

TRANSFORMATIONS OF DRUM RUDIMENTS IN JAZZ  
PERFORMANCES

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An exegesis submitted to Victoria University of Wellington  
in partial requirements for the degree  
MMA  
New Zealand School of Music  
2016

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## Introduction

A significant part of the training of many performers on the drum set during the last 100 years has involved mastery of drum rudiments and military-style cadences. Consequently, many jazz drummers have built upon such training to develop an individual style that makes use of some of the techniques and rhythms found in these rudiments and drum cadences but which have often been changed or modified in ways that made these rudimental military - style drumming excerpts suitable for their own stylized musical expression.

### Research Question:

Is there evidence in the improvised drum solos of jazz drummers Philly Joe Jones and Steve Gadd to suggest that the rhythmic vocabulary, stickings and techniques they used had their origins in rudimental snare drum cadences, method books and published snare drum solos? If so, how has this content been adapted by each drummer in their musical context(s) to the purpose of communicating their individual approach on the drum set?

### Method

To propose answers to this question, I have examined representative solos by each of the drummers in my sample and examined those solos for evidence of rudimental content derived from renowned method books, etudes and published solos. Having identified these rudiments (or rudiment-derived ideas) I have sought to identify the possible origins of the rudiments and their transformation to each drummer's soloing vocabulary.

### Representative Solos.

To select representative solos, I auditioned many recordings by Jones and Gadd. I finally settled on Asiatic Raes, Jazz Me Blues and Joe's Debut as performed by Philly Jo Jones; Crazy Army and The 11<sup>th</sup> Commandment as performed by Steve Gadd. These solos, (as I explain in my analysis), are usefully representative of the approaches adopted by the respective drummers and offer a useful window onto the issues this exegesis examines.

## Philly Joe Jones.

Joseph Rudolph "Philly Joe" Jones (July 15, 1923 – August 30, 1985) was born in Philadelphia and known as the drummer for the first Miles Davis Quintet.

"Philly " preceded his name (Joe Jones) so as not to be confused with another drummer Jo Jones, known as "Papa" Jo Jones, who came to prominence through his association with the Count Basie Orchestra. The two died only a few days apart.

Philly Joe (as he was commonly referred to), was most popular in the 1950s and '60s and played on over 500 recordings with just about every significant jazz figure in this period, including being the drummer for the Buddy Rich band (briefly in 1951) when Buddy decided to become a singer that happened to play some drums, much like Sammy Davis Jr. or Mel Torme did. This brief period in Jones's life is important to note because this is the point in his life where he came to the realization that his reading of music notation as well as some technical deficiencies would be preventing him from future music work. This led Jones to get some lessons from a reputable drummer and teacher, Cozy Cole (drummer for Cab Calloway and Louis Armstrong), who partnered a drum school with the legendary Gene Krupa in New York City.

At this point Jones was given some formal lessons on technical aspects of drumming, including the rudiments and how to read music notation. After this training occurred, Joe continued to perform mostly with R&B bands such as Bull Moose Jackson. This involvement with Jackson and the subsequent tours around the country led Jones to working throughout the state of Ohio where he eventually spent some time with Charlie Wilcoxon – the author of the renowned method books for Rudimental snare drumming such as "Modern Rudimental Swing Solos for the Advanced drummer". This connection with Wilcoxon and his snare drum method books suggests a starting point for Philly Joe's drum soloing vocabulary.

Philly Joe Jones: Solo 1. Asiatic Raes.

From: Sonny Rollins' album "Newk's Time" (Blue Note 1957).

Recorded at: Rudy Van Gelder Studios, Englewood Cliffs, NJ (09/22/1957).

Personnel: Sonny Rollins (tenor saxophone); Wynton Kelly (piano); Doug Watkins (bass); Philly Joe Jones (drums).

This particular composition follows a 32-measure, AABA form. It is typical of jazz compositions from this period of jazz history.

The musicians on this recording were (and are still) regarded as some of the best and most renowned in the jazz world for this style of music. Some jazz critics would say this album is a "classic" from the hard bop period of the late 1950's.<sup>1</sup>

It so happens that 1957 was a very creative and productive period in Philly Joe Jones's life. It was a very dynamic year. The upside of it was that he recorded Art Pepper's "Art Pepper Meets the Rhythm section", (another renowned recording<sup>2</sup>), the down side of it was being fired from the prestigious Miles Davis's band, allegedly because of his continuing drug habit.

Jones disappeared for four months between May and September '57 only to re-emerged and record several landmark albums including John Coltrane's album "Blue Train" and Lee Morgan's "The Cooker".

#### Key features of Philly Joe Jones's drum solo on 'Asiatic Raes'

This solo contains a number of signature 'licks' (or motifs) and phrases that Jones performs on his other solo features (which amounted to some 500 albums throughout his career). However, this solo is two choruses long, whereas many of Jones's other solos are a little shorter (generally one chorus or shorter). This extra length gives Jones a chance to extend and develop motifs. As a result this solo displays some classic compositional techniques and expert rudimental sticking patterns. The analysis of the Asiatic Raes solo reveals most of these expertly crafted motifs and phrases and explains their origins.

My approach to the analysis of this solo is to take two measures at a time. There are places, however, where four-measure segments offer more useful insights.

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<sup>1</sup> Richard Cook and Brian Morton. London: Penguin: *The Penguin Guide to Jazz Recordings*, 2008, 1233.

<sup>2</sup> *ibid.* 1142.

#### Measures 1 & 2.

The first two measures of this solo use the compositional device of repetition and sequence: the rhythmic motif used is played four times but orchestrated differently on the drum set each time to create contrast within the repetitions. For example: Jones plays two notes on the snare drum followed by a bass drum. Then he plays the same rhythmic pattern again only this time, instead of just playing the snare drum, he plays the “stick on stick” snare drum effect for a contrast.<sup>3</sup>

The repetition of this motif engages the listener straight away by emphasizing the primary beats 1 & 3. However, although the primary beats are clearly stated on the snare drum, the bass drum played straight after the primary beats draws the listener’s attention to the syncopation and echo effect.

#### Measures 3 & 4.

The next two measures contain an answering phrase to the first two measures and could be thought of (from a compositional point of view) as an extension to the first two measures because of the use of the bass drum being played on the syncopations.

#### Measures 5 & 6.

One of the most common rhythmic devices that Jones uses throughout all of his drum solos is hemiola (groupings of three notes in an even subdivision of 4/4 time). M5 ends with an accented snare on beat 4, and m6 ends with a flammed, accented figure on the snare on beat 3. These two accented notes create a quarter note hemiola pattern within these two measures. The effect of this figure disguises beat 1 of both of the measures. This obscuring of beat 1 is in notable contrast to the bold first two measures of the solo.

Part of the composition and content of these two measures contain some embellishments that come from the traditional snare drum rudiments. (All rudiments identified in the text are listed in Appendix 1).

One of the embellishments developed from the snare drum rudiments in this solo was formerly called the Ruff; it is now called the Single Drag. The other rudiment used in m6 is called the Flam. I describe the Flam in more detail when I look at m51.

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<sup>3</sup> The “stick on stick” sound is produced when one of the two drum sticks from a pair of drum sticks is being struck against the opposite stick that is both perpendicular to the drum skin and has its tip touching the head of the snare drum.

#### Measures 7 & 8.

The next two measures use the compositional techniques of fragmentation, repetition and sequence.<sup>4</sup>

Taking a long view, the compositional technique of repeated sequence is evident (the hemiola accent pattern from the previous two measures). From the local perspective, Jones fragments the motif by hiding the hemiola accents in amongst 8<sup>th</sup> note triplets on the snare drum. These accented 8<sup>th</sup> note triplets are the basis of most of Jones's solo content and spark many of the debates about sticking patterns that will be discussed in detail in my analysis.

These two measures complete the first eight bars or from the perspective of the form (AABA), the first "A" section of the composition's form.

So far, none of the content of the drum solo bears any resemblance to the rhythmic phrasing or melody of 'Asiatic Raes', nor does it reflect any of the previous content from any of the soloists featured prior to the drum solo (Sonny Rollins on saxophone, and Wynton Kelly on piano). However, these first eight measures provide a solid foundation of drum solo architecture that draws the listener into the rest of the solo. Which is to say, these opening measures provide a template that gives shape to the remainder of the solo.

#### Measures 9 & 10.

Measures 9 and 10 set up the next 6 measures of this eight-measure phrase (the second "A" of the AABA form) by accenting the on-beats of the 4/4 pulse. This re-establishes the listener's attention to the pulse and meter after the previous two measures (m7 and m8) hemiola pattern.

#### Measures 11 & 12.

This whole section is dominated by the rhythmic subdivision of 8<sup>th</sup> note triplets. However, these measures also mark the beginning of yet another variation or fragmentation of the previous hemiola pattern. This hemiola pattern is slightly different from the previous one (m7 and m8) in that it starts on beat 3 of the tenth measure as opposed to the earlier example where it starts on beat one. Then, in quite a brilliant and creative way, Jones concludes this new pattern on beat three of measure 12 and starts another hemiola pattern at this same point. Measure 12 is therefore both the end of a four-measure phrase and the pick up of the next four measures. Disguising four bar phrases in this way is one of the key compositional elements of Philly Joe Jones's soloing concept.

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<sup>4</sup> *Motive Drum-set Soloing* by Terry O'Mahoney - Compositional devices explained in detail as it relates to drum soloing such as "Fragmentation, Repetition and Sequence."

Measures 13 -16.

This whole section of 4 measures is a repeated hemiola pattern that finally resolves on beat 1 of measure 17.

Because this pattern is over 4 measures, it creates the illusion of changing the meter into 3 beats to a measure. This is a fine example of taking a hemiola motif and repeating it until the listener is metrically disorientated but still engaged and filled with expectation as to how the pattern is going to resolve.

Measures 17 & 18.

This marks the halfway point of the form. Jones now uses the same rhythmic motif that he started the solo with (m1-m2) to go into the "B" section of the composition. He does, however, play a surprising variation in measure 18 that has a rhythmically propelling syncopated effect. This leads into another hemiola pattern just as Jones did in the first four measures of the solo.

[Consider measure 1-4 and measure 18 for a clear comparison]. This repetition creates both some predictability for the listener but also adds contrast and variation to captivate the listener's attention.

Measures 19 & 20.

These two measures utilize two patterns that from a local perspective have their origins from the traditional rudiments (the Single Stroke 4, and the Drag Paradiddle No.1). Both of these rudiments will be discussed in more detail below.

From the global perspective, another hemiola is created and functions as both a contrasting rhythm to the down beat emphases in measures 17 and 18 and as an answering phrase to measures 17 and 18.

The restating of virtually the same motif from the beginning of the solo does make for a solid composition that displays symmetry with small variation and dynamic flare.

Measures 21 & 22.

These next two measures function in a similar way to measures 5 and 6 in the first 8 measures of the solo. As with measures 5 and 6, beat 4 is emphasized in measure 21, and beat 3 is emphasized in measure 22.

These 2 measures set up the next two measures for another hemiola pattern.

Measures 23 & 24.

