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The Philly Joe Jones Rudimental Soloing Style



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Introduction

In 2008 I met the great New York drummer Keith Balla, who was coming to my birthplace-Cyprus as a faculty for the Ari Roland-Chris Byars Jazz workshops. Keith introduced me into the world of Jazz drums, and he has been a great mentor for many years. He gave me many records of great jazz musicians to listen, and somehow (without having any knowledge of the jazz language) immediately I became excited and fascinated by Philly Jo Jones playing. I remember one of the first records that I heard of him and made me crazy to learn how to play like this was the trio album of the great piano player Wynton Kelly “Kelly at Midnight”. Especially the solo of Philly on Pot Luck (it was one of the first solos that I learned). I fell in love with Jones’s warm, round sound on the drums and the power, clarity and musicality of his phrases. From that year until now Philly Joe has become my ultimate idol and source of inspiration for playing this music. I started transcribing and analyzing many solos of him and trying to get into the way he was thinking to create those phrases. Encouraged by my mentor Mr. Eric Ineke, I have chosen to go with my immediate choice of subject for Masters Research: The Drum Soloing Style of Philly Joe Jones, and how he was using the 26 drum rudiments into his phrasing.

Research Question

How can classical exercises be incorporated into jazz improvisations and still sound spontaneous, creative and true to the jazz drumming idiom?

Why this Question

As I pointed out on my introduction throughout the years of my experience as a young Jazz drummer, I transcribed and I am still transcribing a lot of drum solos from Philly Joe Jones. What I discovered through this processes, it was that his style of soloing on the drums was based on a really basic and fundamental idea. He was using the '26 American Drum Rudiments'¹ (which I am going to develop and explain in one of my chapters). The Drum Rudiments are basically borrowed from European Marching and classical music traditions and Jazz drummers like Philly Joe started practicing them to develop good hand technique and moreover incorporating them into their playing. And as I was listening to Philly Joes solos I noticed that he was using all of these rudiments in a very unique, swinging and melodic way, so this research is about taking this example from this legendary drummer and try to see how a jazz drummer can find his own voice on the drum set through transcribing Philly Joe's playing and studying really deep these 26 rudiments.

¹ A series of different sticking patterns, fundamental method that drummers have to practice in order to build good hand technique. (Like scales and arpeggios for the melodic instruments)

Brief History of Jazz Drumming

To understand how Philly Joe Jones arrived at his own style, it is necessary to examine the history of Jazz Drumming in the years before his career.

Jazz music was born in the United States of America and more specifically to New Orleans, it was a new musical style that came out from European Classical music and African music. This combination of European music and African music we see it also in jazz drumming, because the first jazz drummers they were playing syncopated rhythms, which come from Africa with specific sticking patterns- the Rudiments that come from Europe: as the French and British musicians brought their drumming technique to the United States during the Revolutionary War.

The first important date to the Jazz drumming history was 1865, (when the civil war ended and African American slaves became free) during that period the music that was around in America was mostly marching band music so drummers came up with the revolutionary idea that one drummer could play two different drums at the same time. So they invented a technique called the 'double drumming' which basically they put together a snare drum and a bass drum and one drummer was playing them at the same time with the sticks (it was before the invention of the bass drum pedal).



Double Drumming

As we moved forward to the 1890, the popular music in the United States became the ragtime which was a really syncopated music that people dance to it. So drummers started using again

the Rudiments but in different ways they started experimenting, and improvising with them playing these syncopated swinging rhythms. Also in this period the drummers were called “Trap drummers” which was a term to describe the drummers who were playing many percussion instruments, like the snare and bass drum the woodblock and the cymbal. These drummers they were mostly working on the theaters the circus and at dance hall playing entertaining music.

In 1909 a great evolution happened, the Ludwig drum company presented for the first time the bass drum pedal so drummers immediately started using it. Also in 1913 drummers started using for the first time in the history the brushes (first they were using flyswatters in order to play softer in small clubs), they were using them as a quieter alternative to sticks, so they were playing all this rudiments and syncopated ragtime rhythms with the brushes.

The 1920s is also a really important date for drumming history because we have some of the most innovative drummers in the history of jazz: Drummers like Warren “Baby” Dodds (became known as the drummer in Kings Oliver’s band) and “Zutty” Singleton were two of the most important who they also influenced Philly Joe’s style of playing. In that period these drummers started experimenting more and they mixed different techniques and elements of the drums (they started swinging the rudiments even more) creating what we called the “New Orleans Style”. In the same period we have also the “Chicago Style” which was basically big band drumming and the most famous drummer of that style in that period was of course the great Gene Krupa.

In the 1930s known as the “Swing Era” the big band music and drumming emerged even more. Jazz music was the popular music of the period and people were going to the clubs and dancing to it. We also have the invention of the Hi-Hat mechanism so drummers started playing the swing pattern with the sticks on the Hi-Hats. Two really important and innovative drummers of that period were: Chick Webb and “Papa” Jo Jones who many drummers later on including Philly Joe Jones studied them really deeply and worshiped them.

“For those who have never heard the Chick, I feel no small amount of compassion” – Gene Krupa²

The last stop in our historical journey will be the 1940s, and the bebop era as known.

2 Gene Krupa quotation in Hear Me Talkin’ To Ya, ed. Shapiro and Hentoff, p.195

In this Period the drummers became more loose and interactive to the music, they were playing the swing Cymbal beat mostly in the Ride Cymbal and accompany the music using the snare drum and bass drum. The drum soloing and trading 4s or 8s³ became a really important stylistic element of the era. Important drummers of this period were the great Kenny Clarke (known as the father of the Bebop Drumming) and Max Roach who again they became two of the biggest drum “heroes”, influences and musical mentors of Philly Jo Jones.

³ A dialogue between two musicians in that case the drummer and another instrument. The saxophone player, trumpet, piano, bass player etc. was playing a four or eight bar solo phrase and the drummer interacts by answering back with another four or eight bars drum solo phrase on the Form of the tune.

The 26 American Rudiments

As I mentioned before in the previous chapter, the first famous Jazz drummers like Baby Dodds and Zutty Singleton they were using playing techniques based on the rudimental American Drumming traditions. These rudiments are basically various sticking patterns found in compositions of European music and they became a great useful tool for drummers to practice them and build good hand technique. The drummer who this research is basically based on (Philly Joe Jones) as we will see in the next chapters, became really fascinated about these sticking patterns and he started to experiment with them creating his own personal swinging sound on the drums based on this fundamental idea.

History of the rudiments

The birth of the rudiments goes back 14th century and it was associated with the Swiss Army drum corps and then by the end of 15th century the drum corps tradition expanded almost in every European country.

The “Father” of the drum rudiments and the first one who used that term was Charles Stewart Ashworth. He used that term to categorize specific sticking drum patterns. He also wrote several instructional books for rudimental drum training. Such as “A New, Useful and Complete System of Drum-Beating”.

Many decades later in the U.S.A in 1934 the NARD organization (National Association of Rudimental Drummers) decided the 26 standard American Rudiments as known until today.

THE DEVELOPMENT OF DRUM RUDIMENTS

The Charles Stewart Ashworth Rudiments
Registered District Court of Columbia
Washington, D. C. Jan. 16, 1812

1. The Long Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Nine Stroke Roll
5. The Ten Stroke Roll
6. The Eleven Stroke Roll
7. The Flam
8. The Flam and Stroke
9. The Single Paradiddle
10. The Flam Paradiddle
11. The Double Paradiddle
12. The Triple Paradiddle
13. The Flam Paradiddle-Diddle
14. The Half Drag (Ruff)
15. The Single Drag
16. The Double Drag
17. The Single Ratamacue
18. The Double Ratamacue

The Bruce & Emmett Rudiments
U. S. Copyright, Washington, D. C.-1861

1. The Long Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Nine Stroke Roll
5. The Ten Stroke Roll
6. The Eleven Stroke Roll
7. The Thirteen Stroke Roll
8. The Fifteen Stroke Roll
9. The Flam
10. The Ruff
11. The Single Drag
12. The Double Drag
13. The Single Ratamacue
14. The Double Ratamacue
15. The Treble Ratamacue
16. The Flamacue
17. The Flam-Tap
18. The Flam Accent No. 1.
19. The Flam Accent No. 2.
20. The Single Paradiddle
21. The Double Paradiddle
22. The Flam Paradiddle
23. The Flam Paradiddle-Diddle
24. The Drag Paradiddle No. 1.
25. The Drag Paradiddle No. 2.

The Gardiner A. Strube Rudiments
Adopted by U.S.Army, Apr. 17, 1869.

