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DANNY GOTTLIEB

Danny Gottlieb is one of the most popular drummers in jazz and contemporary music. While best known as the drummer in the original Pat Metheny Group, Danny has performed and recorded with some of the world's greatest musicians over the past 35 years, including Sting, Chick Corea, Herbie Hancock, Gil Evans, Bobby McFerrin, Gary Burton, John McLaughlin, Manhattan Transfer, Larry Coryell, Stan Getz, Randy Brecker, Lew Soloff, The Blues Brothers, Booker T and the MGs, Jeff Berlin, and many more. He is featured on over 300 CDs to date, including four Grammy Award-winning recordings. Recent projects have included an active schedule as a guest with the NDR Radio Big Band of Hamburg, Germany, where he has been featured with Bob Brookmeyer, Steve Gray, George Gruntz, Maria Schneider, Steve Swallow, and Carla Bley. He is also a member, along with his wife, percussionist Beth Gottlieb, of Gary Sinise's Lt. Dan Band (ltdanband.com), performing many USO shows and benefits for the troops around the world. Performances have included Afghanistan, Ft. Hood, Guantanamo Bay, Cantigny Park, Rahmstein, Korea, Okinawa, and many more.

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

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

He is an endorser and clinician for Zildjian, Remo, LP, Drum Craft Drums, Basix Drums, DW Pedals and Hardware, Hot Sticks, Regal Tip Brushes, Eames Drum Shells, Alternate Mode Electronic Drum Products, Shure Microphones, Offworld Percussion Pads and Products, and Sibelius Music Software.



B I O G R A P H Y

- **INSPIRATION**
- **GUIDE FOR APPLIED DRUMSET STUDENTS**
- **GOALS**
- **THREE PRACTICE LEVELS**

- **SUGGESTED RESOURCES**
- **THE DRUMMERS**
- **VIDEO, AUDIO, and BIO**
- **EXERCISES and ETUDES**

INTRODUCTION

Welcome to the *Evolution of Jazz Drumming: A Workbook*. This text is designed as a guidebook to help you define, analyze, and study the most important innovators in jazz drumming. It features a jazz drummer timeline, audio and video recordings, practice exercises and transcriptions based on these recordings, drum charts, and solo performance etudes in the style of each drummer.

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

INSPIRATION

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

GUIDE FOR APPLIED DRUMSET STUDENTS: ONE DRUMMER PER WEEK

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

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

GOALS

The goal of this book is to provide you with an introduction to these 31 historically important jazz drummers. Upon completion of study, a student should know:

1. The names of all the drummers.
2. The eras, styles, groups, and significant recordings associated with each drummer.
3. An overview of each drummer's style.
4. Some of the characteristics found in the playing of each drummer that are interesting, and that can be added to the student's repertoire of ideas.

THREE PRACTICE LEVELS

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

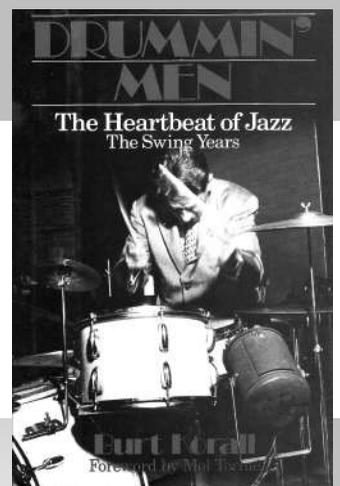
Level 1 (Basic): Learn the name of the drummer, practice the exercises with the audio, practice the excerpts, watch the video.

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

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

SUGGESTED RESOURCES

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

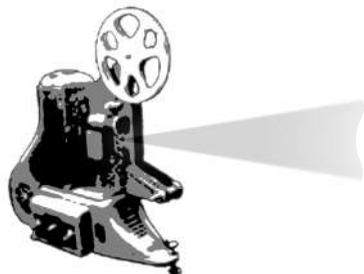


Videos: Hudson Music offers a complete resource of video material for further study. You can also research websites such as YouTube and Drummerworld.



THE DRUMMERS

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



VIDEO, AUDIO, and BIO

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

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



Throughout the text, “time feel” refers to the combination of cymbal, bass drum, snare, and hi-hat rhythms which make up the drummer’s part of the overall performance of the rhythm section. The variations of the time feel played by a jazz drummer when playing in a musical ensemble is called “comping” (taken from the word “accompanying”). Classic examples of comping in the “jazz language” can be found in the included video examples and time transcriptions. As you work through the book, notice that drummers from different eras “comped” in a variety of ways. One of the innovative and defining characteristics of be-bop drumming was the concept of comping with syncopated rhythms, using both the bass drum (called “dropping bombs”), snare drum, and (later) the hi-hat.