These 2 measures begin the hemiola pattern that continues on for the next 2 measures.



Measures 25 & 26.

Again, Jones uses the 8<sup>th</sup> note triplet subdivision to accent a hemiola pattern that fits perfectly into these 2 measures thereby creating the rhythmic illusion of being in a  $\frac{3}{4}$  meter momentarily.

Measures 27 & 28.

By accenting the down beats, Jones uses these 2 measures of 8<sup>th</sup> note triplets to re-orient the listener to the primary beats of 1 and 3. These 2 measures also function as transitional measures for the next 4 measures.

Measures 29 & 30.

Still in 8<sup>th</sup> triplet mode, Jones states a two-measure accent pattern phrase that creates the expectation of the answering phrase to come.

Measures 31 & 32.

This is the answer from measures 29 and 30 that also functions to set up the beginning of the 2<sup>nd</sup> chorus of the solo. As with measures m11-12, this passage concludes one phrase while at the same time introducing the next idea.

## Second Chorus

Measures 33 & 34.

The beginning of the second chorus is slightly disguised because of the rhythmic hemiola pattern that began in measure 32 and carries over the double bar line. This over-the-bar-line phrase obscures the down beat that marks the beginning of the new chorus.

This rhythmic pattern is very characteristic of Jones. First because it is a triplet hemiola pattern; and second because it features a double stroke on the bass drum. This is unique to Jones at this time and can be heard in many of Jones's solos as one of his clichés.

The triplet pattern that Jones plays on the snare drum could be thought of as the Single Stroke Seven from the rudiments, but because of the way Jones accents the triplets, they sound as if they are more likely interpreted as alternating single strokes with accents. The two notes played on the bass drum make up a total of nine notes. This grouping of nine notes is what makes the hemiola pattern and is a great example of one of the many variations on the nine-note pattern that features frequently in Jones's solo vocabulary. These are evident throughout Joerg Eckels' "The Philly Joe Jones solo book" which contains over 200 transcriptions of Jones's drum solos.

### Measures 35 & 36.

The next two measures re-establish the primary on beats of the meter and re-orient the listener toward the ground beat away from the rhythmic illusion created by the groups of nine-note triplet hemiola patterns in the previous two measures.

These two measures feature another very common drum set orchestration of this period in jazz history that give this genre of Jazz music its name (Bebop). This drum set orchestration features the strong down beats on the snare drum with the bass drum played like an echo straight after the snare drum. This drum set idea is another important piece of drumming language that defines this genre of (bebop) drumming, and as such is not exclusive to Jones's drum set vocabulary: it can be heard in many of the other drummers of this period including Max Roach, Art Blakey and Roy Haynes.

However, these two measures are quite important from a compositional viewpoint. Not only do measures 35-36 re-establish the ground meter, they create another starting point in the development of the solo as a whole, by returning emphasis to quarter and eighth note subdivisions. Going back to these bigger subdivisions creates room for rhythmic development through the use of smaller subdivisions later on in the solo.

### Measures 37 & 38.

These next two measures feature some of the same characteristics as the previous two measures. However, another detail to this Bebop drum language that was commonly played by many of the jazz drummers of the time, but that was not entirely unique to Jones, was the drumming orchestration of unison hands (both hands played together, but on different drums) followed by a bass drum. What Jones did in these two measures to put more of his signature on the idea is to conclude the 'unison hands-bass drum' idea with what is known as the 'stick on stick' sound.

From a rhythmic perspective Measure 38 is another hemiola orchestration. The bass drum marks out this hemiola pattern. The notes played in between the bass drum hemiola are orchestrated on the snare drum and then moving to the floor tom. This phrase also uses compositional tools including fragmentation and retrograde.

If one were to go back two measures to m35 and look at all four measures (35-38) and view these four measures as a single phrase, then it becomes evident that the idea of retrograde<sup>5</sup> is sewn into the fabric of the solo.

Measure 37's rhythm has a similar effect to the rhythm in measure 38, with the two inner measures featuring the unison hands motif. This shape creates a retrograde progression.

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<sup>5</sup> Retrograde means: to play backwards.

One other interesting feature that Jones uses in his solos, and what is really evident at this point of this solo is the idea of having a two-measure motif function both as an answering phrase to the previous two measures, as well as functioning as part or fragment of the 'question' to the 'answering' phrase found in the next two measures. This overlapping of ideas is evident throughout the solo and creates a kind of thematic unity across the performance.

#### Measures 39 & 40.

These next two measures function as an answer to both the previous two measures, but also as a clear conclusion of an eight -measure phrase. Jones uses the compositional tool of embellishment in these two measures. The embellishment that Jones uses in this instance is from the snare drum rudimental language of Drags, Drag Taps, Ruffs and the Drag Paradiddle. These rudimental ideas feature extensively in Jones's soloing vocabulary. This very concept is the central feature of this research: to show the transformation and adaptation of the snare drum rudiments to the drum set in the Jazz drumming idiom. These two measures, replete as they are with rudimental figures, are a fine example of this concept.

If we examine measure 39 in light of snare drum rudiments, we see the rudiment called the Drag. The Drag is an embellishment of two grace notes that are followed by an accented primary note. The sticking of this rudiment is either 'RR L', or alternatively, 'LL R' [where L denotes Left Hand, and R, the right hand]. An extension to the Drag rudiment is the Drag Tap. The Drag Tap uses the same sticking as the Drag with the exception that there is a single stroke or 'Tap' added after the Drag. This single tap is played with the opposite hand to the hand that played the primary note of the Drag: RR L R, or LL R L. This is the way the rudiment was originally described in numerous snare drum method books.<sup>6</sup> However, Jones made some modifications (or transformations) to the snare drum rudiments and adapted them to the drum set. For example, in measure 40, Jones plays the drag part of the rudiment conventionally (on the snare drum) but orchestrates the 'tap' part of the Drag Tap rudiment, on the bass drum.

The next four notes that Jones plays are all on the snare drum and are in the rhythmic pattern of another snare drum rudiment call the Single Stroke Four or sometimes called a Four Stroke Ruff. [See Appendix One]

This rudiment is traditionally played with alternating strokes with the final or fourth note being accented. This is an embellishment rudiment; the Drag with a note added and now called the Single Stroke Four.<sup>7</sup>

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<sup>6</sup> Charlie Wilcoxon, "Drum Method", Haskell W Harr, "Drum Method" – Book 1.

<sup>7</sup> Another example of an 'embellishment rudiment' might be the Drag-Paradiddle, which is an embellishment of the Paradiddle.

The exact sticking Jones used for these four notes in m40 is debatable.

The three possible stickings are: RRLR, RRLL, or, RLRL.

Based upon these stickings and similar use of this pattern in other Jones solos, I suggest the RRLR sticking was used, mostly because this sticking fits with the Drag Tap rudiment sticking. However, because there is limited video footage of Jones's soloing in which to prove this point, it is possible one of the other sticking options is used.

As mentioned earlier, many of these sticking details in Jones's solos are unclear, and so form an important question for this research. I will elaborate this point in reference to the Drag Tap rudiment.

Looking at measure 40 (which is the conclusion of another eight bar phrase) it also contains (at least rhythmically) the Single Drag Paradiddle rudiment, more recently known as the Drag Paradiddle No. 1.

#### Measures 41 & 42.

These next two measures introduce another motif into the solo that foreshadows what is to come later in the solo.

This passage marks the first significant use of the 16<sup>th</sup> note subdivision in the solo. The use of the 16<sup>th</sup> note subdivision hints at the feeling of double time. Double time is a rhythmic tool that many Jazz instrumentalists utilized in their solos to develop more excitement in the music.

From a compositional stand -point, Jones uses a couple of different tools, primarily repetition and sequence, where a motif is repeated but each time is played on a different drum.

The sticking of the 16<sup>th</sup> notes in these two measures is again debatable. Because this motif is a five-note pattern in 16<sup>th</sup> notes (taking the tempo of the solo into consideration), my sticking suggestion is that of a snare drum rudiment called the Five Stroke Roll. The sticking for this rudiment is: RRLRL, and if you start with the opposite hand, can also be LLRRL. In this instance, Jones is highly likely to have played this five-stroke roll always starting and finishing with his right hand. This being because Jones was right handed and therefore would have been the most natural, instinctive, and logical way to move the hands around the drum set. The positioning of the drums in the set favored the orchestration of patterns that could move easily to the right side of the drum set. However, other options that could have been used by Jones include the rudiment called the Single Paradiddle, but in this instance, always starting with the right hand and finishing with the left hand; eg. RLRL.<sup>8</sup>

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<sup>8</sup> The only other possible option for this motif is the alternating sticking of RLRL.

Another feature of this motif is the use of the bass drum on the third sixteenth note of the down beats. This motif is very similar to measure 35 in its function to reinforce the feeling of the meter and to establish the beginning of another eight bar phrase.

Measures 43 – 48.

At this point Jones is following the same compositional concept he has stated previously (m11 & 12, 23 & 24), in that at the third and fourth measures of an eight bar phrase he introduces a new or contrasting rhythmic subdivision that carries through to the next four bar phrase.

In this instance, Jones changes rhythmic gears into 8<sup>th</sup> note triplets.

The interesting feature in measure 43 is the introduction of a polyrhythm. This polyrhythm, (a half-note triplet) is created by orchestrating the floor tom into the pattern by playing it on the first note of a grouping of four 8<sup>th</sup> note triplets, repeated three times. The effect is a little disorientating but creates forward motion into the next measure.

Measure 44 is the beginning of a hemiola pattern that had been introduced earlier in the solo (m24). However this hemiola has been displaced by one beat (starting on beat 2 as opposed to beat 3 in m24).

Measure 45 has a small variation that interrupts the hemiola pattern, (the set up of which was in m44), temporarily with an accent on the final triplet of beat one, orchestrated to the floor tom. The hemiola pattern then continues from beat three and continues for another two and half measures where it stops on beat three of m48.

The sticking pattern of this hemiola is a Jones classic. It could almost be considered 'the' sticking pattern of Philly Joe Jones because of his repeated use of it throughout his career. The nine-note eighth note triplet pattern is allegedly played like this: RLL RRL RLL.

There is actually very little observable video footage of Jones playing this pattern, making it difficult to verify precisely the nine note sticking pattern he is using. However, it is possible to conclude the possibility of an alternative sticking to the one above by observing some attributes of the pattern.

First, there are only a few sticking permutation options to choose from that could function with fluidity around a right handed drum set up. Second, the sixth note in the pattern sounds slightly accented. Third, the first note of the pattern has to be a right hand for the pattern to be repeated the way Jones does on a right handed drum set up, and fourth, the ninth note would have to be a left hand for the pattern to be repeated with ease. Therefore, I think the sticking pattern would have to look like this: RLL RRL RRL.

Another observable attribute of the pattern are the accents on the first and sixth notes. The sound of the pattern suggests in a rather obvious way to me that this sticking is derived from the rudiment called the Six Stroke Roll. This

pattern would have to be one of the best examples of Jones using a sticking pattern from the traditional rudiments that he has transformed to the drum set. First, by changing the rhythm of it and second, by adding three more notes to create the nine note hemiola pattern.