1. The Long Roll
- The Single Stroke Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Nine Stroke Roll
5. The Ten Stroke Roll
6. The Eleven Stroke Roll
7. The Thirteen Stroke Roll
8. The Fifteen Stroke Roll
9. The Flam
10. The Ruff
11. The Single Drag
12. The Double Drag
13. The Single Ratamacue
14. The Double Ratamacue
15. The Triple Ratamacue
16. The Flam Accent
17. The Flamacue
18. The Flam Tap
19. The Single Paradiddle
20. The Double Paradiddle
21. The Flam Paradiddle
22. The Flam Paradiddle-Diddle
23. The Drag Paradiddle No. 1.
24. The Drag Paradiddle No. 2.
25. Lesson No. 25

The John Philip Sousa Rudiments
U.S. Copyright - 1886

1. The Long Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Nine Stroke Roll
5. The Ten Stroke Roll
6. The Eleven Stroke Roll
7. The Flam
8. The Flam Accent
9. The Flam Tap
10. The Ruff
11. The Single Drag
12. The Double Drag
13. The Single Ratamacue
14. The Double Ratamacue
15. The Treble Ratamacue
16. The Four Stroke Ruff
17. The Single Paradiddle
18. The Flam Paradiddle
19. The Drag Paradiddle

The J. M. Flockton Rudiments
Copyrighted Washington, D. C.-1897

1. The Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Nine Stroke Roll
5. The Eight Stroke Roll
6. The Ten Stroke Roll
7. The Eleven Stroke Roll
8. The Thirteen Stroke
9. The Fifteen Stroke Roll
10. The Flam
11. The Ruff
12. The Single Drag
13. The Double Drag
14. The Single Ratamacue
15. The Double Ratamacue
16. The Triple Ratamacue
17. The Flamacue
18. The Tap Ruff
19. The Flam Accent
20. The Flam Tap or Flam-A-Poo
21. The Single Paradiddle
22. The Double Paradiddle
23. The Flam Paradiddle
24. The Flam Paradiddle-Diddle
25. The Drag Paradiddle

The Sanford A. Moeller Rudiments
Copyrighted L & L - 1921. Revised 1929

1. The Long Roll
2. The Single Stroke Roll
3. Roll of Five Strokes
4. Roll of Seven Strokes
5. Roll of Nine Strokes
6. Roll of Eleven Strokes
7. Roll of Thirteen Strokes
8. Roll of Fifteen Strokes
9. Roll of Ten Strokes
10. The Flam
11. The Ruff
12. The Paradiddle
13. The Double Paradiddle
14. The Flam Paradiddle (Flamadiddle)
15. The Double Flam Paradiddle
16. The Flam Tap
17. The Flam Accent No. 1
18. The Flam Accent No. 2
19. The Flamacue
20. The Half Drag
21. The Single Drag
22. The Double Drag
23. The Single Ratamacue
24. The Double Ratamacue
25. The Triple Ratamacue
26. The Drag Paradiddle

The Thirteen Rudiments
Required for Membership in N.A.R.D.
Adopted 1934

1. The Long Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Flam
5. The Flam Accent
6. The Flam Paradiddle
7. The Flamacue
8. The Ruff
9. The Single Drag
10. The Double Drag
11. The Double Paradiddle
12. The Single Ratamacue
13. The Triple Ratamacue

The Thirteen Rudiments to Complete
The Standard Twenty-Six Drum Rudiments

14. The Single Stroke Roll
15. The Nine Stroke Roll
16. The Ten Stroke Roll
17. The Eleven Stroke Roll
18. The Thirteen Stroke Roll
19. The Fifteen Stroke Roll
20. The Flam Tap
21. The Single Paradiddle
22. The Drag Paradiddle No. 1
23. The Drag Paradiddle No. 2
24. The Flam Paradiddle-Diddle
25. Lesson No. 26
26. The Double Ratamacue

The Thirteen Rudiments of the National Rudimental Drummers Association

No. 1*
The Long
Roll

The Second Thirteen Standard Drum Rudiments

14. The Single Stroke Roll	<p>WRITTEN</p> <p>L R L R L R L R L R L R L R Etc.</p> <p>PLAYED</p>
15. The Nine Stroke Roll	<p>Hand-to-hand</p> <p>L L R R L L R R L L R R L L R R L L R</p>
16. The Ten Stroke Roll	<p>One way</p> <p>L L R R L L R R L L L L R R L L R R L L</p>
17. The Eleven Stroke Roll	<p>One way</p> <p>L L R R L L R R L L R L L R R L L R R L L R R L L R</p>
18. The Thirteen Stroke Roll	<p>Hand-to-hand</p> <p>R R L L R R L L R R L L R L L R R L L R R L L R R L L R</p>
19. The Fifteen Stroke Roll	<p>One way</p> <p>L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R</p>
20. The Flam Tap	<p>L R R L L R R L L R R L L R R L L R R L L R R L L R R L L</p>
21. The Single Paradiddle	<p>R L R R L L R L R R L L R L R R L L R L R R L L</p>
22. The Drag Paradiddle No. 1	<p>R L L R L R R L R R L L R L L R L R R L R L L R L R R L R</p>
23. The Drag Paradiddle No. 2	<p>R L L R L R R L R R L L R L L R L R R L R L L R L R R L R</p>
24. The Flam Paradiddle Diddle	<p>L R L R R L L R L R R L L R L R R L L R L R R L L</p>
25. Lesson 25	<p>L L R L R L L R L R L R L R L R L R L R L R L R L R L R</p> <p>R L R L R L R L R L R L R L R L R L R L R L R (Inverted)</p>
26. The Double Ratamacue	<p>L L R L L R L R L R R L R R L R L R L R L R L R L R L R</p>

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Philly Joe Jones (1923-1985)

My primary motivation as I already pointed out, of this research is the great and very influential for a lot of drummers around the world, Philly Joe Jones. He recorded on more than one-hundred albums from 1955-1960 and was probably the most recorded American drummer in any genre during that time period. As Donald Byrd said – “Philly Joe was the most talented, the funniest, and the most versatile person I ever met”

Joseph Rudolph “Philly Joe” Jones, was born in Philadelphia in 1923, that’s why he was named “Philly Joe” by his friend and fellow musician clarinetist Tony Scott, so people would not confused him with the Count Basie drummer Joe Jones. Philly played the drums from the age of nine:

Jones:” One day in the kindergarten room, I saw and heard a snare drum and knew drums were for me. Because my mother had to go out and work hard to take care of the family, my sister took me to school with her. Mrs. Young, the principal and my mother’s friend, allowed me to spend the day in kindergarten with the older kids. I was about two years old. It was day care, long before it came a factor ‘round the country. I started drumming when I was about nine. On May Day, another little fellow and I played snare drum around the May Pole, to help celebrate that day in Philadelphia. Most kids love any kind of drum. I was into the snare drum.”⁴

Philly Joe was not only a great drummer, he was also a tap dancer (some of the greatest jazz drummers they were also tap dancers when they were young such as Max Roach, Danny Richmond, Art Blakey, Charlie Persip, Elvin Jones and Buddy Rich), entertainer, composer and song writer and piano player. In “Gwen” from his own personal album “Showcase” (1959) he is playing the piano. He could also play the bass violin and the Tenor Saxophone.

His first instructor in Philadelphia was James “Coatesville” Harris. In one interview Joe said that: “He sat me down at the drum seat and said ‘Here is what you have to do.’ He told me, ‘You’re going to be a good drummer one day.’”⁵

Later on when he moved to New York where he was playing a lot of big band gigs (for example Tadd Dameron’s band) and he wanted to improve his side reading, so he began taking lessons with the great Cozy Cole:

Jones:” My reading ability was fairly good at that time, but it wasn’t up to par like it should have been. I knew I was going to get a lot of heavy dates with some heavy music involved, so I went to Cozy [Cole] and started studying.” The drum school that Cole operated at was called The Krupa and Cole Drum School. It was located on 48th Street in Manhattan. Joe recalled his experience studying with Cole in a 1982 interview: Cozy had a magnificent school. Even Max [Roach] and old man [Jo] Jones were taking some advanced things with Cozy ... He really opened my eyes to my faults and showed me

4 Korall, *Drummin’ Men: The Heartbeat of Jazz, The Bebop Years*, p.219,220

5 Mattingly, “Philly Joe Jones”,41

how to get strength with my hands. He was very rough on me ... Mainly, he straightened out my reading, and I've never had any problem with it since."⁶

While he lived in Philadelphia Jones was too young to be admitted to jazz clubs. Instead, he would go out almost every night and stand by the front window of the club, staring at the drummer who was playing.

After he finished the high school, on February 24, 1941, he went to serve the army. So he wasn't studying so much during that period:

"My drum thing was interrupted because I went into the service after I got out of high school, and I didn't get a chance to play the drums on the military base all of the time. But I used to go over to where the band would play on the post, and I'd sit in and have a good time."⁷

Another Milestone to Joe's life in Philadelphia was that he became the first black trolley driver in Philadelphia history. During that period he became very serious and he was practicing a lot of hours during the nights after finishing his service:

"When I got out of the service, I drove a streetcar in this city [Philadelphia], and while I was doing that, I bought my first set of drums. I took them down in the cellar where I lived and just went at it, until I thought I was ready to come out of the cellar."⁸

His musical career really started when he moved to New York in 1947 after the encouragement from his idols Max Roach and Art Blakey. There he got his first steady gig with Joe Morris's orchestra playing rhythm and blues music, at a club called the Three Deuces. During the set breaks Joe would go across the street to another bar called Onyx and hear one of his earliest influences play Warren "Baby" Dodds:

"... Baby was playing in there with a bass drum, and a snare drum, and ONE cymbal, a ride cymbal. It wasn't a sock cymbal. He was swingin' SO MUCH I was late an entire set! I didn't get back to work. I missed the entire set, and Joe [Morris] fined me. I think it was a \$30 fine. I couldn't leave, I sat down and just stayed."⁹

In Joe Morris's band (octet) Joe was playing with some great musicians who became a long term collaborations in the future such as the tenor saxophonist Johnny Griffin, the pianist Elmo Hope and the bass player also from Philadelphia Percy Heath. With that band Joe made his first recording on September 19, 1948.

In New York Joe besides playing a lot was practicing all the time, he started forming his own style. He was practicing a lot the rudiments, and doing a lot of variations with them, he made them sound musical and swinging. When he went in Cleveland he met another influential mentor for him: Charles Wilcoxon, who was a rudimental drummer that wrote a lot of etudes and books for the rudiments. Joe would carry one of his books (called "Modern Rudimental Swing Solos") with him everywhere, he really mastered that book and became so obsessed with it that you can even hear him playing the first eight bars of the etude "Rolling In Rhythm" as an introduction in tune "Trailways Express" from the album "Mo' Joe".

