Jazz Drumming 1960-65
Transcriptions and Analyses of Small Group Techniques
By
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Features:

♦♦♦ Overview of jazz drumming before 1960 - including bebop, hard bop, Latin, and experimental styles.
Analyses of timekeeping techniques: hard bop, the impact of popular music, the impact of Latin American styles - including the Brazilian samba, bossa nova, and Afro-Cuban styles, the evolution of hard bop and avant-garde techniques.
Overview of how jazz drumming has changed since the sixties.
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This book describes the ensemble techniques of small group jazz drumming from 1960-65 - both what was played and how drummers interacted with the rest of the group. The rapid expansion of musical styles and techniques distinguished this period. Drummers, likewise, demonstrated tremendous stylistic diversity. Some fulfilled traditional accompanimental roles while others explored new ideas. This book examines and compares select examples of this diverse climate. It is not a comprehensive history of the period.

Every effort has been made to focus on the content of what was played, rather than on the personal histories of the musicians. Certainly, many of these players listened to each other and were influenced by each other but this is not my primary concern. Instead, I'm interested in the specifics of the drumming. What rhythms were played? Did the function of a drummer change? If so, how? How did changes in the drumming affect the role of the other musicians and vice versa? To answer such questions I transcribed 30 recordings by 21 drummers and percussionists. The transcriptions comprise a substantial portion of the book, for it is from these that the drumming is ultimately revealed. Obviously, the psychological and emotional aspects of the music defy this type of analysis and I have generally avoided imposing my impressions upon the reader.

Examples were selected from among hundreds of recordings, some famous and others relatively obscure. Most of the drummers were chosen because they have been widely recognized for their unique and important contributions to jazz. Other less known drummers were included because their playing illustrates important developments in the period.

Chapter's 2-4 (Jazz Drumming From 1960-65) include transcriptions of 30 different pieces. The drummers and percussionists include: Louis Hayes, Philly Joe Jones, Max Roach, Joe Morello, Billy Higgins, Buddy Deppenschmidt, Bill Reichenbach, Roger Humphries, Paul Motian, Ed Blackwell, Art Blakey, Roy Haynes, Tony Williams, Elvin Jones, Sunny Murray, Jimi Johnson, Pat Patrick, Marshall Allen, John Gilmore, Robert Cummings, and Sun Ra. Unfortunately, in the interest of brevity many excellent drummers had to be omitted, among them Kenny Clarke, Milford Graves, Joe Chambers, Jimmy Cobb, Albert Heath, Arthur Taylor, Frank Butler, Grady Tate, Connie Kay, Shelly...
The following list of criteria were used in selecting pieces to transcribe and analyze:

- The time period limitation (1960-65) is long enough to provide a realistic picture of the musical diversity and short enough to adequately focus on the important developments. I listened to hundreds of recordings from this period. Jazz drummers, authors, and educators were interviewed to help identify techniques, musicians, and specific recordings. Also, dozens of interviews with jazz drummers were read seeking their comments about this period.
- This study is limited to ensemble drumming. Solo drumming is not included.
- The examples are limited to small jazz groups. Big band drumming is not included. Most of the musical innovations of the early sixties occurred in small groups, and this is probably true of most jazz innovations since bebop. Big bands generally required their drummers to clearly mark the meter and phrase structure which tended to require a rather traditional style.
- The music is limited to commercially produced recordings, almost all of which are still available.
- Ideally the recordings would have been limited to only those of excellent sound quality. This would have greatly simplified the transcription process but would have eliminated major stylistic contributions.

The book consists of three main parts:

I. Chapter 1 is an introduction to jazz drumming in the 1940’s and 1950’s. It defines the bebop tradition, which was the mainstream of small group jazz drumming, introduces several new developments, and offers a perspective for the music of the early sixties.

II. The main body of the book consists of Chapters 2, 3, and 4. These include three broad, flexible categories that represent a continuum of drumming styles, beginning with those most closely identified with the bebop tradition, moving to evolutionary developments within this tradition, and ending with those avant-garde developments most distantly related to the bebop tradition. The purpose of these categories is to clarify how the techniques and styles relate to each other, but they are not a distinction the musicians of this period suggested.

Each piece is compared to the bebop tradition. Some are almost indistinguishable from earlier bebop styles while others are very different. For example, the music is considered in terms of whether it contains a steady beat or not. The absence of a beat or meter is one of the most important characteristics that differentiates many of the avant-garde pieces from the bebop tradition and its absence greatly affected drumming. The avant-garde also abandoned popular song forms. Song forms had served as the primary vehicles for improvisation since the beginnings of jazz and their abandonment also had a significant impact on drumming.

III. Chapter 5 summarizes the main points and offers several conclusions about this music from
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a contemporary perspective.

The cassette tape includes all of the transcribed music. Tape counter numbers are indicated in the upper left hand corner of each transcription and appear as (t.c. 99). These serve only as a general guide due to the various calibrations of cassette decks.

Many persons deserve to be acknowledged for their contributions to this book. I would like to thank the members of my doctoral committee, Lawrence Gushee, Thomas Siwe, Charles Capwell, and Thomas Fredrickson for their assistance with my work at the University of Illinois at Champaign-Urbana. This book is derived from my Doctor of Musical Arts dissertation (1993). I am grateful to my friend and writer for the Dayton Daily News, Mark Stryker, who has edited the text and contributed much valuable advice on this project. Thanks to Heather Schoots who converted my handwritten music notation to computer notation, via Finale software. I would also like to thank my good friend, jazz drummer, and author Chuck Braman for his help locating several recordings. His interviews and articles on Paul Motian were particularly valuable, as well as his comments on the music of Roy Haynes. During the early stages of my research I interviewed Max Roach and he was very supportive of my approach to this project. My friend and colleague Ndugu Chancelor contributed valuable advice on the musical notation. Thanks to my wife, Sara, for her help editing various portions of the manuscript. Finally, I wish to express my gratitude to all of the drummers included here; their inspiring music is what kept me transcribing for countless hours.