Because of the sixth note of the pattern being accentuated, a polyrhythm (two over three) is created inside the nine-note triplet hemiola pattern.

This poly rhythmic concept can be heard in numerous recordings of post bop drummers like Elvin Jones and Tony Williams who further developed the concept in the 1960s. Jones's use of the pattern highlights the importance of this rhythmic concept and its significance in the history of jazz drumming.

Another brilliant highlight contained in these four measures is the demonstration of Jones's skill of knowing for just how long to play this hemiola pattern. A less expert drummer than Jones could easily get themselves rhythmically disorientated and accidentally play the pattern for too many repetitions (or beats) thus ending the pattern prematurely, making it too short, which could result in turning or crossing the time around. A consequence of crossing the beat would then alter the form of the composition and the symmetry of the eight-measure phrase. This in turn would confuse the other musicians in the band and make the re-entry of the band unclear. Jones concludes this hemiola pattern on beat three of m48; a perfect resolution point for the eight -measure phrase.

#### Measures 49 & 50.

These two measures are another fine example of Jones bringing the energy of the solo back a couple of dynamic notches by going into rhythmic motifs that accent the eighth-note subdivision. These motifs are very similar to the motifs from measure nineteen and consist of the rudiment called the Single Stroke Four, also known as a Four Stroke Ruff. Jones would often play a bass drum note after this rudiment to highlight the syncopation of the motif. (For example, measures 19, 22, 39)

These two measures (49-50) also have a time stabilizing effect on the listener with beats two and four accentuated. This grounding of the time is the platform from which Jones then starts yet another hemiola variation.

#### Measures 51 & 52.

The beginning of this measure uses another rudiment called the Flam. The Flam consists of a soft (tapped lightly) grace note, which precedes a louder primary note played with the opposite hand. The effect of the Flam is one of making the primary note sound bigger and longer in duration than just a single note would sound without a grace note.

Jones uses the Flam rudiment as an accent in this eighth-note hemiola pattern. This is another clear example of how Jones has taken a rudiment and

transformed it by changing the sticking and the emphasis of the rhythm (from an even subdivision feeling, to a Jazz 'swing' feeling).

#### Measure 53.

This measure uses a familiar rudimental pattern – the Drag paradiddle No.1 – that has been used in the solo three times already (measures 5, 20, 40). However, it is highly likely that Jones does not use the sticking of the rudiment (R LL RLRR L ) as it would mean that the last note of the rudiment would end on the left hand. This change (or transformation of a sticking pattern to favor the right hand), is one of the most important concepts necessary for understanding some of Jones's orchestration choices on the drum-set.

#### Measures 54 – 57

This segment of Jones's solo could be seen as the climax point, as it uses the sixteenth-note subdivision throughout the four measures. Almost the entire four measures are played on the snare drum with the exception of one note played on the floor tom.

One of the most interesting features of this part of Jones's solo is the placement of the accents, which in turn suggest some sticking patterns from the rudiments.

The sticking of this sequence of sixteenth- notes with accents is unclear.

Most transcribers conclude that Jones does not use alternating sticking in this instance.

One conjecture is that these patterns are derived from the Charlie Wilcoxon rudimental snare drum book *Modern Rudimental Swing Solos for the Advanced Drummer*, and in particular the first solo of the book called 'Rolling in Rhythm'. Jones's connection to this book is documented by him playing the first eight measures of this etude 'Rolling in Rhythm' at the beginning of the tune 'Trailways' that he recorded on an album called *Mo' Joe* (Black Lion, 1968).

One of the motivic patterns that emerges from this section is a hemiola idea that comes from the triplet hemiola idea played previously in m45, 46, 47, and m25 and 26.

The interesting feature in this segment is in how Jones transitions from playing in the sixteenth- note subdivision to the 8<sup>th</sup> triplet subdivision (m58) but continues the hemiola pattern in the 8<sup>th</sup> triplet subdivision.

This transition from a quicker subdivision to a slower subdivision helps to create a peak of excitement through the use of the sixteenth notes.

Measures 58 – 60.

This is a continuation of the hemiola idea as mentioned above, but in 8<sup>th</sup> note triplets.

By the time Jones gets to m60, he has brought the idea to a conclusion by ending the phrase on beat three.

The rest of m60 is an embellishment idea that sets up the last 4 measures of the solo.

Measures 61 & 62.

The content of these two measures are a musical signal to the rest of the band that both states clearly where the pulse and meter are and that the solo is going to finish within the next four measures.

What Jones does is not innovative but rather his version of a common pattern that was an obvious recognizable musical signal to all Jazz musicians of the day. Similar examples of this kind of musical set up can be heard by other renowned jazz drummers from the same period such as Roy Haynes on the tune "In walked Bud" from the Thelonious Monk album Misterioso or Art Blakey on The Jazz Messenger's version of "Rhythm-a-ning" to name just a couple.

Measure 62 is a pattern that Jones has played four times previously, m5, 20, 40, and 53.

This pattern also functions as an answering pattern to the previous measure.

Measures 63 & 64.

Measure 63 clearly defines where beat three of the measure is with a single snare drum note. This functions in this solo much like a full stop at the end of a phrase functions to finish a sentence.

The last measure of the solo is a motivic idea that has been stated, (in part) previously in m50, 39, and 19. This too is also a well known idea to most Jazz musicians of the day and functions as a familiar pick up pattern that leads the musicians and listeners into the beginning of the composition's form. In this instance, Jones returns to the drum pattern he plays at the very beginning of the composition. This sets the scene for the other musicians to enter with the restatement of the melody that ends the composition.

### Conclusion.

This solo on 'Asiatic Raes' is one of Jones's best examples of improvised drum soloing composition.

As I have described in my detailed analysis of this solo, it features many components (many of which have their origins in traditional rudiments) that make for an extraordinary solo.



In summary:

- Exactly two choruses of the thirty-two bar form.  
Just to be able to keep one's place through a thirty-two measure form with out any accompaniment from the other musicians is a feat in and of itself. For Jones to perform a sixty-four-measure solo is impressive.
- The way Jones has used two measure phrases that function compositionally as questions to two-measure answering phrases throughout the entire form provides a solid and robust compositional form.
- From a big picture perspective of the entire solo, Jones has created an exciting compositional shape that utilizes tension and release by using motifs that are interconnected and lead to a climactic peak before the solo ends.
- Jones's use of a range of different subdivisions and rhythms within rhythms (hemiolas) creates a pleasing balance of comprehension and mystery for the listener. Jones introduces enough elements of surprise in this solo to keep even a knowledgeable fan of Jones interested right to the end of the solo.
- From a snare drum rudiments perspective, Jones has utilized a number of rudiments to create this solo. The rudiments found in this solo include:
  - Single Paradiddle
  - The Drag
  - The Flam
  - Five stroke roll
  - Six stroke roll
  - Double Ratamacue
  - Para diddle diddle
  - The Drag tap
  - The Drag para diddle number 1
  - The flam tap
  - The single stroke four
  - Single and Double strokes.
- One of the most brilliant and innovative aspects to the whole solo is the orchestration or adaptation of the rudiment stickings and rhythms

to the jazz drum set. Just this one aspect of Jones's soloing was enough to make him identifiable to a knowledgeable listener within a few seconds of listening to him play.

## Philly Joe Jones: Solo 2. Jazz Me Blues

From Art Pepper's 1957 album: "Art Pepper meets the rhythm section."

### Background:

In 1957, Philly Joe Jones was a member of the famous Miles Davis group and was at the peak of his musical career. The group had legendary bassist Paul Chambers, and pianist, Red Garland as the rhythm section. This rhythm section became known as "the" rhythm section because of their exposure from recording and touring in the Miles Davis group, plus recordings with numerous other artists around the same period, such as trumpeter Lee Morgan (Side winder), and pianist Tadd Dameron (Mating Call), just to name a couple.

All of this lead to an opportunity while doing a small tour to the West Coast with Miles Davis for "the" rhythm section to record in Hollywood with the notorious Art Pepper.

One of the pieces recorded for this session was the tune titled, "Jazz me Blues" by the pianist Red Garland.

### Analysis:

On this particular track, Jones trades four bar exchanges rather than take chorus long solos. This could be for a number of reasons, but one of the reasons may have been because it was easier to get through the slightly unusual 20-measure AAB form of the tune than take a whole chorus drum solo.

In any case, Jones plays some of his best vocabulary and more importantly its different vocabulary to that found in the previous analysis.

Rather than do a measure by measure detailed analysis of these four bar exchanges, I will look at just one of the motifs that was not performed in the previous Jones solo Asiatic Raes.

The most important and interesting motif that appears in Jones' solo exchanges occurs in the first four measures of his solo.

Jones sets the scene right away in the first two measures of his solo with wide open sounding drags that flow into sixteenth note para-diddles in the second measure. The drags and 16<sup>th</sup> subdivision create a feeling of double time and set the feeling of the meter for the listener.

The third and fourth measures of this four-measure exchange could be considered a rhythmic illusion.

In this instance, the illusion is set up when Jones plays these three sixteenth note para-diddles in measure two ending with a sharp punctuation snare note on beat four. This is followed immediately with a bass drum punctuation on the second sixteenth note of beat four. This familiar pattern

prepares the listener for the illusion by thinking that what follows in measure three is most likely to continue in the sixteenth note subdivision to finish this predictable phrase. However, what follows in measure three is this concept; an illusionary aural trick.

This is how Jones achieves the deception.

He starts with a six-note motif that is very similar to other six note motifs that have been used in his solo repertoire many times previously. Typically, this motif starts on a down- beat with para-diddle sticking RLRR LR, RLRR LR. However, the illusion utilizes the exact same sticking and articulation but is anticipated or displaced. This is achieved by starting the motif on the swung off-beat ('and') of beat four and then finishing the motif on beat two and beat four respectively. The rhythm is also altered slightly in order for the displacement to work out.

The illusion works because of the similarity of this familiar motif. It causes the listeners to hear the motif the way they are familiar with hearing it instead of actually how it has been played. It's easy to see how many people have transcribed this solo when under the influence of this illusion. In the incorrect transcription the motif starts on the down- beat of one and three, and finishes on the second sixteenth note of beat two and four.

It seems that some transcribers of this motif presumably think Jones is just getting a little nervous and excited and is rushing the timing of the motif but that it actually is supposed to start on a down beat. However, more rigorous scrutiny reveals the rhythmic illusion.

This anticipated motif occurs frequently in other tracks such as "Birks Works" from the very same session and can also be heard on Sonny Rollins recording of "Tenor Madness". In fact, there are many more instances where Jones plays a familiar on-the-beat motif from his soloing vocabulary and then adapts or transforms it with this displacement illusion concept. The musical effect created gives the motif a sense of forward momentum or "Swing" feeling to the phrase.

This is an important motif because it is a great example of a traditional rudimental sticking being transformed and adapted to the drum-set in a jazz idiom context. It is also a concept that other drummers of the same time period were not utilizing, to my knowledge. This illusion was unique to Philly Joe Jones.

Conclusion:

Jones was a master drummer on many levels.

