created by Bernhard Castiglioni.
2008 - Joe Morello publishes *Master Studies Vol. 2*.
The Evolution of Jazz Drumming
EARLY JAZZ ERA

BABY DODDS
Baby Dodds is considered one of the first great jazz drummers and one of the most influential drummers in history. He was the brother of Johnny Dodds, and started his career by playing in parades in New Orleans. Baby joined Fate Marable’s riverboat band in 1918, where he met and played with Louis Armstrong, Pops Foster, and Johnny St. Cyr. Moving to Chicago in 1921, he joined King Oliver’s Creole Band. After King Oliver, Baby worked with Honore Dutrey, and in his brother’s band at Kelly’s Stables. Baby recorded with Louis Armstrong and is featured on the Hot Seven recordings and also recorded with Jelly Roll Morton’s Hot Peppers. In the ‘30s, Baby continued to play in his brother’s groups, and helped run a taxi company in Chicago. After the death of his brother in 1940, Baby played with Jimmie Noone and Bunk Johnson. A series of strokes in 1949 left him partly paralyzed, but he still performed until his passing in 1959.

**December 4, 1898 - February 14, 1959**

**“Baby Dodds Tom Tom”**

The video presented was recorded in 1946, and is taken from a series of clips that comprise what many consider the first instructional drum video. The etude, “Baby Dodds Tom Tom,” was adapted for drumset from the solo played on the tom tom in the video. While the solo was obviously done as a novelty, it’s a great example of Baby’s musicality, and we can learn a lot about his time feel from the way he played the rhythms.

**PRACTICE EXERCISES**

These practice exercises are derived from Baby Dodd’s solo. Please note his phrasing of 8th notes. Even though these notes were all played on one drum, you can hear his way of playing eighth notes, like a horn player. If you play along with the rhythms, you will find it is more difficult to emulate than expected! But it will help develop your playing of jazz 8th notes.
ETUDE 1A. "Baby's Tom Tom"

TRACK 1

(Video starts at bar 2, audio as written)

INTRO

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32

EXPERIMENT WITH DIFFERENT DRUMS AND STICKINGS

INTERPRETED BY Danny Gottliebs

J = 230-235
18. Baby Dodds Practice Exercises

Compiled by Danny Gottles

Track 2/3 Ex. 1

Track 4/5 Ex. 2

Track 6/7 Ex. 3

Track 8/9 Ex. 4

Track 10/11 Ex. 5
AUDIO INTERPRETATION and ETUDE 1C.
The Solo Style of Baby Dodds

This etude was inspired by Baby’s solo recorded in 1946, which can be found online and on recordings. It is written in the style of Baby’s solo, and is my interpretation of what he played. I have indicated some stickings and variations of patterns. Baby uses drums, cowbells, blocks, rims, and springs in his solo. Accents and percussion sounds can be varied according to performance requirements. A key point to note is that his bass drum playing on all four beats is flawless. Try playing an extended solo with the bass drum on all four beats without rushing, dragging, or playing variations: it’s really difficult!
Tuned Bells and Blocks

RIMS

Bells Block RIMS Block

RIMS

RIMS

RIMS

Snare Cowbells

Snare

Snare

Snare

Snare

Snare

Snare

Snare

Snare

Snare

Snare

Snare

Snare
Philly Joe Jones was one of the most important and influential jazz drummers. He is mainly known for his playing in the Miles Davis Quintet, but he performed and recorded with many of the greatest names in jazz, and greatly influenced all jazz drummers who followed him.

Philly Joe was born with the name Joseph Rudolph Jones in Philadelphia. His teachers were Charlie Wilcox and Cozy Cole, and he gained helpful advice from Art Blakey and Max Roach. He established himself as “Philly Joe” Jones—not to be confused with Papa Jo Jones from the Basie era—and like Papa Jo, became an integral part of a historical jazz rhythm section.

After playing in many blues bands, Philly Joe developed a name for himself in New York. His first recording session was with Johnny Griffin and Joe Morris, and he went on to play with Ben Webster, Lee Konitz, Zoot Sims, and Tadd Dameron, among others.

Working with Dameron taught Joe how to play like a big band drummer and how to comp behind a soloist. Playing with Miles, Philly Joe traveled around playing with local rhythm sections from 1952-1955. In 1955 Miles added the 20-year-old Paul Chambers on bass, Red Garland on piano, and John Coltrane on tenor sax. This group produced classic recordings including Round About Midnight and Milestones.

Among Philly Joe’s other classic recordings is Blue Train with John Coltrane. He also played with Bill Evans and many other great jazz artists. After moving to London in 1968 and teaching for a time, Joe moved back to the US in the mid ’70s. He formed Dameronia in the ’80s, a group dedicated to the music of Tadd Dameron. Miles Davis, in his autobiography, called Philly Joe his “favorite” drummer.

The practice etude is in the style of Philly’s performance on the video, and the time exercise illustrates comping in the style of “Dear Old Stockholm.” The second and third etudes are further solo etudes, based on “Lazy Bird” and “Three Way Split.”
19c. Philly Joe Jones: in the Style of "Dear Old Stockholm"

Interpreted by Philip Gillette
19E. Philly Joe Jones: "Lazy Bird"

INTERPRETED BY PHILIP GILLETTE

START TIME 5:14