6 Mattingly, "The drummer's Time: Conversations with the Great Drummers of Jazz,33

7 Mattingly, "Philly Joe Jones",41

8 Mattingly, "Philly Joe Jones",10

9 "The forming of Philly Joe",28-29

(marked with red in the picture below):

14

Dedicated to "Joe" Morello

Rolling In Rhythm

C. S. Wilcox

Drum Solo

The sheet music for the drum solo 'Rolling In Rhythm' is written on 14 staves. The notation includes various rhythmic patterns, rests, and specific techniques. A red box highlights the first two staves of the solo. The techniques mentioned in the notation include 'open R', '15 Stroke', 'Single Drag', 'Flam', 'Long Roll, Accented', and 'Single Drag'. The page is numbered 14 in the top left corner. The title 'Rolling In Rhythm' is centered at the top, with 'Dedicated to "Joe" Morello' above it and 'C. S. Wilcox' to the right. The subtitle 'Drum Solo' is located below the title.

The year 1955 was a landmark date for Philly Joe, because in that year the famous "Miles Davis Jazz Quintet" was formed. This collaboration with Miles was probably one of the most important for Joe's career. Through that band Philly Joe became really famous for all the jazz fans around the world. The

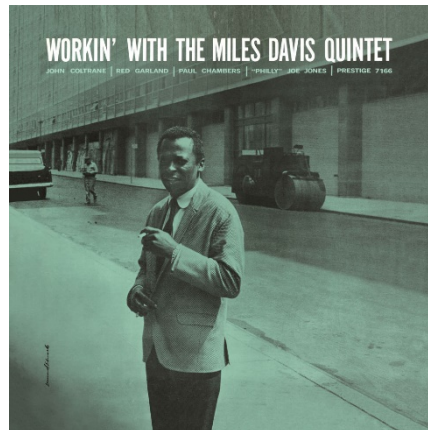
quintet band members were: Miles Davis on trumpet, John Coltrane on tenor saxophone, Red Garland on piano, Paul Chambers on bass and of course Philly Joe Jones on drums. Not only Miles was responsible for the formation of that quintet but Joe played a really significant role for that since he introduced Red Garland and John Coltrane (his friend from Philadelphia) to Miles Davis.

In that band Jones would really shine. The way he was playing behind Miles, Coltrane, and Red Garland was fantastic you can hear in the famous Prestige recordings (Cookin', Relaxin', Steamin', Workin' and Green Haze all recorded in 1955-1956) how closely he listens the soloist supporting them and complimenting them with his characteristic warm snare drum sound and low-tuned bass drum, and how together and tight his "cymbal beat" fits with the bass player Paul Chambers. His solos were like fire, really sophisticated rudimental phrasing, well-structured, melodic phrasing and swinging. As the clarinet player Tony Scott said "He sounded like a horn player":

Tony Scott: "Joe had a lot of drive. He created different "sounds" that spurred you on. He came out of Sid Catlett. As a matter of fact, his hands and what he did reminded me of Sid Catlett. But he went way beyond that. Joe did a lot of cute show-biz things with the cymbal, dueling with it, playing little things on its underside. When you listened closely during a number or through an entire set, he often sounded like a horn player, particularly during his solos."¹⁰

Some musicians like for example Jimmy Giuffre, were complaining that he plays loud but as Joe said Miles Davis was always asking him to play 'up there':

Jimmy Giuffre: "One night, I asked Philly Joe: "Don't you ever play soft? You're so busy and play so loud. "I know what you mean", Philly said. "But I can't do it in Miles's band. He wants me to play 'up there'-surround the music with the cymbal sound and play a lot of stuff on the drums" ¹¹



Album cover of "Workin'", Miles Davis

10 Korall, Drummin' Men: The Heartbeat of Jazz, The Bebop Years, p.228

11 Korall, Drummin' Men: The Heartbeat of Jazz, The Bebop Years, p.230

After Philly left the Miles Davis band in 1958 his career continued to be successful, recording with a lot of great artists, like Hank Mobley, Elmo Hope, Lee Morgan, Sonny Clark, Kenny Drew, Dexter Gordon and many more. Orrin Kepepnews said that Philly Joe was the greatest recording drummer that he have ever known.

Despite his great musical career Philly Joe Jones had also his downsides especially in his personal life. His addiction to drags led him many times into problems, people used to call him “Crazy Philly Joe” and were afraid of him, he even went to jail because of that. He was arrested in Kobe in Japan in 1965 while he was on tour with George Wein.

Stan Levey: **“I knew him in Philadelphia, in New York, and out here in Los Angeles. Joe had extraordinary talent-everything a great drummer needs. Good ears. Good Hands. Good ideas. And the ability to execute and use what he knew and left, in the right way. But he was stoned out of his mind all the time. I’m not pointing a finger: I had more than a little difficulty with that sort of thing myself. I know it doesn’t really do anyone any good. You can end up in prison or dead if you don’t turn it around”** ¹²

Philly Joe Jones passed away on August 30, 1985 because of cancer as people say, leaving behind him a great legacy and he became without any doubt one of the most influential jazz drummers in the history.



12 Korall, *Drummin’ Men: The Heartbeat of Jazz, The Bebop Years*, p.225



Philly Joe Jones with one of his idols Art Blakey

Philly Joe Jones's Influences

When studying and analyzing a specific jazz musician, it is always important to examine from where he is "coming from", and listen to his influences.

Philly Joe he was mostly influenced by the great swing drummers such as: Cozy Cole (which was also his teacher and mentor) and his idol was Sidney Catlett. In the drum clinic he gave at Rutgers University in 1979, Joe said that he liked Sid because of the way he was playing the brushes, his finesse, his great technique (he had fabulous hands) and his swinging feel. He says that he had everything that a drummer should have.

Another big influence for Joe was the amazing drum master Buddy Rich. He was obsessed with rich and at the same time scared of him. In 1951 he was hired by Rich to play at his band as a second drummer.

George Wein: **"We embarked on our second tour of Japan 1965 with four drummers. Philly Joe, Louie Bellson, Charlie Persip and Buddy. Philly had done fantastically well on the first drummers tour. He had great following in Japan because of his records with Miles Davis. What Philly did with brushes really impressed Japanese jazz fans. On the plane Buddy said to Philly: 'look Joe, you know what's happening. You tell us how it should go down, and we'll just follow your lead'. Blue Mitchell and Junior Cook were the horns. I've forgotten the names of the pianist and bass player. Anyway, all the drummers would be onstage at one time, and they'd start rhythmic patterns. One would play, then another. Then each one would do his own thing. Out of respect. Philly insisted that Buddy close the show. In his heart, he wanted to make it tough for Buddy to follow him. He went on and did his thing and was fantastic! Then they introduced Buddy Rich. Philly had gone down to the dressing room of the concert hall. Before long, he was in the wings, watching and listening to Buddy. Because he had to follow Philly's great performance, Buddy turned it on from the outset. He made a special effort. You know Buddy's ego. Standing there with a towel around his neck like an athlete after a big win, Philly focused on Buddy. Slowly but surely, you could see Philly coming down, down, down. His face and body mirrored what was happening. Buddy was cutting him to bits. He turned and walked away. Obviously he couldn't take it anymore. His anger and frustration burst though. He said: 'Motherfucker!' - So it clearly could be heard. Philly had been clean as a whistle. He was so excited about being in Japan, where he had enjoyed such enormous success. When Buddy wiped him out, it destroyed him. This is my interpretation. Two days later, he went out and got busted for narcotics."**¹³

13 Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, p.226.227

In the down beat Interview of 1976, by Sandy Davis Philly Joe after been asked who his favorite drummers are, he says that his favorite drummers have been Max Roach, Art Blakey, Kenny Clarke and Buddy Rich. In the drum clinic at Rutgers University, 1979 he points out that Max Roach and Kenny Clarke gave him another concept and made him think different.

After studying really deep all of these drummers and the 26 Drum Rudiments, Philly Joe came up with his own unique style that changed the drumming history.



Cozy Cole



Sid Catlett



Buddy Rich



Max Roach



Kenny Clarke



Art Blakey

Philly Joe Jones Solo's Transcriptions

A really important practice method for jazz musicians (not only for jazz drummers but for all instruments) is to transcribe phrases and solo from the legends of this music. By doing that, you learn the jazz language, you get influenced and you improve technically on your instrument.

In this chapter I would like analyze a few solos I transcribed from Philly Joe, and discuss how is using all these elements I talked about and especially the twenty six rudiments.

1. "Look, Stop and Listen" from the "Magic Touch" 1962 (Transcription of the whole drum part)

This is a complete transcription of Philly's playing through the entire tune. In order to get more familiar and to get a better understanding of his style and sound.

Look, Stop, Listen

INTRO

Drum Intro

Handwritten musical notation for the first system. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. A red box highlights a section of the bottom staff towards the end of the system.