This small motif reveals a side to Jones that might suggest a part of his character and personality that made Jones stand out as a unique drumming voice amongst a back-drop of a bustling evolving jazz music scene. Also, the concept of jazz in which a performer takes a melody and transforms it rhythmically, corresponds with this concept of "displacement" that Jones uses here.

### Philly Joe Jones: Solo 3. Joe's Debut

From the Philly Jo Jones album "Philly Joe Jones Showcase".

Background: Joe's Debut, is an original composition by Jones that was recorded in New York City, 1959, for Jones' third solo album, "Showcase" (Riverside Records).

In my opinion, the Showcase album documents some of Jones' best drum soloing construction and vocabulary. The album also featured Jones playing an original ballad titled "Gwen" on piano, which indicates that Jones wasn't "just" a drummer and that his understanding of music was more than merely playing time behind soloists.

However, Downbeat magazine reviewer Don DeMichael<sup>9</sup> gave only 3 stars and summed up the album by saying "good but hardly a sensational effort". This is quite a smug sounding critique from DeMichael that thankfully didn't seem to diminish Jones's popularity and reputation as a premier Jazz drummer of the day.

By this stage in Jones's career it appears that he had refined his vocabulary and musical taste to a point where it seemed to plateau. None-the-less, it was a very high plateau indeed.

#### Analysis:

The reason I've chosen this particular solo is because of one particular motif that occurs in the ninth through to the twelfth measure of this thirty-two-measure solo.

Although the whole solo is a great and masterfully constructed drum solo, it is my intention to find the motifs that are good examples of traditional rudiments that have gone through a transformation and adaptation.

This motif under scrutiny is repeated four times but each time Jones plays the motif on a different drum for the purpose of variation.

The origins of the sticking for this motif might be either: the single drag tap; or from the Para-diddle-diddle.

From the perspective of the para-diddle-diddle sticking (RLRRL), the transformation is formed by both "ghosting" some of the strokes, and by omitting the final note of the rudiment. This sticking pattern (R  $\downarrow$  RRL, R  $\downarrow$  RRL, R) combined with a dominant "right-hand-lead" concept is a major factor in creating the sound of this motif that could not otherwise be achieved by using an alternating sticking concept.

The other way of thinking of this motif is from the perspective of the drag-tap.

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<sup>9</sup> Don DeMichael, "Philly Joe Jones Showcase," *Down Beat*, 26 May 1960.

The way that Jones has adapted or transformed this rudiment to a right-handed drum-set is very interesting to me.

Although Jones has used the drag-tap rudiment in many other solos including Asiatic Raes, in this instance, Jones starts with the “tap” part of the rudiment as opposed to the drag part of the rudiment; which is to say Jones has reversed the constitutive elements of this rudiment.

The other way that Jones has adapted the drag-tap rudiment is that he does not alternate the drag-tap pattern as one would if used traditionally in a Drum Corps. (see appendix A). Instead, Jones leads with his right hand. This is an important aspect to the whole adaptation of the rudiments to the drum-set that is not obvious to a drummer from a traditional rudimental background; a background that indoctrinates from the beginning drum lesson the commandment of “thou shalt alternate rudimental patterns”. The whole alternating concept originates from the fact that marching involved alternating steps, thus alternating rudimental patterns with the hands coordinated with the march steps. Therefore, the alternating concept became obsolete when sitting down to perform on a drum-set that is positioned ideally to facilitate ease of movement around the drums with the right hand.

To continue with the topic of right hand lead, there is further evidence to suggest this sticking transformation by noting the change of the rhythm from an even subdivision to a triplet subdivision. This gives the motif more of a swing feeling.

The next transformation of this pattern is that Jones plays the pattern in a hemiola rhythm. He does this by having no gap between the repeat of the drag tap pattern. (See transcription).

The conclusion to which I have come with this sticking pattern has been through a process of eliminating sticking patterns coupled with knowledge of sticking patterns from other Philly Joe Jones solos until I could make the pattern both feel and sound like the recording. It was only by applying all of these ideas mentioned previously, (non alternating drag tap, and the para-diddle diddle patterns) that I was able to reach this conclusion.

#### Conclusion:

Yet again this solo “Joes Debut” does showcase Jones’ innovative, creative transformations of the rudiments with adaptations to the drum-set unlike anyone else from this period in music history.

## Steve Gadd.

Stephen Kendall Gadd, born April 9 1945 (age 71).

Gadd came to prominence in the 1970's, much the same way Philly Joe Jones did in the 1950's through recording and performing in the New York City area.

The difference being that Gadd grew up learning to play the drums in a period of time in the U.S where music education was really starting to make huge progress. This meant that Steve was able to access high quality teachers and method books at a young age (7- 8 yrs old) and was able to participate in what has become a multi- million- dollar organization in the U.S known as Drum Corps International or DCI. Through Steve's involvement with the Rochester Crusaders (a local Drum Corps) Steve learnt the Rudiments and various drum cadence solos, one of which has become a signature of Steve Gadd, and that I have chosen to analyze, titled Crazy Army.

Steve went on to study at University in the 1960's, first at the Manhattan School of Music, and then after transferring, graduated from the prestigious Eastman School of Music in 1968. Gadd's training would have been extensive compared to Philly Joe Jones, and would have included orchestral percussion and academic scholarly work.

Although Gadd and Jones accessed similar method books during the 1950's and '60's, and were both involved in tap dancing and playing in jazz clubs in their youth, Gadd's involvement with the Drum Corps and university education plus a twenty year age difference formed a similar but more in depth and versatile outcome.



## Steve Gadd: Solo 1. Crazy Army

From Steve Gadd's video: "Steve Gadd, Up Close".

Background: The composition "Crazy Army" was written in 1934 by Ed Lemley, a blacksmith and tool merchant in the United States. Lemley was involved with a drumming organization N.A.R.D, or National American Rudimental Drummers. This organization was formed to preserve the tradition of American rudimental style drumming established during the years of the United States of America's independence in 1776.

Ken Lemley, Ed's son, recalls that Ed was inspired by some Irish music he had heard on the radio at that time and started to create the solo from the phrasing he had heard in the music. Ed taught the solo at this time to 10-year old Ken, every night before bedtime, during this period in 1934.<sup>10</sup>

The solo was considered to be stylistically, (from a traditional rudimental perspective) ahead of its time because of the frequent use of syncopation. Steve Gadd is well known for his numerous quotations of "Crazy Army's" first eight-measure phrase at the beginning of an open solo which he often followed up with embellished drum set orchestrations of the Crazy Army phrase. Many of the drum set orchestrations have become known as "Gaddisms" among the drumming community.

The frequency with which Gadd has used the "Crazy Army" phrase has helped to create Gadd's audio signature and identity as a drumming artist. Some of the most well known recordings in which Gadd has used this phrase include: Chuck Mangione's "Legend of the One Eyed Sailor" (Live 1981), the Steve Gadd "Up Close" DCI instructional video (1983), the 1988 Buddy Rich memorial scholarship concert as well as numerous drum clinics and concert performances.

The company DCI (Drummers Collective Inc.), a drumming school based in New York City, decided to expand into making instructional drumming videos and made an approach to Steve Gadd in 1983 to film their first instructional drumming video, which they named "Steve Gadd, Up Close". This instructional video was one of the first drum videos to make an impact on a global scale, the evidence being that two years later, Gadd made a second video titled "Steve Gadd, Up Close in the Studio". The evident success of these two videos provided the finance for DCI to launch a tsunami of instructional videos throughout the '90's.

A visit to the website dedicated to Steve Gadd ([drstevegadd.com](http://drstevegadd.com)), reveals Gadd's complete discography - demonstrating not only Gadd's large quantity of work but his musical breath and diversity.

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<sup>10</sup> Percussive Notes 23, April, 2005 by Ken Mazur. Page 40.

Gadd's unique studio sound coupled with innovations in drum set orchestration set a new model or paradigm for the contemporary drummer to aspire to – the "Recording studio musician".

"Steve Gadd, Up Close" contains the solo from "Crazy Army", and was recorded at a time when Steve Gadd was regarded as one of the most recorded drummers in music history as evidenced by U.S. publications like *Modern Drummer*, *Down Beat*, and *Percussive Notes*.

In this particular version of Gadd's "Crazy Army" solo (recorded on the "Up Close" video) Gadd pays a musical tribute (a tipping of the hat) to a number of important landmarks in Steve's lifetime. By playing this solo at the beginning of the Video, Gadd appears to make a clear statement about his origins and by extension, the origins of contemporary drum set performance. Gadd learnt to play the drums in the '50s when most students of that era were instructed initially on snare drum. This was thought to be the best pedagogical approach to learning anything in the percussion world including the drum set, as opposed to today, when lots of teachers start a student on the drum set straight away. Gadd progressed through his lessons and eventually entered a local Drum Corps (the Rochester Crusaders). This was and still is, (in the U.S), a logical progression for enthusiastic drum students. The Drum Corps likely fed Gadd's drumming obsession and provided a social atmosphere as it involved a number of other drummers playing unison snare drum cadences and marching displays. Gadd states on the video, that he first learnt the "Crazy Army" solo while he was in the Rochester Crusaders. He also said that learning to play together in the Drum Corps helped his general musical concept of playing in a band and recording.

Steve was drafted into the U.S Army during the Vietnam War, the frustration of which may have contributed to his now frequent use of the Crazy Army solo. Fortunately, Gadd gained a position in the U.S Army Field Band stationed at Fort Mead instead of being assigned to a combat position in Vietnam. None-the-less, enforced military service may have felt like a prison term rather than an opportunity for service to his country and a meaningful creative artistic output at the time, making the title, "Crazy Army", an acknowledgement from Gadd to his listeners of that period in his life.

#### Key features of Steve Gadd's drum solo "Crazy Army".

The version of Gadd's solo from the "Up Close" video displays a lot of the technical skills he developed through his involvement with rudimental snare drumming. It also displays his right foot technique on the bass drum foot pedal, something that he would have developed from playing jazz and fusion music throughout his career.

The solo also features Gadd's improvisational skills. Skills that reveal both his indebtedness to the masters who preceded him and his unique drum set orchestrations and rhythmic preferences.

#### Analysis:

My approach to the analysis of this solo is to take a look in detail at some of the most interesting measures that really identify Gadd's style and show his connection to the traditional rudiments.

#### Measures 1 & 2.

To start with, the first measure sets the scene for the solo as a whole. It begins with the first down beat of measure one being preceded with (in snare drum rudimental terms) a seven- stroke roll in double-strokes (LLR RLL R) played in the sixteenth triplet subdivision – (refer to appendix 1) that starts on beat four of the bar that precedes the beginning of the solo. This is known (in music theory) as an anacrusis. The same seven – stroke roll is repeated, starting on beat two and ending on beat three. This use of the seven-stroke roll in measure one of the solo gives a strong emphasis to the primary beats and orients the listener before the syncopations of the following measures begin. The use of the seven – stroke roll is of interest also because of the fact that a five – stroke roll is another option that could have functioned equally as well but would have had to have been played in a slower subdivision (rhythmically) making for a less intense sounding drum roll than the seven – stroke roll.

