

There is currently more information about pre-modern jazz drumming than there is about drumming after 1945, although Burt Korall is now writing about modern jazz drummers to follow up *Drummin' Men*.¹⁰ Gunther Schuller, who is preparing the third (modern jazz) book of his trilogy, has transcribed Chick Webb solos.¹¹ He has also brought new insights to the cymbal technique of Cuba Austin, the early swing drummer. An important text of early drumming, though not widely published, was written in 1976 by Theodore Dennis Brown¹² It is an extensive work in two volumes which includes both transcriptions and discographies of earlier jazz drummers, and is available from the University of Michigan library.

My book presents an abbreviated history of jazz to illustrate the progression of jazz drumming. Musical styles, which were responsible for the resulting drumming styles, are discussed. There is little emphasis on early jazz, swing, or fusion since none of these is the principal subject of the book. Merged into the history section is an account of the drum set's development. I have not included musical examples at this time, though I may write a follow-up in the future to include them.

Principal biographies follow. Kenny Clarke's innovations of the early forties were continued and developed by Max Roach and Roy Haynes later in the decade. In the fifties Art Blakey and "Philly Joe" Jones established a classic style. Following these men in the early sixties, Elvin Jones further liberated jazz drumming. His breakthroughs led to additional innovations by Anthony Williams. This synopsis of the developmental cycle is the basis of the seven principal biographies presented. Sid Catlett, Jo Jones, and Dave Tough are not included in this section, but their mini-bios are found in *Drummer Discography*. More information about them and their biographies is available in Burt Korall's *Drummin' Men*. Time lines and quotes are found in some of the principal biographies. Selected mini-discographies of all 216 drummers are listed alphabetically in the *Drummer Discography* section starting on page 51.

I've represented some of my fellow drummers in *Drummer Discography* by presenting each with an abbreviated selected discography—from one to four examples. In choosing the recordings I've balanced the factor of availability of those now on CD with out of print LPs. Small group, rather than big band recordings, are most often presented because the main source of the discography is *Modern Discography* by Bruyninckx, which includes few big band listings. Choice of recordings is mine, and not necessarily the artist's. An asterisk is placed in the left margin if I know the entry is outstanding. If no asterisk appears, it may be because I haven't heard the recording.

General criteria for entry are the following: activity from the period from 1945 to 1965 (a few drummers representing the late '60s and early '70s); drummers born before 1945 (1950) who contributed to the advancement of the modern jazz movement in America; drummers who have a substantial discography; swing drummers who participated in modernism as transition figures.

¹⁰ *Drummin' Men* Burt Korall, 1989 Schirmer

¹¹ *The Swing Era* Gunther Schuller, 1989 Oxford Press, p. 298-9

¹² *A History and Analysis of Jazz Drumming to 1942* Theodore Dennis Brown, 1976 U. of Michigan

Kenny Clarke Timeline

EARLY DAYS IN PITTSBURGH 1914-35

Comes from a musical family
Studies piano, trombone, xylophone, drums, and music theory
Travels to the Midwest with bands in the early '30s
Plays drums with Roy Eldridge in Pittsburgh 1935

NY MOVE, Late 1935

Moves to NYC with brother Frank (bass player) and both join Lonnie Simmons sextet which includes guitarist Freddie Green
They play at Greenwich Village club, *The Black Cat* in 1936

EDGAR HAYES, 1st EUROPE TRIP '37-'38

3/9/37 NYC, first Hayes recordings (see G. Schuller's *Swing Era* p. 421)
Late '37/Early '38 European tour with Hayes orchestra
3/8/38 Stockholm, first record as leader *Kenny Clarke Kvintett*

TEDDY HILL, NYC 1938-39

1938 Joins Hill's band which includes Dizzy Gillespie
Dizzy encourages him to try his new ideas
1939 Hill fires Klock because of experimental drumming