EXERCISES AND ETUDES

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

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

Danny Gottlieb, 2010

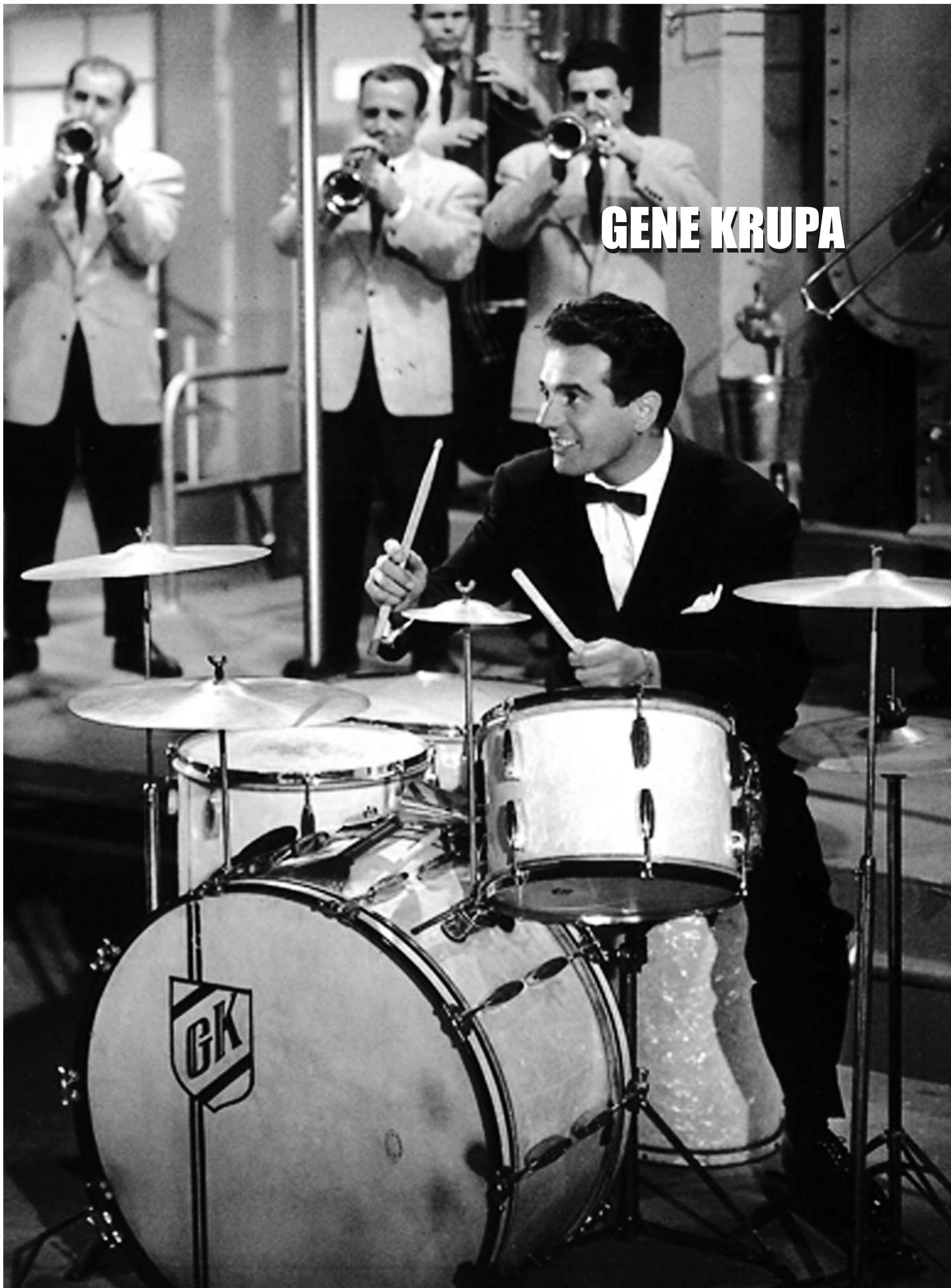
DRUM KEY

CYMBAL	RIDE CYMBAL	HI-HAT	HI-HAT OPEN	TOM 1	TOM 2	SNARE DRUM	SNARE RIMSHOT OR CROSS STICK	JAZZ RIM SHOT STICK-ON-STICK	TOM 3 FLOOR TOM	BASS DRUM	HI-HAT
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Note: In jazz drumming, the left-foot hi-hat is usually played on beats 2&4. Throughout the book, where the hi-hat foot is not noted, play it on 2&4.