The seven – stroke roll is used throughout the solo and is a key motif in the solo. It is found in measures: 1,2,4,8,9,10,17,18,22,26,27.

The next motif in the first measure is called the Flam-a-cue, (refer to appendix 1), starting on beat four.

This rudiment, (the Flam-a-cue) is one of the most syncopated in the family of rudiments. This is because the second note of the four notes that make up the Flam- a-cue is accented, and this emphasis creates the syncopation.

One of the most common ways that the Flam-a-cue is played or placed in a 4/4 measure is with it starting on a down beat such as beat one or beat three. However, in this instance the Flam-a-cue starts on a weak beat (beat four). This places the syncopated note of the flam- a- cue on the "and" of four, making the flam- a-cue rudiment straddle the bar line of measure one and measure two.

Measure two starts with the second half of the flam-a-cue from measure one but then flows straight into a Flam tap rudiment that starts on beat two. Then a single flam is placed on beat three with a seven-stroke roll starting on beat four.

These first two measures possess a really good balance of strong down beats and syncopation that function as a great 'question' for the next two measures.

#### Measures 3 & 4.

Measure 3 starts with a single paradiddle and then flows straight onto an embellishment of the paradiddle, the single flam paradiddle. The flam in this rudiment (the flam paradiddle) lands right on beat three. This emphasis on beat three (being a primary beat in 4/4 time) gives the first four measures of the solo another anchor point for the listener to feel the pulse.

In the fourth measure, beat two is the starting point of the flam-a-cue motif. The flam tap rudiment that was played in measure two starting on beat two, re appears starting on beat four and finishes with a single flam on beat one of measure five.

The placement of these two rudiments mentioned above have a dual function, in that they both complete the four measure phrase but also connect to the next phrase in measure 5.

#### Measures 5 & 6.

Measure five is almost identical to measure one except that the first down beat is a flam. Measure six is almost identical to measure two except that it finishes with a flam on beat four instead of a seven-stroke roll. This flam on beat four is more like a comma in a sentence that is about to conclude compared to the seven-stroke roll of M2 that connects M1&2 to M3.

#### Measures 7 & 8.

Measure seven is filled up completely with two flam paradiddles. The flam paradiddle emphasizes the primary beats and the eighth - note subdivision and gives the music a good rhythmic flow and connection into measure eight.

Measure eight concludes the eight bar phrase with two flam taps and a single flam that finishes the phrase on beat three.

This eight-measure phrase is the template upon which the rest of the solo is crafted. In a nut shell, the rest of the solo uses the compositional technique of embellishment, primarily by adding bass drum notes in unison with the emphasized notes of each eight bar phrase.

#### Measures 9 – 32.

As I have just stated, measures nine through to thirty-two is a restatement of the first eight measures but with the bass drum added in unison with the snare drum for emphasis specifically on the accented notes of the phrases. This gives more weight and impact to the sound of the syncopations in the

phrase, takes the music to another dynamic level and helps to create the Drum Corps sound on the drum set.

#### Measures 17 – 32.

These next four measures (M17 -20) of this passage are the first real variation to the phrase that Gadd starts to transform.

Measure seventeen starts off exactly as measure five and thirteen does, but with the variation of adding another seven-stroke roll on beat four. This seven-stroke roll joins onto measure eighteen with an unaccented down beat on beat one. The very next note of measure eighteen is an accented “and” of one. This syncopation creates a surprise effect that grabs the attention of the listener after having heard the original eight-measure phrase repeated twice already.

Gadd places a strong down beat on beat three with a flam and unison bass drum; then plays another seven-stroke roll to connect to measure nineteen. Measure nineteen is the next place that Gadd adds another variation to the original eight bar phrase. Here, he places the emphasis on beats two and four with a strong unison snare and bass drum accent. The emphasis on beats two and four emphasize the opposite of the pulse when compared to the original eight bar phrase. For example, in measure’s three, seven, eleven and fifteen, a flam paradiddle is played that emphasizes beats one and three. In measures twenty-one through twenty-four, Gadd repeats the phrase exactly as the previous four bars of the original eight bar phrase (m13-m15). At measures twenty-five to twenty-eight, Gadd again plays exactly what he played previously in m17-20. However, just when you think Gadd is going to play a complete re-capitulation of the previous eight measures, he makes some small variations with his bass drum in measure thirty, where he plays two bass drum notes consecutively on beat two and the “and” of two. This variation on the bass drum creates a subtle syncopation that adds just enough variation to the restatement of the phrase to keep the listener interested.

One other motif that stands’ out and is performed consistently by Gadd is found in measures sixteen, twenty-four and thirty-two.

The motif in these measures stand out because they consist of four flam-taps with unison bass drum notes that provide added weight at the end of the eight-measure phrase. The bass drum really emphasizes this part of the phrase when compared to the rest of the phrase.

#### Measures 33 – 40.

From this point on Gadd departs from the eight- measure theme of “Crazy Army” and starts to create his own solo.

However, Gadd continues to limit his improvisation to the snare and bass drum components of the drum set. This choice serves as both a musical link to what is to come further on in the solo, and as mentioned earlier, a tribute or "tipping of the hat" for the sake of respect to the origins of Gadd's traditional rudimental Drum Corps/ Army service that is portrayed in the previous thirty-two measures.

The beginning of this new section of the solo starts with the bass drum continuing the eighth-note rhythm from measure thirty-two. Gadd places flams as accents to the bass drum rhythm on the snare drum on beats one and the "and" of three with a concluding snare flam and unison bass drum on the down beat of measure thirty-four.

Measure thirty-four continues this phrase with a nine-stroke roll starting on beat three that concludes on the down beat of measure thirty-five.

These two measures are the opening motif that Gadd uses as a basis for the rest of his solo.

The next six measures (m35-40) are a restatement of the first two measures of this new motif segment of the drum solo. Although Gadd is working with new motivic material he continues to use the eight - measure phrases.

Measure forty is a linking measure that serves compositionally as an end point of the previous eight measures but is also a launching pad for the next eight measures, and has been discussed in the Philly Joe Jones section of this research.

This "linking" feature that serves as a dual function from a compositional standpoint, is another tribute by Gadd – "a tipping of the hat" – to the history of Jazz drum soloing that adds value, integrity and meaning to this solo. This is because the same kind of idea can be found in other renowned jazz drummers solos such as Philly Joe Jones. This is an idea on which I will elaborate in my conclusion of this analysis.

#### Measures 41 – 56.

This next section of the solo that lasts for sixteen measures is a high point of the solo. It is definitely the busiest and most intense segment of the solo.

If one were to describe this section briefly, the listener would hear a continuous double stroke roll on the snare drum with unison snare drum and bass drum accents through out the entire section.

With a closer look at where the accents are placed in this sixteen- measure segment, it becomes apparent that Gadd is thinking of this section more like the "B" section of a composition rather than a continuation of the "variation/embellishment on a theme concept". This is because none of the accents in this segment correspond with the previous eight measures. Gadd has started a new "theme" but remains in the eight- measure phrase template and has intensified the solo by adding smaller rhythmic sub-

divisions e.g. double stroke rolls on the snare drum (sixteenth notes in contrast to the preceding eighth notes).

#### Measures 57 - 67

Gadd continues with the double-stroke rolls on the snare drum in this segment of the drum solo but now he is retracting the number of bass drum accents to create more of a feeling of space and anticipation.

The bass drum notes that are played in this segment create a quarter note hemiola idea. This is accomplished by Gadd playing the bass drum on beat four of m57,59,61 and 63. The rest of the hemiola is created by Gadd anticipating beat one of m57 and coming in on the "and" of four in the previous measure and then continuing the double-stroke roll up to beat three of m58.

Gadd continues this theme that started in m57 until he gets to m66 and m67 where he plays a series of shorter length rolls (five stroke rolls in sixteenth note subdivision) in a hemiola pattern (m67). Gadd uses these patterns as a transition to move on to the other components of the drum set.

#### Measure 68.

Measure sixty-eight is a pivotal measure because it is where Gadd breaks away from the use of eighth and sixteenth note subdivisions and then starts using eighth notes and eighth note triplets. The use of triplets is a musical indicator that the solo has shifted into a jazz drumming style.

Besides the triplet subdivision being used to suggest the genre of jazz, the actual sticking Gadd uses in this measure is a familiar or cliché sticking used by many jazz drummers such as Philly Joe Jones, Max Roach, Elvin Jones, and Tony Williams. The sticking is from the rudiment called "the six-stroke roll" (RLLRRL) and was popularized by Philly Joe Jones.

The second half of m68 is still in the eighth triplet subdivision, but Gadd orchestrates the 10<sup>th</sup> and 11<sup>th</sup> notes (out of the twelve notes played in that measure) on the bass drum. This orchestration idea can be understood and interpreted in two ways.

First, it can be seen as a 'triplet-ization' of the eighth note pattern Gadd played in m66 and therefore from a compositional perspective, an augmentation of the motif in m66.

Second, this orchestration that uses the bass drum, is an idea that has its origins from other renowned jazz drummers mentioned above in the previous paragraph, but especially Philly Joe Jones (Joe's Debut, Billy Boy, Two Bass Hit,) and Elvin Jones (Three Card Molly, Black Nile, Monk's Dream).

#### Measure 69.

This measure is the beginning of Gadd's jazz drumming section of the solo.

The first two notes played are a snare drum on beat one followed by a bass drum on the "and" of one. This is arguably the most defining motif in jazz drum set vocabulary any drummer could play. It says to the jazz drumming community - "Be-bop" - in just two notes.

The next note that Gadd plays in m69 is a flam on the snare drum precisely on beat four. The placement of this note is the second note of another hemiola idea. The first note being on beat one.

#### Measure 70.

This is part two of m69, in that it takes the motif of the snare drum followed by a bass drum (as described above in m69) but is rhythmically delayed, or displaced to beat three and the "and" of three. This placement of the snare and bass drum notes create a hemiola pattern that began in m69.

On the "and" of four, Gadd departs from his exclusive dialogue between the snare and bass drum and plays a flam on his smallest tom-tom.

#### Measure 71.

This measure is, from a compositional viewpoint, a transformational measure. Transformational in that the music is moving or changing from one established motif into another established motif.

This transformation can be better understood when one can see the rhythmic fragments from m69 and m70 and how, first, these fragments are orchestrated onto different components of the drum set; and second, how these fragments are displaced, (shifting or delaying a rhythm by a beat, or in this instance, by one eighth note).

This transforming measure (m71) can be better understood by examining the contents of m69 and m70 and observe, that most of the content of these measures are on the pulse. In contrast, m71 is characterized by up beats (notes not on the pulse) that finally conclude to a strong down beat on 1 in m72.

This concept of "transformation" or developmental change of motifs, in any instrumental jazz solo must be a key concept and therefore a mark of a truly great solo just as Philly Joe Jones did in his solo Asiatic Raes.

#### Measure 72.

This measure is the end of a four-measure phrase that Gadd marks very clearly with a strong down beat flam (beat 1) on his largest floor-tom.