Handwritten musical notation for the second system, consisting of two staves. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

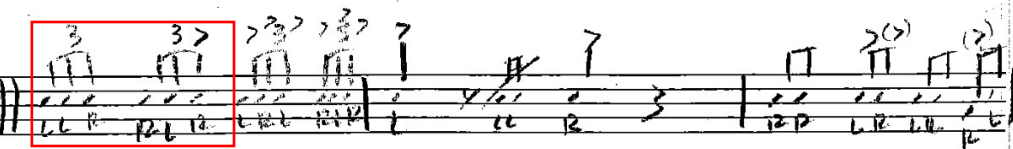
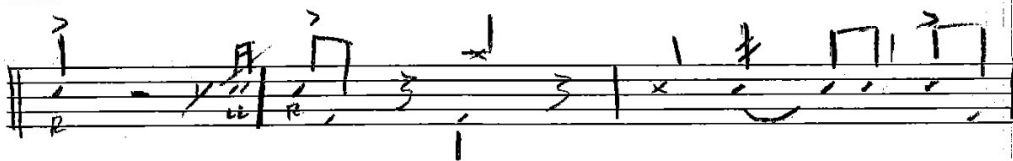
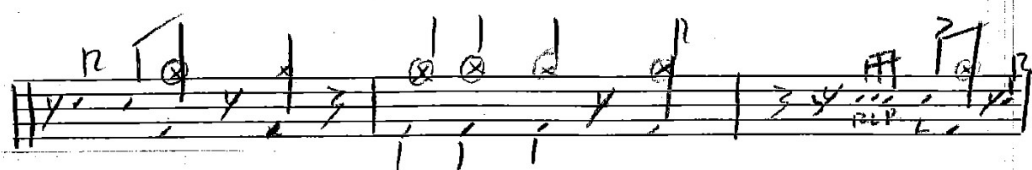
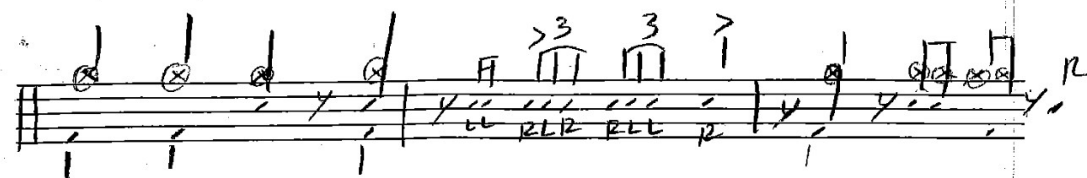
Handwritten musical notation for the third system, consisting of two staves. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. The word 'Ride' is written above the top staff.

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

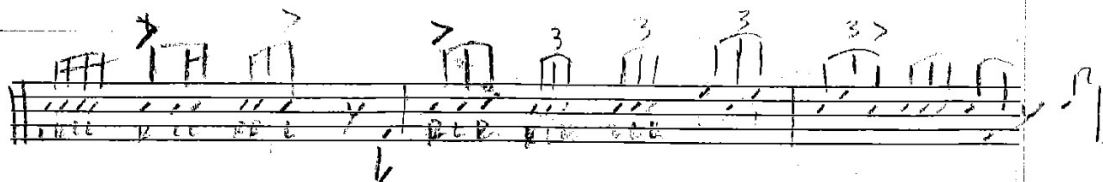
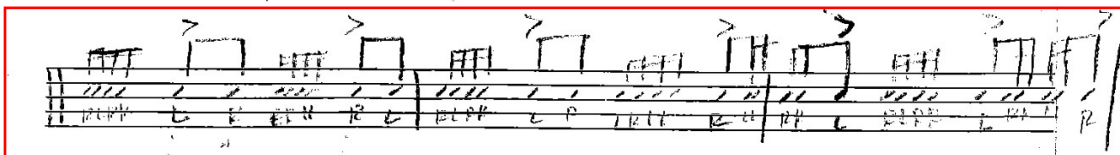
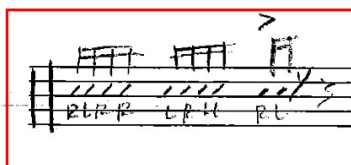
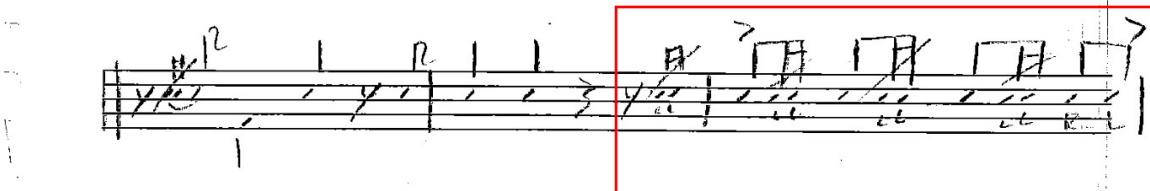
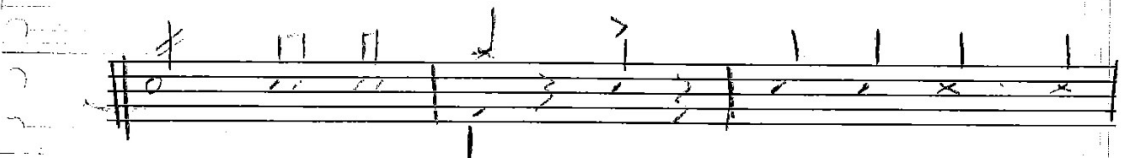
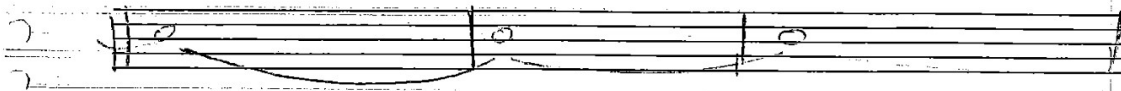
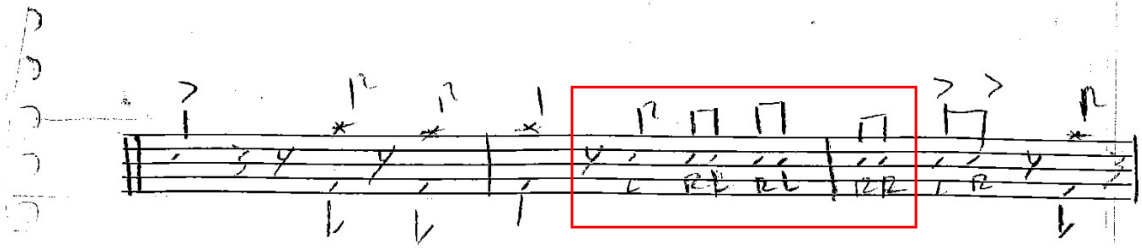
Handwritten musical notation for the fifth system, consisting of two staves. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical notation for the sixth system, consisting of two staves. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

2.



3.



The image displays a handwritten musical score consisting of eight staves. The notation is a form of musical shorthand, featuring various note values, rests, and dynamic markings such as accents (>) and slurs. The fourth staff from the top contains a red rectangular box that highlights a specific segment of the music, spanning approximately two measures. This segment includes several notes with accents and rests. The staves are arranged vertically, and the handwriting is in dark ink on a light-colored paper.

5.

A handwritten musical score consisting of eight staves. The notation is a form of musical shorthand, likely for guitar or piano, using vertical stems, horizontal lines, and various symbols like 'x', 'r', and accents. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and spans across the staves, with some measures containing multiple notes or chords. The score is written in black ink on a white background.

A handwritten musical score consisting of ten staves. The notation is written in a style that appears to be a form of musical shorthand or a specific dialect of musical notation. It features various note values, stems, and beams, often with 'x' marks above or below the notes. The staves are arranged vertically, and the notation is dense and somewhat irregular, suggesting a working draft or a personal notation system. The first staff begins with a clef-like symbol. The notation continues across all ten staves, with some staves ending in a double bar line. The overall appearance is that of a handwritten manuscript, possibly for a specific piece of music or a study in musical notation.

A handwritten musical score consisting of eight staves. The notation is written in black ink on a white background. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that appears to be a sketch or a first draft, with some notes and rests marked with 'x' and others with '1'. The staves are connected by a vertical line on the right side. The notation includes various note values, rests, and some dynamic markings like accents (>). The overall structure suggests a single melodic line or a simple harmonic exercise.

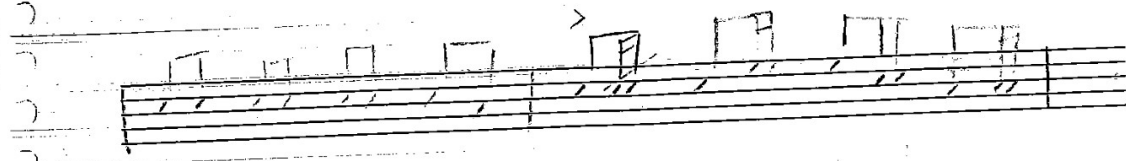
A handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five staves show a sequence of notes with 'x' marks above them. The sixth staff has a red box around its end. The seventh staff has two red boxes: one around the first three notes and another around the last two notes. The eighth staff continues the sequence. The ninth and tenth staves show more complex rhythmic patterns with many notes and rests.

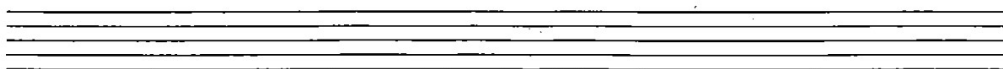
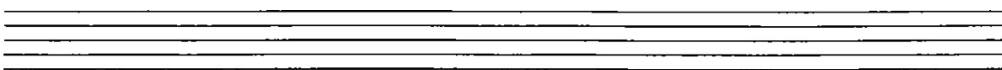
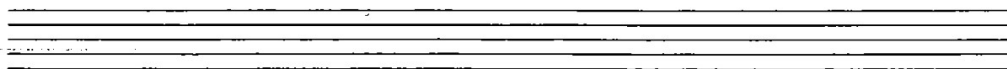
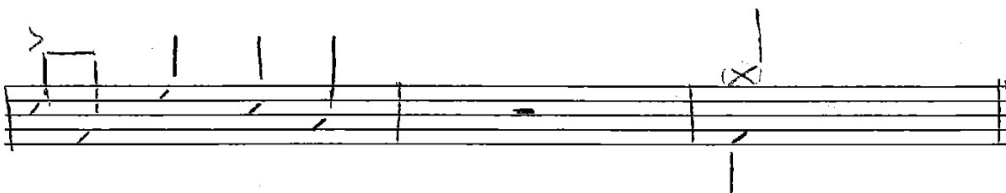
The image displays a handwritten musical score for guitar, consisting of ten staves of music. The notation is written in ink on a white background. The score includes various rhythmic patterns, accidentals, and dynamic markings, all written in ink. The notation is organized into ten staves, each containing a series of notes and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as 'f' (forte) and 'p' (piano). The score is written in a clear, legible hand, and the overall layout is well-organized.