PRE-MINTON'S PERIOD, NYC 1940-41

2/5/40 Records with Sidney Bechet
5/15/40 Records with Mildred Bailey (Roy Eldridge)
9/12/40 & 3/21/41 Records with Billie Holiday (Lester Young)
5/21/41 Records with Count Basie
Summer '41 Tour with Louis Armstrong
Autumn '41 Tour with Ella Fitzgerald's Chick Webb band (Dizzy Gillespie)

MINTON'S NYC 1941-43

Leads house band at Harlem after hours club until drafted into the army in mid-1943. Band includes Thelonious Monk, Dizzy Gillespie, Don Byas, and guitarist Charlie Christian

2nd EUROPE TRIP 1943-46 (In the Army)

Stationed in Normandy where he meets pianist John Lewis
Not active as a drummer at this time

RETURN TO NYC 1946-47

1946 Marries singer Carmen McRae
1946 Converts to Islam (changes name to Liaquat Ali Salaam)
5/15/46 Records with Dizzy's sextet: Al Haig, Milt Jackson, S. Stitt, R. Brown
6/10/46 Records with Dizzy's big band, becomes regular member (8 mos.)
9/5/46 Records with own group *Kenny Clarke and His 52nd Street Boys*
1946-47 Many more important recordings made during this period

Afro-Cuban jazz played by Charlie Parker with Machito's orchestra led to interest in mixing jazz and Latin styles. Latin rim beats on the snare drum (snare off) was another favorite solo technique. These beats were variations of rumba and other authentic South American music originally played on timbales and congas. Roy Haynes uses this Latin technique in the last eight bar drum solo bridge of the out head on a 1949 Bud Powell recording of "52nd Street Theme".²⁹ The first six bars of Latin beats are contrasted with four strong downbeats (half notes) on the bass drum in the last two bars of the bridge.

The four bass drum notes represent a kind of "signal" which ends the solo and sets up the band's entrance. Signals like this became commonly used by drummers as their solos concluded. Later, in the '50s, Art Blakey was known for his famous two and four bar cadential signals after longer solos—and still later, in the '60s, Tony Williams used a Miles Davis cliché as his concluding signal trademark (Dit-di-dit-di-dit).

Small ensemble interaction, although limited by today's standards, was a characteristic of modern jazz drumming of the '40s. Drummers and pianists began to form accompaniment patterns together. The fast tempos of bebop called for new facility for drummers' hands and feet. The bass drum was used to play accents as well as to keep time, although the time keeping function continued into the '60s. Odd meters were almost never used in jazz until the '50s. Except for Afro-Cuban 6/8, the meter of '40s bebop was exclusively 4/4.

Examples of the new freedom in modern drumming are found in all the recordings of Charlie Parker. Some of his more modern accompanists of the late '40s include Max Roach, Kenny Clarke, Roy Haynes, Don Lamond, Roy Porter, Shelly Manne, and Joe Harris (Art Blakey and Ed Shaughnessy in 1950). These recordings tell us a great deal about changing drumming styles from 1945 to 1950.

Over the next fifteen years the concept of independent coordination for drummers became important. This idea was presented in the late '40s by jazz drummer and renown educator Jim Chapin, in one of the first books to deal with the subject.³⁰ Chapin formulated a system of exercises where the right hand and left foot play a continuous ostinato on a ride cymbal and hi-hat respectively, while the left hand and right foot perform integrated phrases between the snare and bass drums. His classic text also includes written (rhythm) melodies for the drummer to play. The etudes are linked to techniques used by Max Roach, Roy Haynes, and Art Blakey. Chapin credits Art Blakey as the first drummer of the late '40s to use a dominant foot ostinato with the hi-hat on beats two and four.

²⁹ *The Amazing Bud Powell* volume 1 Bud Powell (5/1/51) Blue Note CD B21Y-81503

³⁰ *Advanced Techniques for the Modern Drummer* Jim Chapin, 1948 (published by author)
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