In the second half of this measure Gadd plays the identical rhythmic motif from m68 with the exception that the last note of the measure is played on the smallest tom-tom.



#### Measures 73 -76.

These next four measures are a good example of a four-measure phrase that follows the compositional form of AABC.

The first measure of this phrase starts with a motif that was first played in m69. The second half of this measure uses the eighth-note triplet motif from the end of m72.

Gadd then repeats this idea rhythmically in the second measure of this phrase (m74) but on different drums and using different sticking.

The first half of the third measure of this phrase (m75) is the same rhythmic motif from the previous two measures, but the second half of this measure is characterized by syncopation (notes on the "ands" of the beat).

The last measure of this four-measure phrase resolves the syncopation from the previous measure by playing two strong down beats on beats two and three on the floor-toms.

The last three notes of m76 are the triplet motif that Gadd has been using throughout the four measures.

Gadd also uses this motif to begin the next four measures.

#### Measures 77 – 80.

These next four measures could be seen as an answering phrase to the previous four measures.

Gadd uses the exact same rhythmic motif from m73 in m77 but plays one of the notes on a tom-tom instead of the snare drum.

The first three notes of m78 are a repeat of the motif described previously in the last five measures (m 73 -78). Then Gadd starts to play a series of single 8<sup>th</sup> notes on the "ands" on different drums of the drum set through m78 and m79.

This time Gadd resolves this series of up-beats by playing on an on-beat (four of m79).

Measure eighty is a surprise ending of the phrase. Gadd achieves this by playing a floor-tom on the first downbeat of the measure, followed with a crash cymbal on the "and" of one. This is a real surprise in contrast to the previous content of the solo as this is the first time a cymbal enters into the solo and because the cymbal is played on a syncopated note with no unison bass drum.

#### Measures 81 – 84

The first three notes of m81 start with the exact rhythmic motif played previously in m73 and m77.

What follows after these first three notes are a series of syncopated single notes, each note being on a different drum within the drum set.

Gadd is using this same syncopated motif from the previous sets of two four-measure phrases. However, this time Gadd resolves the syncopation one beat earlier than in the previous four-measure phrase by playing two strong down beats on beats three and four.

The fourth measure of this phrase is interesting because Gadd plays a single note on the snare drum on beat one and a single bass drum note on beat two followed by a tom on beat three with a open hi hat on the "and" of three.

This measure does resolve the four measure phrase with the two strong on-beats (beats 1 and 2) but also sets up the final four measures of the drum solo with this emphasized "and" of three on the hi hat. The hi-hat gives a strong sense of anticipation and "lift" to the phrase because of the combination of the timbre of the hi-hat cymbals and the syncopated rhythm.

Measures 85 – 88.

The last four measures of this solo introduce some new and innovative ideas that bring a resolution to the whole solo.

The first measure (m85) is characterized by what is called in drumming language a "Linear" pattern. Linear, as opposed to layered drumming is where limbs coordinate, where as with Linear drumming each note is being played consecutively after each other in a line with no limb coordinating together.

This linear pattern that Gadd plays in this measure is one of "the" innovations of Steve Gadd.

The origins of this idea may have come from something Gadd heard in the Tony Williams drum solo from the title "Seven Steps to Heaven" recorded on Miles Davis's album of the same title, or from Gadd "practicing" different hand and foot combinations in between takes at any number of recording sessions. However, what is obvious is that it is not an idea that is derived from the traditional rudiments.

The pattern that Gadd plays in this measure is an eighth-note hemiola pattern. This pattern is orchestrated between Gadd's left foot (playing a note on the hi-hat) followed by his left hand playing a note on the now closed hi-hat - then a note on the snare drum with the right hand. This pattern of three notes is played twice (six notes). The final two of the eight notes in the measure are played on the closed hi-hat with the left hand and bass drum with the right foot gets the final note.

This idea is a type of signature leading to the conclusion of the solo. This innovative "signature" drum pattern of Gadd became the basis of the famous "50 Ways to leave your lover" drum pattern Gadd created for the famed Paul Simon song.

M86 is in contrast, an answering phrase to m85, in that it utilizes alternating syncopated notes between the floor-tom and the snare drum (floor tom "&" of beat 1, snare drum "&" of beat 2, floor tom again on "&" of 3).

M86 ends clearly, and with dynamic strength, on beat four with the snare drum. This could be considered the end of the piece, but instead Gadd turns it into what could be considered the perfect musical "set up" for the final concluding notes of the solo in m87 and m88.

These final three notes of the solo (another hemiola pattern) are all played in a subtle, understated dynamic, on the bass drum. This is quite a contrast, not only to the previous two measures, but also to the beginning of the entire solo; and in particular, in contrast to the "clichéd" drum solo conclusion where the energy and dynamic volume associated with drum solos is often of cataclysmic proportions.

Therefore, this subtle ending is, in my opinion, suggesting a musical signature of Gadd. This could be interpreted in many ways, but I believe it is a reflection of Gadd's humility and gratitude to all that had been a part of his development thus far. To add to this, I think Gadd is communicating much more of his personality and ethos on life in this instance by not making a loud flamboyant concluding statement - displaying "jaw dropping" technical facility which Gadd is capable of doing. This choice by Gadd to conclude his solo in an anti-climactic style, in my opinion, is communicating to the listener, that making a musical statement takes precedence over any other components that make up the content of a drum solo. This is quite a statement when placed into popular drumming culture - a culture that some would say is a male-dominated culture where ego and desiring to prove oneself or gain respect from other drummers by means of displaying technical ability is a very common approach featured in soloing and instructional scenarios today.

#### Conclusion:

The "Crazy Army" solo is an excellent example of Gadd's drum soloing.

On a less obvious level, Gadd is saying a lot about musicality, history (in the sense of drum soloing), literal use of traditional rudimental snare drum techniques and phrasing. Most importantly, adaptation of the traditional rudiments to the drum set is a feature throughout.

To clarify this conclusion further, I will summarize the main points:

- Literal use of traditional rudiments:
  - The "Crazy Army" phrase is composed of traditional rudiments including:
    - The seven-stroke roll.

- Flam-a-cue.
  - Flam-tap.
  - Flam-paradiddle.
- “Crazy Army” template - originally composed by Ed Lemley, is a great soloing structure and a typical example of Drum Corps literature of this era, very much like other traditional renowned snare drum compositions such as “The Downfall of Paris” and “Three Camps”.
- The Role and Sound production of the bass drum: to highlight accents and phrasing underneath the snare drum solo and in this context is a good example of the historical beginnings of the drum-set.
- The sound of the bass drum on this recording also acts as a “sonic bridge” for the listener in that it accompanies the snare drum cadence of Crazy Army in a traditional style regarding the rhythms played but on another level, makes a statement regarding the role of the bass drum in contemporary music by the actual sound production of the bass drum and the prominence it has in contemporary music production mixes. In other words the microphone used to record the solo is inside a heavily muffled non-resonating bass drum – a sound that Gadd helped popularize on all of his recordings. This sound became synonymous with Steve Gadd and contemporary music in general compared to older methods of recording the bass drum where the microphone was placed outside the bass drum; a normal practice found in earlier recording practices.
- Eight measure form: Gadd’s ability to stay focused on creating eight measure phrases throughout the entire solo reflects the eight measure concept that is found throughout rudimental etude method books like Charlie Wilcoxons’ book “Modern Rudimental solos for the Advanced drummer” and cadences such as “Crazy Army” by Ed Lemley. This eight measure phrasing concept had been rejected by many of Gadd’s peers (Jack DeJohnette and Tony Williams) who felt restricted by the predictability of the eight-measure form and often opted for free or evolving spontaneous forms.
- Compositional shape: The solo has a natural dynamic build that is just as naturally diminished in intensity and dynamic to a subtle ending. This is a good musically dynamic form in any medium of communication whether music, film, or literature but is also a reflection

of the developmental style that can be found in traditional rudimental snare drum method books by Charlie Wilcoxon and John Pratt.

- Gadd's musical history: Gadd demonstrated this in the solo by his traditional rudimental heritage followed by his jazz drumming vocabulary through to his conclusion of the solo where he plays (what was to become) his signature linear drum-set pattern between the bass drum snare drum and hi-hat. These three different areas that Gadd demonstrates truly reflect his journey from rudiments to Linear Funk.
- Musical "Tipping of the hat": Gadd uses the drumming vocabulary of other renowned drummers such as Philly Joe Jones, in the form of musical quotes. Most likely motivated by the desire to acknowledge respect and gratitude to the originator of the vocabulary; or a "tipping" of the hat in a figurative gesture.  
This type of musical quotation by Gadd adds more meaning to this solo, not just because Gadd is letting the discerning listener know that he knows his jazz drumming heritage but because he used the quotation repeatedly in such a way as to feature it compositionally within a four measure phrase repeating it three more times, each time with a slight variation. This would be considered in music composition a very strong thoroughly composed statement. This kind of drum soloing composition does not just spontaneously happen without meaningful organization of vocabulary and of course regular practice.
- Repetition and development of motifs: This is a character trait of Gadd's soloing style. Gadd knows how to extend and embellish a motif because this is also a feature of rudimental drumming as can be heard in the Crazy Army example.
- Development and Fusion of styles:  
  
Gadd is renowned for his ability to take motifs from the rudiments such as the single-stroke four and orchestrate the rhythm of the rudiment onto the drum-set in a way that sounds like an idea from another genre such as Funk or Afro-Cuban music. This type of fusing Funk with Bebop can be found in m73,74,76,77,78, and 81.  
Gadd takes the rhythmic motif from the Bebop idiom but by orchestrating the first two notes of the motif onto a contemporary sounding Bass drum, Gadd creates (through his orchestration of this motif) a fusion of the genres – rudimental, Bebop Jazz, and Funk.

Another example of this fusion of idioms can be found in m81 and 82. Gadd starts the beginning of the phrase with a Bebop motif but the rest of the two measures are played with the rhythmic feeling of an Afro-Cuban piano Montuno.

This solo by Gadd provides a template to comprehending his drum solos. Compared to many of Gadd's other drum solos, this solo could be thought of as one of the most vivid portrayals of Steve Gadd's drumming "voice" in musical history - mainly because of the musical journey it takes the listener through – Rudimental – Bebop Jazz – Funk, Latin, and Fusion.

## Steve Gadd: Solo 2. The 11<sup>th</sup> Commandment

From Chuck Mangione's album: "Tarantella".

Background: The title of this composition seems to allude to the Ten Commandments of the Holy Bible but could be pointing to various occasions in the Bible that Jesus stated to love God and your neighbor as one loves oneself, was to be regarded as the summary of the 10 Commandments or known as the 11<sup>th</sup> Commandment. Musically, it is fairly open to interpretation since there are no lyrics and does not seem to make any musical quotes or references to other known Gospel compositions that might fit the title of the composition.

This work was first performed on February 16<sup>th</sup> 1968 at the Eastman School of Music for Steve Gadd's graduate percussion recital. No recording is available of this original performance.