10.

The image displays a handwritten musical score for guitar, consisting of eight staves. The notation is written in a style typical of guitar tablature or rhythmic notation, using a single staff per line. The notation includes various rhythmic values, accidentals, and articulation marks.

- Staff 1:** Features a series of eighth and sixteenth notes, some with 'x' marks above them, and a final measure with a double bar line and a repeat sign.
- Staff 2:** Continues the rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.
- Staff 3:** Shows a mix of eighth and sixteenth notes, with some measures containing rests and a final measure with a double bar line.
- Staff 4:** Features a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.
- Staff 5:** Continues the rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.
- Staff 6:** Shows a mix of eighth and sixteenth notes, with some measures containing rests and a final measure with a double bar line.
- Staff 7:** Features a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.
- Staff 8:** Continues the rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.





Analysis

In this analysis chapter I would like to focus and see what is happening, mostly on the pages, one until eight of the transcription:

PAGE 1

-

- Jones starts with an eight bar intro on the hi-hat to prepare the melody. In bar twelve he is using a single drag-paradiddle, starting on the end of one in order to set-up the horns that are playing the end of one of the next bar.

PAGE 2

- In bars fifteen and sixteen, he is playing an inverted paradiddle (RLLR LLRL) in triplets. He starts playing this on the end of four of bar fifteen and he repeats that same phrase again on the end of four of bar eighteen.

PAGE 3

- In the third beat of the second bar he is playing a double paradiddle in eight notes that lands with an accent on the left hand on the second beat of bar three. On the fourth beat of bar four he is playing a press roll that lands with a crash cymbal and a bass drum on beat three of the sixth bar. Then on bar fourteen he starts playing the ruff on the upbeat of beat four creating tension that resolves with an accent on the snare drum on the end of four of the next bar. On bar sixteen he is using a single paradiddle in sixteen notes and on the next bar he starts swinging another important rudiment the flam in eight notes. In the next four bars he is using again the single paradiddle in sixteen notes creating an interesting swinging phrase.

PAGE 4

- On the third beat of bar ten, he is using another variation of the single paradiddle in swinging eight notes, putting the double strokes in the beginning and accenting the middle part (RRLR LLRL). He repeats that phrase for the next three bars.

PAGE 8

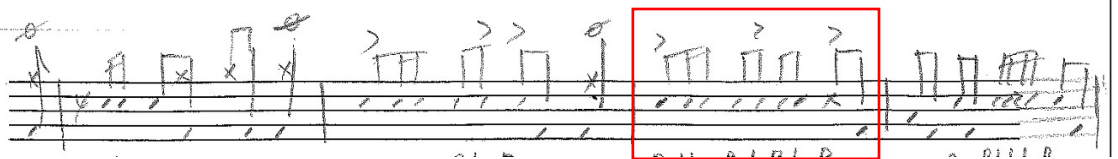
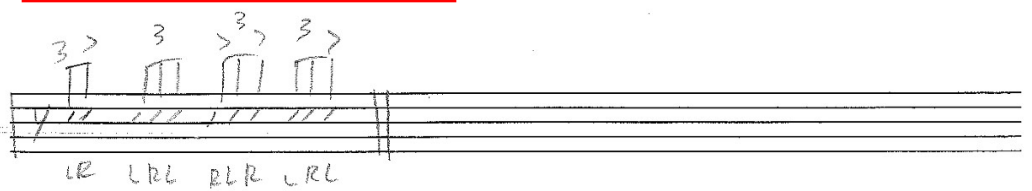
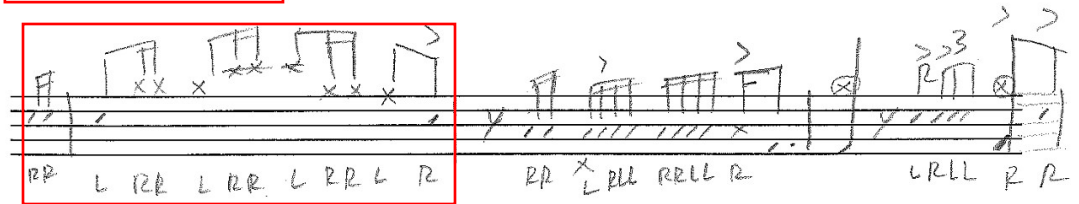
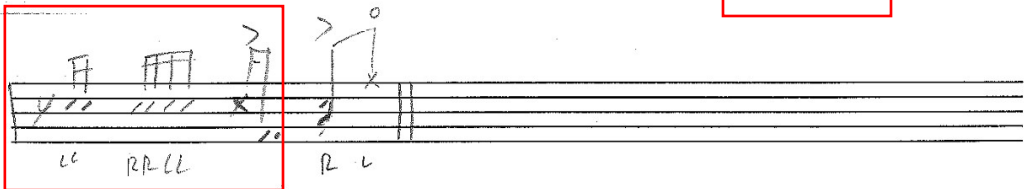
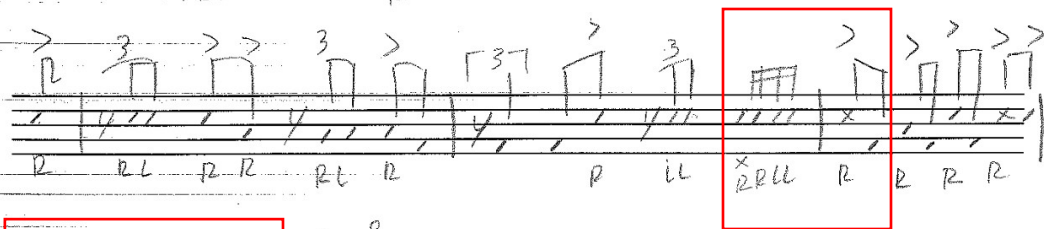
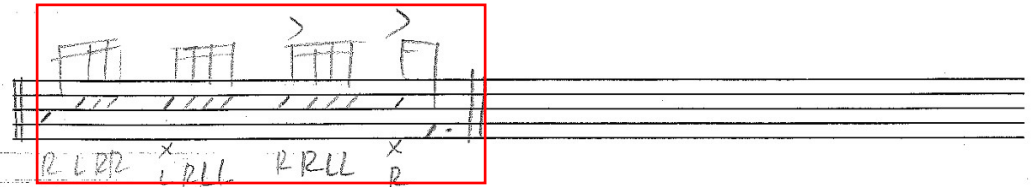
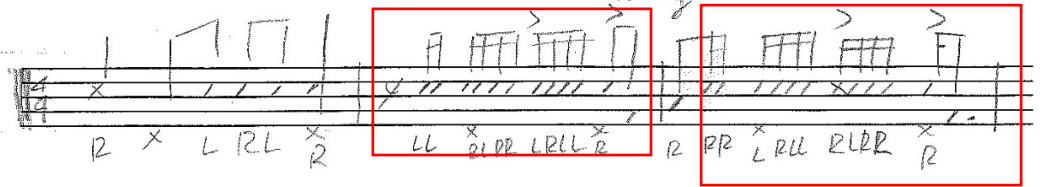
- On bar sixteen and eighteen, Philly plays again that inverted paradiddle triplet phrase that he used before.

2. Blues For Philly Joe (Newk's Time, Sonny Rollins 1957)

This is a transcription I did on the trading fours¹⁴ between Sonny Rollins and Philly Joe Jones, for four choruses of blues. Again in these soloing phrases we can see how well structured, and unique Jones is using the rudimental language on the drum set.

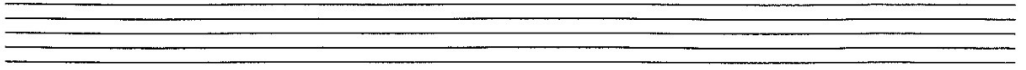
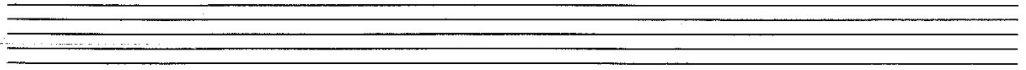
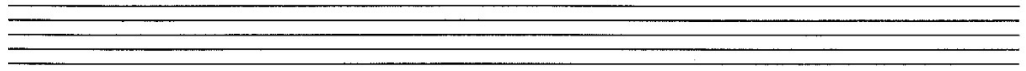
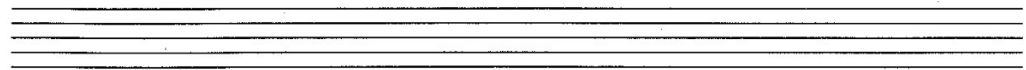
¹⁴ Trading fours in jazz is basically a dialogue between two or more instrumentalists. In that case Sonny Rollins is playing a four bar phrase and then Philly answers back with a four bars drum solo phrase.

Blues for Philly Joe (Trade 9s)



Handwritten musical notation on a single staff, enclosed in a red rectangular box. The notation consists of rhythmic patterns represented by vertical strokes and beams, with various accents and markings above them. Below the staff, there are several lines of handwritten text, likely representing the rhythmic notation in a shorthand format.

Handwritten musical notation on a single staff, enclosed in a red rectangular box. The notation consists of rhythmic patterns represented by vertical strokes and beams, with various accents and markings above them. Below the staff, there are several lines of handwritten text, likely representing the rhythmic notation in a shorthand format.