Note: Unless otherwise written, all eighth notes in the book are to be played swung.

GENE KRUPA



5

■ ETUDE 5

- Practice Exercises
- Boogie Chart and Solo Excerpt

GENE KRUPA

January 15, 1909 - October 16, 1973

Gene Krupa will always be known as the drummer responsible for making the drums a solo instrument. Born in Chicago, he started playing drums at age 11, as they were the cheapest item in the music store where he and his brother worked. After entering high school in 1923, Gene became friends with some musicians who became known as the “Austin High Gang,” many of whom would later appear on Gene’s first recording. He joined the musician’s union in 1925, and performed with local musicians in commercial bands and at after-hours jam sessions. During this time, Gene was highly influenced by Zutty Singleton and Baby Dodds.

Gene’s first recording session was in 1927, and it is considered the first time a drummer ever used a bass drum on a record (most engineers had been afraid to record it). He moved to New York in 1929, and performed in the pit band of the musical *Strike Up the Band* with Benny Goodman and Glen Miller. Gene played and recorded with Bix Beiderbecke, Red Nichols, and Russ Colombo, and eventually joined Benny Goodman’s band in 1934. The band endured rough times until their ground-breaking concert at the Palomar Ballroom in Los Angeles in 1935. Gene enjoyed great success with Goodman’s band, and was known for his classic drum solos on “Sing Sing Sing,” heralded as the first extended drum solos in jazz.



Gene formed his own big band in 1938, which was very successful until it disbanded in 1950. Although Gene’s first band was labeled as commercial, it did introduce some great modern be-bop arrangements in the mid ’40s (with the help of Gerry Mulligan). There are some incredible jazz recordings from Gene’s time with Jazz at The Philharmonic Tours. Interested in supporting education, Gene founded The Krupa—Cole Drum School with Cozy Cole in 1954, and in 1959 the film *The Gene Krupa Story*, featuring Sal Mineo, was released. In the ’60s he battled health issues, retired in 1967, and came out of retirement in 1970. His last commercial recording was in 1972, called *Jazz at the New School*, with Eddie Condon and Wild Bill Davidson. Gene’s last concert performance was a reunion concert with Benny Goodman on August 18, 1973.

5A. GENE KRUPA PRACTICE EXERCISES

COMPILED BY DANNY GOTTLIEB

TRACK 12/13 EX. 6 (ADD BASS DRUM ON QUARTER NOTES FOR PRACTICE)

Musical notation for Track 12/13 Ex. 6, showing a sequence of eighth notes with accents.

3 TRACK 14/16 EX. 7

Musical notation for Track 14/16 Ex. 7, starting with a triplet of eighth notes.

Musical notation for Track 14/16 Ex. 7 continuation, featuring a triplet of eighth notes.

7 TRACK 17/18 EX. 8

Musical notation for Track 17/18 Ex. 8, showing a sequence of eighth notes with accents.

9 TRACK 19/20 EX. 9

Musical notation for Track 19/20 Ex. 9, showing a sequence of eighth notes with accents.

11 TRACK 21/22 EX. 10

Musical notation for Track 21/22 Ex. 10, showing a sequence of eighth notes with accents.

Musical notation for Track 21/22 Ex. 10 continuation, showing a sequence of eighth notes with accents.

15 TRACK 23/24 EX. 11

Musical notation for Track 23/24 Ex. 11, showing eighth notes with various rhythmic patterns.

19 TRACK 25/26 EX. 12

Musical notation for Track 25/26 Ex. 12, showing eighth notes with various rhythmic patterns.

Musical notation for Track 25/26 Ex. 12 continuation, showing eighth notes with various rhythmic patterns.

27 TRACK 27/28 EX. 13

Musical notation for Track 27/28 Ex. 13, featuring triplet eighth notes.

31 TRACK 29/30 EX. 14

Musical notation for Track 29/30 Ex. 14, showing a sequence of eighth notes with accents.