Since then, Chuck Mangione has had a version of it recorded on his 1977 album "Feels So Good", a condensed version which did not include a drum solo. Later, a live recording at the Hollywood Bowl titled, "An Evening of Magic" (1978) was the next version to be recorded featuring an arrangement of it by Jeff Tyzik with a 70-piece orchestra.

The final version to be recorded from which this transcription is derived is from a double album titled "Tarantella" after the Italian dance. This was recorded live in December 1980 at the American Hotel Ballroom in Rochester to benefit the victims of an earthquake in Italy. The nine-hour concert included Jazz luminaries such as Chick Corea and Dizzy Gillespie along with notable session artists.

By this time Gadd had an identifiable sound and vocabulary that was quite unique and set a standard in drumming that many other drummers aspired to attain. This 'standard' operated on multiple fronts including: technique, styles, "feel", sound and musical taste. Gadd had also re-defined the term "Studio" drummer, by possibly being one of the most versatile fusion drummers at this point in history as evidenced by his substantial discography found on-line.

This solo captures the majority of Gadd's drum solo vocabulary and approach to soloing.

### Analysis:

For the analysis of this solo I will not be going into as much detail but rather will be highlighting some of the key elements and components that make the solo unique and distinct from the Crazy Army solo.

Gadd uses a lot of the same compositional techniques identified in the "Crazy Army" solo, but introduces some new drum soloing vocabulary.

"The 11<sup>th</sup> Commandment" has two sections for drum soloing. The first section of the solo is in the time signature of 6/8 and begins around 7mins 45secs into the piece.

The second drum solo appears towards the conclusion of the piece (10min 50secs) and is in 4/4.

#### Solo1 (7:45): Key Points of interest:

I will identify the main ideas Gadd performs in this solo as a list and elaborate in greater detail below.

The first solo is in 6/8 time:

1. Eight measure phrasing based on a melodic phrase from the composition.
2. A repetitive pattern or "groove" as the template for the development of the drum solo.
3. Traditional rudimental rhythms and stickings.
4. Unique orchestrations of both rudimental motifs and melodic phrases onto the drum-set.
5. The bass drum as a predominant sound or voice throughout.
6. Unique sound or tuning of the drum-set.
7. Question and answer type motifs throughout.
8. Three levels of rhythmic subdivision.
9. Developmental compositional techniques such as extension, embellishment, and rhythmic variation on a theme coupled with variation of orchestration on the drum-set.
10. The fusion of musical idioms such as American Rudimental Drum Corps, Funk, and Bebop.

#### Expansion on these points:

1. Eight measure phrasing based on a melodic phrase from the composition.  
Just like the previous solo "Crazy Army", Gadd utilizes this eight-measure phrase to create the solo. This template helps the listener make the connection of the melody from the composition to the phrasing of the improvised drum solo.  
Gadd makes his eight-measure phrasing obvious enough but without over simplification. He keeps all types of listeners captivated throughout by having just enough sophisticated 32<sup>nd</sup> note activity in his solo for the discerning drum fan but balances the solo with obvious time keeping for the less discerning fan.



The ability to create a drum solo on these two levels of listening is impressive and typical of Steve Gadd.

Another example of this way of playing would include the opening four measures of the second 11<sup>th</sup> Commandment solo where Gadd is playing the Mozambique pattern between the cowbell, snare drum and toms, all while playing the pulse with his feet on the bass drum and hi-hat pedals. The Mozambique pattern has a sophisticated dynamic sound to it that is likened to an ensemble of Afro-Cuban percussionists but with the bass drum and hi hat underpinning the pulse.

2. A repetitive pattern or "groove" is the basis for the development of the drum solo.
  - Gadd's skill at creating a consistent repetitive pattern that has all the elements of a basic drum-set beat or "groove" and some sophisticated rudimental based sticking patterns that are integrated throughout (m1-8 of first 11<sup>th</sup> Commandment solo) is a signature feature of Gadd.

The pattern that Gadd creates from the beginning of this solo is the template phrase for the rest of the drum solo. It appears to be derived from the rhythm of the rudiment called the six-stroke roll. (Refer to Appendix)

The uniquely constructed pattern possesses three delicate snare drum notes inserted between the consistent hi hat and bass drum notes which orchestrate the rhythm of the six-stroke roll.

This pattern is a signature pattern of Steve Gadd.

What is also so well constructed with this pattern is that Gadd typically uses this pattern in the context of 4/4 but has in this instance adapted the end of the pattern rhythmically to fit it into 6/8 timing.

Another interesting feature about this pattern is that although the rhythm of the pattern is identical to the six-stroke roll, the sticking for the pattern appears to have its origins from the rudiment called "Lesson 25" (the 25<sup>th</sup> rudiment of the original 26 rudiments – (refer to Appendix).

Gadd does not return to this pattern again but instead utilizes the rhythm played by the bass drum in this pattern.

3. Traditional rudimental rhythms and stickings.

As mentioned above, Gadd starts the solo with the rhythm of the six-stroke roll. Gadd utilizes both stickings and rhythms that have their origins in the traditional rudiments. Here are a few examples:

- Measure 19. – Gadd uses a permutation of the sticking for a double-ratamacue (RLL RLR F LL).
- Measure 43. – Here Gadd is using the sticking for a seven-stroke roll to play this motif. (RLLRRLL) He is also using a five-stroke roll at the end of the measure to complete the motif. (RRL R).
- Measure 45 - 47. - Gadd changes to a para-diddle-diddle sticking to play this motif.
- Measure 35. – Finally, in this measure Gadd uses the rhythm of the drag-tap but starts the rudimental pattern off with the “tap” part of the rudiment by orchestrating that part of the rudiment onto the bass drum. This is another of Gadd’s signature “licks” that he uses frequently in the second part of the solo as a hemiola rhythm.

#### 4. The homogenous sound of bass drum and tom-toms.

- As stated briefly before, a big part of the uniqueness of Steve Gadd is his sound and in particular Gadd utilized the “dead” or non- resonating short but very low pitched sound of the bass drum and tom-toms. This sound of Gadd’s drums at the time of this performance and in particular the bass drum was considered the standard contemporary sound of a bass drum as opposed to the traditional sounding jazz bass drum that featured a higher pitch and longer length of decay.

Gadd’s drum sound was achieved by means of drum skin selection, tuning, and graphic equalization from a mixing desk. This in turn boosted the lower frequency of the bass drum and toms’ sound when played back through speakers resulting in the contemporary sound that was synonymous with contemporary “studio” sounding drummers but especially Steve Gadd.

This sound helped Gadd achieve much more consistent clarity of articulation and dynamic balance from drum to drum and especially from snare and tom’s to bass drum. This sound is also characteristic of the rudimental Drum Corps sound and links it to Gadd’s rudimental origins.

#### 5. Question and answer type motifs throughout.

- Another consistent compositional concept that Gadd continued to use throughout this solo is the idea of a two-

measure phrase that is answered by a contrasting two-measure phrase.

Often this four measure phrase that Gadd used could be found in various forms that are common in rudimental phrasing like in the Crazy Army example but also in other publications like Charlie Wilcoxon's Modern Rudimental Swing Solos for the Advanced drummer and John Pratt's 14 Modern Contest Solos for Snare Drum.

6. Four levels of rhythmic subdivision.

- Another consistent feature throughout Gadd's soloing is the use of four different levels of rhythmic subdivision.

In this instance, the time signature is 6/8. The eighth note would be the base subdivision with the pulse of the 6/8 being the dotted quarter- note.

The next level of subdivision that Gadd uses is the 16<sup>th</sup> subdivision and then the use of the 32<sup>nd</sup>- note subdivision being the least frequently used, but the most exciting sounding.

Gadd also uses the sixteenth-note triplet subdivision, often as a bridging and contrasting subdivision from the even subdivisions. This same kind of rhythmic development can be seen in renowned snare drum rudimental solos such as "The Downfall of Paris" and "Three Camps".

7. Developmental compositional techniques such as extension, embellishment and rhythmic variation on a thematic phrase.

- As seen in this solo, Gadd is a master of finding multiple ways of developing a rhythmic motif over a thematic phrase.

During the first half of this drum-solo, Gadd develops eight measure phrases by making variations of the thematic phrase on the bass drum while keeping the subdivision of 6/8 going on the closed hi-hat.

After the natural conclusion of these first eight measures, Gadd then moves away from stating the time feel so obviously on the closed hi-hat and moves to the other components of the drum-set. The component of the drum-set that features quite prominently throughout the rest of the solo is the bass drum. For example, Gadd's use of the bass drum in the solo functions (some of the time) as an anchor of the meter, (with some minor variations), as well as

constructing linear orchestrations around the whole drum-set. The integration of the bass drum as an individual voice into a linear pattern and not just functioning in a traditional role as a time keeping voice (a-la- Gene Krupa, on "Sing, Sing, Sing") but into the entire solo suggests many possible contemporary jazz drumming influences that may have inspired Gadd such as Elvin Jones and Tony Williams - two renowned drummers noted for this style of bass drum integration.<sup>11</sup>

8. The fusion of musical idioms such as American Rudimental Drum Corps, Funk, and Bebop.

- Another key feature of Steve Gadd is his ability to fuse different components of musical styles together to make a uniquely blended vocabulary.

One of the components that identify Steve Gadd to a listener is the way he incorporates the backbeat into just about any style of music or drum solo. The use of the backbeat has been so welded to contemporary music that when it is used in a slightly different context (a jazz drum solo), it has a way of changing the musical context to suggest a more contemporary style.

Just as the use of the backbeat can impart a more contemporary sound to the music, so the use of the triplet subdivision has a way of transforming Gadd's drumming into the Jazz idiom.

Gadd's ability to blend the elements of these different styles including rudimental snare drum rhythms and stickings into his solo can be heard throughout the recording.

A couple of other components that really put a stamp on this solo and make it really sound like Steve Gadd include:

1. The use of the closed hi-hat and how Gadd has integrated it into a pattern in m21 & 22. This was quite unusual to hear in a drum solo, as typically drummers used the hi-hat primarily as a time keeping voice, rarely orchestrating it into a drum solo motif (such as a linear pattern, where the closed hi-hat is an individual and equal voice of the drum-set voices).

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<sup>11</sup>Examples could be "Agitation" drum-solo on Miles Davis's ESP album by Tony Williams, and Elvin Jones's drum-solo from "Monk's Dream" on Larry Young's Unity album.

2. The sound or tone of Gadd's drum-set is linked to the sound of contemporary fusion music no matter what kind of drumming vocabulary performed by Gadd. It was perceived as "Fusion" because of the timbre of the drums: deep, low in pitch, loose and heavily dampened or "phat" sounding drums. Gadd's adoption of this sound is another way he was able to adapt vocabulary so that it was transformed into a new drum timbre.

#### Solo 2 (10mins 50sec): Key Points of interest:

The second solo in 4/4 is a big contrast to the first solo. This is mainly because it is faster, but also this solo has more of Gadd's signature motifs.

The solo has a feeling of more energy and activity with a sense of building to a climactic ending instead of functioning as a link to another section of the composition.