Analysis

PAGE 1 and 2

- In the second bar, Philly starts a drag-paradiddle phrase on the end of beat one which he repeats two times, with phrase he creates a lot of tension that resolves on beat one later with Sonny Rollins playing the next four bars.
- In the sixth and seven bars, he is using the five stroke roll, with an accented stick on stick as the last note of the roll, followed by the bass drum on the upbeat.
- In the ninth bar Philly serves his next four bars with the ruff, but he creates a really interesting swinging phrase with it orchestrates on the cymbals.
- In bar sixteen, he resolves the previous phrase that he played with a single stroke roll in triplets that leads to beat one.
- In bars twenty one, twenty two and twenty three, he starts by playing a great long paradiddle phrase with accents (this phrase includes the single paradiddle and two variations of that you can see in the sticking pattern)

3. Pot Luck (Wynton Kelly-Kelly at Midnight 1960)

This is for me one of the most beautiful solos of Philly Joe that I heard, because his phrasing here is really melodic, again we can see that is very rudimental but melodic at the same time. Another interesting element is the way he starts the phrases rhythmically. He is starting some of them in places that you do not expect like beats two and four and this is very common way of phrasing especially from horn players (for example the great Charlie Parker) in Jazz music.

Pot Luck

Wynton Kelly (Kelly at midnight) 1960

The musical score is written on 10 staves. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Fingerings are indicated by numbers 1-5. The notation includes many slurs and accents. Several sections are highlighted with red boxes:

- Staff 1: First measure.
- Staff 1: Measures 3-4.
- Staff 1: Measures 5-6.
- Staff 1: Measures 7-8.
- Staff 2: Measures 1-8.
- Staff 3: Measures 1-8.
- Staff 4: Measures 1-8.
- Staff 5: Measures 1-8.
- Staff 6: Measures 1-8.
- Staff 7: Measures 1-8.
- Staff 8: Measures 1-8.
- Staff 9: Measures 1-8.
- Staff 10: Measures 1-8.

Analysis

- Jones “serves” his solo with a nice melodic pattern that includes the single ruff which he displays it in the next bar (he starts by putting it on beat one and in the second bar he repeats that exact motive in beat two)
- From bars nine until twelve he is using again the single ruff followed by a ruff-paradiddle, starting on beat two and lands with an accent in the next bar on beat two again, he repeats this phrase twice and then he continues with getting more busy and making some interesting variations of the ‘original’ phrase. Until bar twenty two that he plays a press roll, on the end of beat four resolving it with a stick on stick accented note on beat three, of the next bar followed by a bass drum on the upbeat.
- To end the solo (on bar 27 until the end), he changes the rhythmic value to triplets, with a combination of single stroke roll and double stroke roll creating an interesting melodic line between the snare drum, the rack tom and the floor tom that leads to the end of the solo.

4. Monopoly (Bud Powell-Time Waits 1958)

This solo features Philly Joe soloing with the brushes. As we can see in the transcription he is using the brushes the exact same way as the sticks. Again this solo is very rudimental and melodic at the same time, and you can hear the warm and big round sound Philly is getting out of the drums using the brushes.

Monopoly

Brushes

(Bud Powell
Time waits 1958)

Handwritten musical notation for 'Monopoly' by Bud Powell, featuring a complex drum solo for brushes. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The solo is composed of numerous rhythmic patterns, many of which are triplets, indicated by '3' over the notes. The notation is written on a single staff with a double bar line at the end of each measure. The patterns are dense and intricate, typical of Bud Powell's style.

Four empty musical staves for additional notation.

Exercises

A very useful exercise that I developed while practicing the solos of Philly Joe, is taking a two bar phrase from a solo and displace it rhythmically over the bar line. For example, if the original phrase starts on the end of beat one, I would start it on the end of beat two, then on the end of beat three and last on the end of beat four. I would practice this exercise on a form by singing a melody of a standard song (for example How High the moon-ABAC form), so the first eight bars (A) of the song would be the original phrase, the second eight bars starting the phrase in the end of two (B), then the second A of the song would be the phrase starting on the end of three and last on the last eight bars (C), the phrase would start on the end of four. By doing this exercise I found out that I developed rhythmical freedom and I could use the “language” I absorbed from the solo in my own way and I became able to start a phrase in all possible places of the bar, such as great horn players used to do.

For this example I used a two bar phrase from Philly’s solo on Pot Luck, which I analyzed in the previous chapter (bars nine and ten).

Philly Joe's phrase from Pot Luck

Exercise

Original Phrase

1st displacement

2nd displacement

3rd displacement

Below the 3rd displacement, there are four empty musical staves for further practice.

Another exercise that I used to do while learning the solos of Philly, is taking again a two bar or four bar phrase, from one solo and orchestrate it in different ways on the drum set. By doing that, again you absorb the language from the original source, and then you let yourself free to express it within different ways – variations, that helps you build up your musicality and creativity while taking a drum solo.

In the following example I am using again the same phrase from “pot luck” that I used in the previous exercise. The possibilities in this exercise are endless, here I have just written down some of my favorites that I discovered during practicing.

Philly Joe's Phrase From Pot Luck

Exercise

Original Phrase

Handwritten musical notation for the original phrase. It consists of two staves. The top staff is in 4/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff. The bottom staff contains the drum notation, with 'L' for left hand and 'R' for right hand. The notation is: L R | L L R R R L L L R | L R.

Variations

1)

Handwritten musical notation for variation 1. It follows the same structure as the original phrase. The drum notation is: L R | L L R L R R L L L | L R.

2)

Handwritten musical notation for variation 2. The drum notation is: L R | L L R R R L L L R | L R.

3)

Handwritten musical notation for variation 3. The drum notation is: R | R L R R L L L - | R.

4)

Handwritten musical notation for variation 4. The drum notation is: L R | L L R R R L L L R | L R.

5)

Handwritten musical notation for variation 5. The drum notation is: L.

After practicing each of these exercises with different phrases from Philly's solos, I find it interesting to combine both of these exercises, so then you come up with a totally "new" phrase.

It is also important to consider the dynamics when practicing a new solo phrase. So I would take the "original phrase" again and practicing it in different dynamics around the drum set in combination with the second exercise.

I used to practice and I still practice new soloing phrases, by this way a lot of years now. I found out that this practice method helped me a lot to "digest" the language better and use it freely without thinking of "licks" (prepared phrases) when taking my own improvisation over a song form.

Horn Solos Translated Into the Drum Set

As The clarinet player Tony Scott said, Philly Joe often sounded like a horn player during his drum solos. When I read that phrase, immediately sounded very interesting to me, so I started listening again to his solos but trying to understand this aspect. It took me some time to really get what Tony Scott said but it is really true. The way Philly's solos are structured, and especially his phrasing, his rhythm and how and where he starts or ends a phrase is really like listening to Charlie Parker or any other great bebop horn player taking a solo.

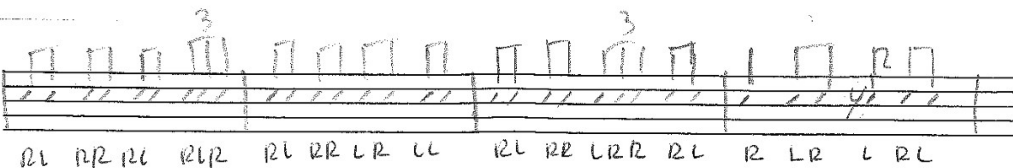
So I said that I am going to take this "idea" and use it for the sake of my own soloing practice and development. I started listening more close to horn players, and transcribing the rhythm of their solos, and then I was experimenting on how I could apply this on the drum set.

Here I am going to list down some ways that I practice a horn solo on the drums:

1. Play the rhythm of the solo in alternate hand sticking (RLRL) only on the snare drum.
2. Add different rudiments that fit to the line of the horn solo only by using the snare drum.
3. Play the accented notes on the toms.
4. Play the accented notes with the cymbals and bass drum.
5. Play it freely around the drum set.

In the following example you can see my own rudimental interpretation of a Kenny Dorham solo from "An Oscar for Oscar", (a twelve bar blues theme):

Solo



Handwritten musical notation on a single staff, featuring a series of notes and rests. The notation is written in a stylized, possibly shorthand, manner. Below the staff, there are several lines of text, likely lyrics or performance instructions, written in a similar shorthand style. The text includes:

RL RLLR RLRRLL RLRRRLRL

Below the text, there are several empty staves, suggesting a continuation of the musical score or a space for additional notation.

By using the same process I took also a Charlie Parker's solo on "Chi-Chi", and wrote different sticking patterns to fit the lines of the saxophone:

Chi-Chi

charlie Parker

The image shows a handwritten musical score for the song "Chi-Chi" by Charlie Parker. The score is written on ten staves of music. Each staff contains a line of saxophone notation (treble clef, key signature of one flat) and a corresponding line of drum sticking patterns. The sticking patterns are written in a shorthand notation using letters 'R' (right hand) and 'L' (left hand), often with numbers '1', '2', '3' indicating specific fingers or strokes. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and rests. The score is organized into measures, with some measures containing multiple staves of music. The handwriting is in ink on a piece of paper that appears to be a page from a notebook or a manuscript.

Handwritten musical notation on a page with seven staves. The notation consists of rhythmic patterns represented by vertical strokes and flags on the staves, with corresponding letters (L, R) and numbers (1, 2, 3) written below. The first six staves contain this notation, while the last staff is empty.