This solo is a model example of Gadd's use of:

1. Repetitive "groove" patterns in four measure phrases.
2. Eight measure themes.
3. Question and answer phrases in two measure sections.
4. Unique drum-set orchestrations.
5. Fusion of musical styles such as Afro-Cuban, Funk, Bebop, Samba and rudimental Drum Corps.

To expand on these points:

#### 1. Repetitive "groove" patterns as a starting point for the solo.

- The beginning of this second solo features one of Gadd's most frequently used signature patterns - the "Mozambique". Gadd uses this pattern so frequently that it could be considered a "Gadd" rudiment. One of the variations of this Mozambique pattern that Gadd orchestrates is very "Latin" sounding because of the way he features a large cowbell in the pattern. Gadd sets up the four-measure phrase by repeating this one measure Mozambique pattern three times with the fourth measure being a variation. As mentioned numerous times before, this concept described above is a key link to the point of this research,

the link being to renowned snare drum method books and solos, all of which feature the four-measure phrase concept as performed by Gadd.

## 2. Eight-measure themes.

- Another feature of this solo is how Gadd organizes the solo into eight measure themes.

For example, the first eight measures feature the theme of the Mozambique pattern. This pattern creates a “Latin” theme for this section.

The next eight measures that Gadd plays has a different theme. This time Gadd moves to a contrasting idea that continues in the same subdivision as the previous theme but is based on a different sticking pattern and orchestration. It features more of the toms and snare drum and isn’t a time keeping pattern or “groove” like the Mozambique pattern is.

The rest of the solo reflects this same concept of eight-measure themes that highlight a particular timbre of the drum-set or a sticking pattern and orchestration combination.

This thematic concept is also a feature in snare drum method books and solos that Gadd studied and suggests a strong connection to Gadd's formative musical development and resulting soloing concept.

## 3. Question and answer phrases in two-measure sections.

- This concept of phrase construction being likened to a question and answer features frequently throughout this solo.

For example, m9 and 10 are a repeated phrase with m11 and m12 being the answer to the previous two measures. Gadd has also made these four measures into an AABA phrase because of the fourth measure repeating the opening motif on m9 and 10. (See transcription).

This concept is featured frequently throughout this solo.

#### 4. Unique drum-set orchestrations.

- Gadd does have some attractive sounding signature drum-set orchestrations that (from a rhythmic perspective) suggest Gadd's rudimental drumming origins.

For example, m9 and 10 feature a sticking based on the para-diddle sticking. To be more precise, this is a permutation of the para-diddle sticking that Gadd has uniquely orchestrated between the snare drum and closed hi-hat. This is also a good example of the style of drum-set orchestration called "Linear" drumming.

Another example of unique Gadd orchestrations can be found in m11 and m33-40. This motif (and its orchestration) have been used by numerous drummers throughout history including: Max Roach, Art Blakey and Big Sid Catlett.

However, in this instance, what Gadd does differently with this popular motif is in the rhythm of the orchestration.

Gadd uses the rhythm of the rudiment the drag-tap and plays it repeatedly to create a hemiola rhythm (m11, and m33-40). This idea of the hemiola and the drag-tap is featured in Charlie Wilcoxon, and John Pratt snare drum solo books, both of which Gadd had studied from in his formative years, as verified by John Beck, one of Gadd's drum teachers.

#### 5. Fusion of musical styles such as Afro-Cuban, Funk, Bebop, Samba and rudimental Drum Corps.

- This solo is a prime example of the fusion of musical genres. The beginning of the solo has an Afro-Cuban theme highlighted by the use of the cowbell. This is followed in m9 by a Linear Funk style.

Gadd's change to sixteenth-note triplets suggests more of a Jazz style.

Next, Gadd starts to play a type of ostinato pattern on the bass drum (m25-32) layered with various Brazilian sounding rhythmic patterns from motifs that utilize unison hands.

These combinations of rhythms and textures would suggest Samba drumming styles.

Then there is a connection to rudimental snare drumming found in Gadd's use of various sticking patterns (m9, 10, 12, 16, 22), and rhythms (m16, 22, 11, 33-40).

Finally the use of the hi-hat operated with the left foot to create what drummers often call “splashing” the hi-hat produces a sound that is likened to the sound of cymbals being played on the pulse in a marching band context. This one component of the solo (m1-8, m12-14, m23- 32) is a signature of Gadd that strongly suggests a link to rudimental style drumming from the marching band idiom. This one element of the solo is so unique when placed in the context of other historically significant drummers solos.

### Conclusion:

The 11<sup>th</sup> Commandment drum solos are excellent examples of Steve Gadd’s drum soloing and feature many examples of his adaptations and transformations of rudiments into his unique vocabulary.

The main point that can be drawn from these solos is that although they have all the necessary components that any great drum solo have, such as clearly defined motifs that develop and build to a point within an obvious structure and delivered with emotion, these solos do demonstrate the components and elements of rudimental snare drum performance that include sticking patterns, rhythms, and phrasing found in method books and “marching band styles” that permeate and flavor the content and feeling of the solos.



## Conclusions

In summary, detailed investigation of these two innovative drummers' soloing vocabulary reveals that their solos have many connections to the traditional rudiments of snare drumming, including snare drum solos, and etudes from method books.

In my analysis of the drum solos, only Gadd used a direct quote from a renowned existing rudimental solo. Philly Joe Jones, on the other hand, drew inspiration from the sticking patterns found in the rudiments or utilized the rudiment rhythms as motifs for development to be transformed and adapted to the drum-set.

The application of these findings, and perhaps the most useful aspect of this research for practicing drummers, may be drawn from what Jones and Gadd did to transform the traditional rudiments: how the traditional rudimental stickings and rhythms were modified and adapted or orchestrated onto their drum-sets.

My analysis reveals that the sticking of the rudiments and the technical motion used by the drummer to execute the rudimental pattern plays a major part in the nuances of how the motifs sound to the listener. In particular, sticking patterns can affect the sound and the rhythmic feeling of the rudimental motif. For another example, RLRLRL has a noticeably different sound to RLRRLL.

Further, certain rudimental sticking patterns (and variations on them) lend themselves (to varying degrees) to being swung or not swung. One example is the single drag tap, LLR L, which has both a natural dynamic contour to it and also an adaptability that enables it to be played easily with a swing feeling.

For example, this rudiment rhythm played LRL R (rather than the more tradition LLR L) would generally sound more even and less likely to have a swing feeling.

Summary of findings of rudimental transformation and adaptation to the drum-set in the drum soloing of Steve Gadd and Philly Joe Jones:

1. Stickings from rudiments:

- RLRR LRLL – Single Para-diddle.
- RLRRLL – Para-diddle-diddle.
- RRL – Single drag.
- RRL R – Drag tap.
- rL L LRR – Flam tap.
- RLR LRL – Single-stroke seven.
- RLR L – Single- stroke four.
- RR LRL R – Single Ratamacue.
- R LLRR L – Six-stroke roll.
- RRLL R – Five stroke roll.
- RRLL RRLL R – Nine-stroke roll.

2. Rhythms from rudiments: (See rudiments in Appendix 1.)

- Drag Para-diddle No.1
- Drag.
- Drag tap.
- Single- stroke four
- Five- stroke roll.
- Six stroke roll.

3. Rudiments with extensions:

- Para-diddle-diddle + 3 – RLRRLL+RLL or RLLRLR+RLL
- Six-stroke roll + 3 – RLLRRL+RRL
- Single para-diddle + 2 – RLRR +LR

4. Right hand lead adapted rudiments:

- Para- diddle-diddle – RLRRLL
- Single drag – RRL RRL
- Single drag tap – RRL R RRL R
- Single para-diddle + 2 – RLRR LR RLRR LR
- Para-diddle-diddle + 3 – RLRRLL +RRL or RLRRLL+ RLL

5. Orchestrations of transformed rudiments:

Asiatic Raes:

- Drag-tap – M39, M48/49, M50.
- Single para- diddle + 2 – M13,14,16, M35, 36.
- Six-stroke roll + 3 – M45, 46,47,48.

Jazz Me Blues:

- Single para-diddle + 2 – M3 & 4.

Joe's Debut.

- Drag tap – M9, 10, 11, 12.

Crazy Army:

- Six stroke roll with bass drum substitution - M68 & 72.
- Single stroke four with bass drum substitution – M73, 74, 76, 77 & 80.

11<sup>th</sup> Commandment:

- Six stroke roll – Hi hat, snare drum and bass drum – M1- M7.
- Single ratamacue + 2 – Snare, toms, bass drum – M19
- Single rata-ma-cue sticking + 2 – Bass drum, snare drum, ride cymbal – M29, 30, 31, 34,
- Single drag tap – Bass drum, Snare drum, tom toms. – M33, 35,(1<sup>st</sup> solo) M11, 33 -39 (2<sup>nd</sup> solo),
- Five, Seven and Nine stroke rolls – Bass drum, snare drum, ride cymbal – M42 – 47.

## A drummer's reflections:

Having gone through a detailed analysis of these drum solos, I not only have a clearer understanding of the transformation and adaptation of the rudiments but also a greatly expanded appreciation of the innovation and creativity evident in both of these drummers' solos. Detailed examination of these solos has revealed to me that it is not just what you play that makes a musical moment a stroke of genius, but it is how you played the music that is often the 'X factor' in a convincing performance. For example, the way that Philly Joe Jones plays various rudiments, in particular the displacement idea he used in "Jazz Me Blues" (see transcription), and also the various sticking patterns used to play nine note hemiola ideas. These nuances created by the sticking patterns he used have offered such an insight into Jones's uniqueness as a drummer in the context of the Jazz idiom.

On the other hand, with Steve Gadd, his connection to rudimental style drumming seemed more obvious at first with his signature drum solo "Crazy Army". However, his unique orchestrations of rudimental stickings and rhythms, the processed studio sound of his drums and the musical context that he fused these rudimental ideas into revealed more clearly to me the components that make Gadd a unique drumming voice.

Most importantly, what has been revealed from this research is in regard to my own adaptations of the rudiments to the drum-set.

Being a left-handed drummer playing on a right-handed drum-set has forced me to make my own adaptations to the drum-set in a unique way. Many of these adaptations are from adaptations of right-handed drummers.

Therefore I would like to conclude that not only is a unique voice created by how one plays something on the drums in regard to sticking patterns and orchestrations, but also in the case of Gadd and myself, it is the sound and tuning plus the physical positioning and number of drum components and cymbals that make the drum set-up.

Philly Joe Jones had by today's standard a very small drum-set that was centered around the snare drum. His set-up was not different from all the other drummers of his day.

Today, the snare drum is still a central figure in all drum-sets just as the bass drum is. However, the difference today is in the number of tom-toms and cymbals and their position or set-up around these central components.

Some of today's drummers are often defined by their physical layout of the drum-set the dimensions and tuning of their drums plus the sound of their cymbals more so than what and how they play. This trend is a significant development since the minimalist period of Philly Joe Jones.

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## Appendix.

1. Asiatic Raes
2. Jazz Me Blues
3. Joe's Debut
4. Crazy Army
5. The 11<sup>th</sup> Commandment
6. The 26 Strube Rudiments of Drumming
7. The PAS 40 Rudiments