Staff 1: L R L L R L L R L R L R L L R L L

Staff 2: L L R L R R L R R L R R L R R L R L

Staff 3: R L R L R L R L R L R L R L R L R L R L

Staff 4: L R L R L R L R L R L R L R L R L R L

Staff 5: R L R R L R L R L R L R L R L R L R L

Staff 6: R L R L R L R L R L R L R L R L R L R L

Staff 7: (Empty)

Moeller Technique

When I began my studies with Mr. Eric Ineke at the Royal Conservatory of the Hague, one of the first things he commented on my playing, was that I was getting too “stiff” and “heavy”, while I was soloing. After recording myself and listening back to it, I found out that myself too, so I started thinking about how I should change that habit and “loose up”.

I started doing my own research and trying to find solutions to the problem. After watching a lot of videos of the great jazz drummers, such as Philly Joe Jones, Kenny Clarke, Joe Morello, Buddy Rich etc., I discovered that they all had a certain beautiful hand movement and relaxation while playing. Immediately I remembered a technique that one of my first drum teachers Mr. Phillip Stewart showed me, the Moeller Technique. The key of this technique is, to allow the sticks to rebound naturally and get the most from them with just one stroke without consuming unnecessary energy and tension. Also the sound when you hit the drums is a lot bigger and fuller. As I started working on this technique I found out that I was feeling and sounding a lot more loose and relaxed than before and my sound got fuller and bigger.

First I would like to share with you the historical background of the development of this technique and then discuss some exercises and ways to practice it.

The Moeller Technique was discovered and developed by Sanford A. Moeller (1878-1961) who was born in Albany New York. Moeller was a drummer who was impressed from the technique that the marching band drummers were using during the Civil War, these drummers were able to play for a lot of hours and a lot of days with great relaxation and flow without hearting themselves. Moeller studied deeply that arm and wrist motion (that was called later the Moeller whip) and taught it to great drummers such as Jim Chapin and Gene Krupa. Basically the Moeller stroke allows you to play faster, more powerful with great endurance and bigger sound without getting tired and hearting yourself.

After watching some videos from great drummers who mastered this technique, such as: Jim Chapin, Ed Soph, Dave Weckl, Dom Famularo and Jojo Mayer, I used some of the following exercises based again on the rudiments (that they talked about and created my own as well), which I demonstrate for you in the video which I uploaded in the Research Catalogue. Practicing these exercises, helped me understand the Moeller concept better. I always try to apply it in every playing situation and especially while taking a drum solo that makes me stay relaxed and loose so I can play execute my rudimental Philly Joe style of playing with a better sound and flow.

These are some exercises I developed while practicing the Moeller technique, in combination with some basic rudiments:

Moeller Exercises

[illegible]

Drummers who influenced from Philly Joe Jones

As I noted in some of the previous chapters, it is important to go back to the history and see where an artist come from and study his influences. Although it is also equally important to go further in the history and find out who this artist influenced. Philly Joe, undoubtedly is one of the most influential jazz drummers in the history, even in the modern jazz drummers out there today you can hear in there playing that they had studied Philly Joe.

In this chapter I decided to go through three important jazz drummers who for me you can clearly hear the Philly Joe style in there playing and especially in their soloing.

Jimmy Cobb

First I would like to start with the great Jimmy Cobb who was also substituting for Joe in the Miles Davis band as Cobb said when Cannonball Adderley joined Miles Davis band, Philly Joe was the drummer, but sometimes he wouldn't show up, so Cannonball invited Cobb to play when Joe wasn't coming. In the half Miles Davis album Porgy and Bess is Philly Joe and on the other half is Jimmy Cobb. A little later, after this recording Miles asked Cobb to join the band.

Wilbur James "Jimmy" Cobb, was born on the 20th of January, 1929 in Washington D.C. He was a self-taught drummer who started playing at the age of thirteen. He started getting his first professional gigs during the World War II. The first important gig was with the great saxophone player, Charlie Rouse when he was eighteen years old. At the age of twenty one, he moved to New York, where he started playing in Earl Bostic's band and after that the next important collaboration was with the legendary jazz singer Dinah Washington, with who he was recording, playing and touring with for three and a half years. After that he joined the Cannonball and Nat Adderley Quintet and collaborated with almost every great jazz musician of the time: Stan Getz, Dizzy Gillespie, John Coltrane, Wynton Kelly, Paul Chambers, Kenny Dorham, Wayne Shorter, Paul Gonzales, Bobby Timmons, Donald Byrd, Pepper Adams, Joe Henderson and of course as I mentioned before his most important collaboration was with the Miles Davis band, where he became really known and famous especially after they recorded together the best-selling jazz album in the history: "Kind Of Blue".

As Jimmy Cobb stated in a Modern Drummer interview of 1978, his biggest influence on the drums was Max Roach and then Kenny Clarke, Philly Joe Jones, Art Blakey, Shadow Wilson and Big Sid Catlett. Already we can see that him and Philly Joe, had the same influences.

Cobb was much known for his "up-front", quarter note swing feel on the ride cymbal, you can immediately feel this in any record where he plays, and it makes you want to tap your feet and dance. His soloing style I would describe it very melodic and rudimental at the same time. As I transcribed some solos from him, I could definitely see his influence he had both from Max Roach and Philly Joe Jones.

It is very important to say that, Jimmy Cobb is one of the few jazz legends that are still alive, he is now 88 years old and he is still musically active and sounds amazing.

For this research I decided to share with you and analyze a drum solo from the Joe Henderson album "Four", from where I transcribed the all the six choruses of the tune "Four". This solo is a perfect example where you can listen to the rudimental Philly Joe style in Jimmy Cobb's playing.

1. Four
Jimmy Cobb Solo

The image shows a handwritten transcription of a drum solo by Jimmy Cobb. The notation is written on ten staves, each with a 3/4 time signature. The notation includes various drum symbols (snare, cymbal, tom) and rhythmic markings (accents, beams, slurs). Several sections of the notation are highlighted with red boxes, indicating specific rhythmic patterns or phrases. The notation is written in a style that is both musical and rhythmic, with many notes and rests. The first staff has a 3/4 time signature. The notation is written in a style that is both musical and rhythmic, with many notes and rests. The first staff has a 3/4 time signature.

2.

The image shows a handwritten musical score for a rhythmic exercise, consisting of ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and breath marks (>). The score is written in a single system, with each staff representing a different part of the exercise. Two sections of the score are highlighted with red boxes:

- First Red Box:** Located on the third staff, it highlights a sequence of notes and rests. The notation below the staff reads: $\text{R L R R R R R R R R}$.
- Second Red Box:** Located on the tenth staff, it highlights a sequence of notes and rests. The notation below the staff reads: $\text{R L R R R R R R R R}$.

The overall structure of the score suggests a complex rhythmic pattern, possibly for a drum or percussion instrument, given the use of 'R' and 'L' (Right and Left) in the notation.

3.

This image shows a handwritten musical score for a 12-measure piece, likely for a piano or similar instrument. The score is written on ten staves, with the first three staves forming the first system and the remaining seven staves forming the second system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. The first system (staves 1-3) contains measures 1-4. The second system (staves 4-10) contains measures 5-12. Two red rectangular boxes highlight specific sections: the first box is on the fourth staff, covering measures 5-8, and the second box is on the fifth staff, covering measures 9-12. The notation is dense, with many notes and rests, and the handwriting is clear and legible.

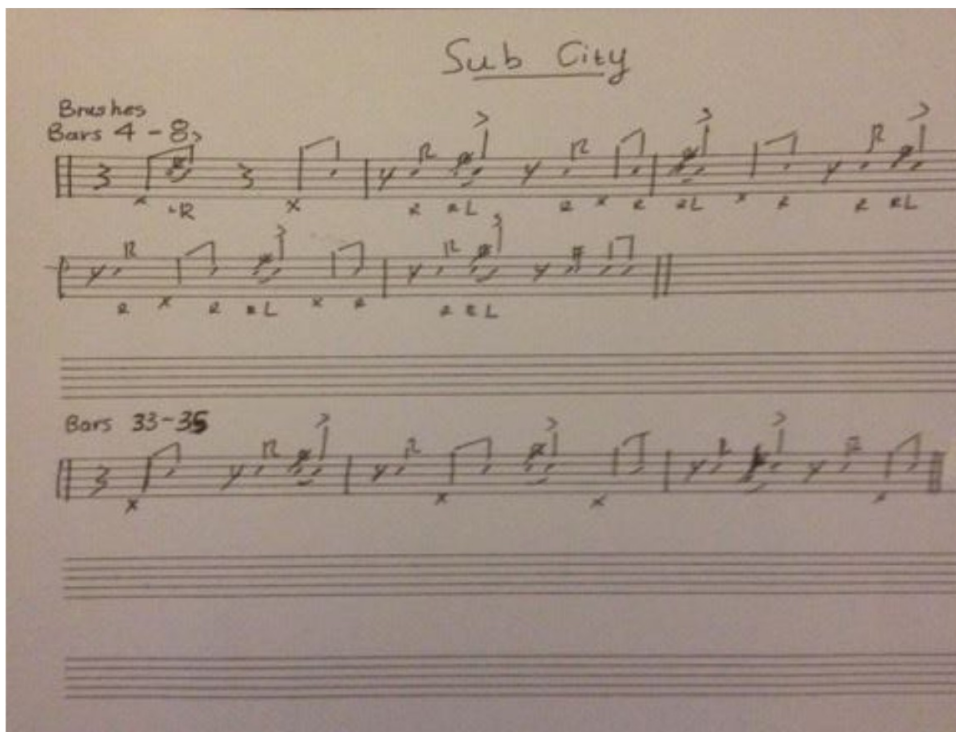
4.

Handwritten musical score for a piece labeled "4." The score consists of 12 staves of music. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings (accents, slurs). Below the staves, there are handwritten letters (R, L, X, O) and numbers (3, 5, 8) that likely represent fingerings or specific rhythmic patterns. Several sections of the score are highlighted with red rectangular boxes, indicating specific passages of interest. The first box is on the fourth staff, the second on the fifth staff, the third on the sixth staff, the fourth on the seventh staff, and the fifth on the eighth staff. The score ends with a double bar line on the twelfth staff.

Analysis

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- On the 5TH bar of the solo, Jimmy Cobb uses the six-stroke roll on the snare drums and what's interesting about that, is the fact that he starts the phrase on beat two, giving to the listener an "off" feeling, that resolves it in the next bar with a strong accented beat one. This is also really characteristic thing of Philly Joe's playing that you can hear in many of his solo, starting the rudiments or his phrases in general in not so "common" areas of the bar.
- From bars 8-12, Cobb plays a very popping, syncopated phrase, by using what I would call a reverse flam-tap rudiment, (putting the tap first and then the flam). This kind of phrase you can hear it in Philly Joe's brush solo on the tune "Sub City", from the Bud Powell album "Time Waits" in bars 4-8 and also from 33-35. Here's the phrase from Philly's solo:



- On the end of beat three of bar 14, Cobb plays a combination of single stroke roll and double stroke roll followed by a paradiddle in triplets, resolving it with a down beat on beat three on the next bar.
- On beat three of bar 31, he plays a four-stroke ruff on the snare drum leading to an accent with the bass drum on the up-beat of beat four.

- From bar 41 until 47, Cobb plays a long triplet phrase with using the single stroke roll between the snare drum and the two toms, this phrase creates a lot of tension that resolves it on bar 47, on beat three on the snare drum followed by a bass drum and a hi-hat splash on the up-beat.
- On bars 57 and 58, he is using the five-stroke roll, three times with an upbeat on the bass drum following the first two group of fives he plays and then he does a small variation and puts the bass drum on the down beat before the snare, that he plays it to finish the phrase on the upbeat.
- On bar 93 he plays a six stroke roll in triplets that resolves it with a bass drum and a splash on the hi-hat, on the upbeat of beat three.
- On bar 95 and 96, Cobb uses the paradiddle-diddle, in triplets on the snare drum, starting it on the upbeat of beat three and then adds a half paradiddle to finish the phrase.
- On bar 109, he is using again the six-stroke roll in triplets, and on bars 111 and 112 he is using again the five-stroke roll the same way as we saw before.
- From bars 113 until 116, Cobb plays a very interesting, syncopated and musical phrase using the four-stroke ruff on the two toms creating a melodic line. The phrase starts on the snare drum, which is giving a three over four feeling that is very common in jazz music in every instrument (snare drum plays on beats: 1,4,3,2,1 and 4) and in the middle of that three over four feeling on the snare, he puts the melodic four-stroke ruffs on the two toms, one after the other starting with the small one.
- On bars 157 and 158, he plays a long triplet phrase on the snare with a combination again of single-stroke roll and double-stroke roll with in he plays the paradiddle-diddle twice. Also on bar 162 he is doing the same thing playing a triplet phrase with a mixture of singles and doubles.
- On bar 163 he plays again a very characteristic Philly Joe phrase, by using the ruff, starting it on the upbeat of beat one and resolves it on beat one of the next bar followed by a bass drum and a splash on the hi-hat on the end of one.
- On bar 177, Cobb plays an inverted paradiddle on the snare drum in eight notes on beat two, three and four.
- On bar 183, he is doing again the same kind of triplet phrase like the previous times, with the combination of the singles and the doubles on the snare drum.
- From bars 185 until 188, Cobb plays a long triplet phrase with accented notes which creates a “melody”, on the snare drum, by again putting the singles and the double together. By doing that again he creates a feeling of tension because as you can see this phrase leads us to the last four bars of the drum solo.



Louis Hayes

Another living jazz legend, who is really influenced by Philly Joe Jones is Louis Hayes. He was born in Detroit, Michigan on the 31st of May. Hayes grew up in a musical family, his father was a drummer and a piano player, his mother was playing piano and his cousin was a drummer too. He took his first drum lessons from his father and his cousin taught him how to play within a band. He started playing the drums at the age of 8 and he was listening to a lot of great jazz records that his father had at home, such as: big bands, Max Roach and Kenny Clarke.

Hayes started playing with other musicians in Detroit when he was 15 years old, playing in teenage clubs for money and then at the age of 18 he started working and playing with the great saxophone player, Yusef Lateef.

He recorded and played with a lot of jazz legends such as: Horace Silver, Cannonball Adderley, John Coltrane, Joe Henderson, Sonny Rollins, Thelonious Monk, Cedar Walton, Barry Harris, Jackie Mclean, Wes Montgomery, Junior Cook, J.J Johnson, Curtis Fuller, Sam Jones, Freddie Hubbard, Hank Mobley, Bobby Timmons, Kenny Burrell and many others.

His playing is characterized as a post-bop style very energetic and swinging. In my opinion, when I listen to his drum solos, I can clearly say that he is influenced from Philly Joe Jones, because he is using the same kind of melodic-rudimental approach in the way he is phrasing on the drums.

Louis Hayes is still active and performs all around the world, currently leading the Cannonball Adderley Legacy Band.

The following example, is a transcription I did from Barry Harris album: “Barry Harris at the Jazz Workshop”, I transcribed the trading fours from “Woody’n You”, where he is playing some Philly Joe Jones sounding like phrases:

Woody'n' You (Barry Harris live at the Jazz Workshop)
 Louis Hayes (Trading 4's)

The image displays a handwritten musical score for the piece "Woody'n' You" by Louis Hayes, recorded live at the Jazz Workshop. The notation is written on a series of staves, with rhythmic patterns indicated by letters (R for right, L for left) and numbers (1, 2, 3, 4). Several red boxes are drawn around specific rhythmic sequences, likely highlighting key patterns or improvisational ideas. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests, along with dynamic markings like accents (>) and slurs. The score is organized into measures, with some measures containing multiple rhythmic patterns. The overall style is that of a working draft or a personal notation for a musician.

Analysis

- Bar 3: Louis Hayes is playing a single paradiddle phrase, in sixteen notes on the snare on beats one and two and he accents the first note of it.
- Bar 6: Hayes is using the paradiddle – diddle in triplets on beats one and two on the snare followed by a snare drum accent and bass drum in eight notes, that's a very usual Philly Joe phrase, which you can hear it in many of his solos.
- Bars 9 and 10: Here again we see a similar phrase with the flam tap rudiment in eight notes, as we so before on Jimmy Cobbs solo on four and Philly Joe solo on Sub City.
- Bar 17: He is using again the single paradiddle in sixteen notes, on beat one he puts the first note of the half of the rudiment on the floor tom and the rest on the snare, followed by two eight notes on the snare and floor tom and then he plays the whole paradiddle, starting it with the left hand on beats 3 and 4 on the snare putting the first note of the rudiment on the floor tom on beat four giving to it a slight variation again.
- Bar 22: Here he is using again the same paradiddle – diddle phrase he used on bar 6.



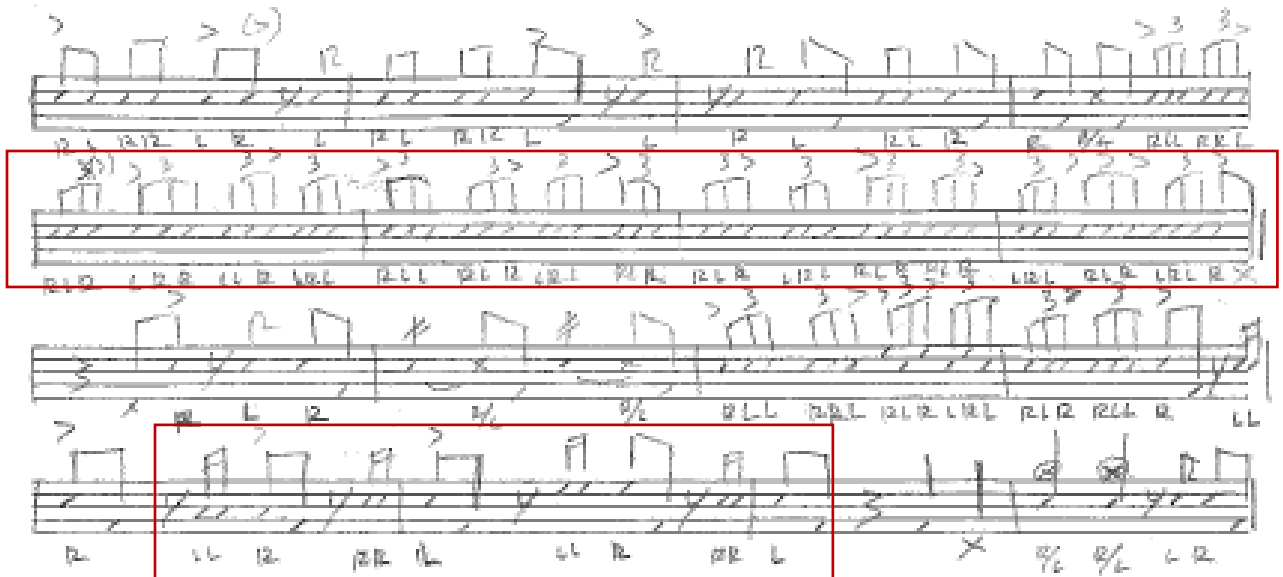
How do I incorporate the 26 American Drum Rudiments in my own playing?

In this chapter I am going to attempt to demonstrate, how I use this rudimental approach, when I am taking a drum solo. Throughout the years of learning and practicing the drum rudiments and especially this last two years, I spent studying with the great drummer Eric Ineke at the Royal Conservatory of the Hague, I found out how important is to learn these Rudiments and that my drum solos were sounding much better than before. Also with spending a lot of time analyzing and listening to Philly Joe Jones, that he is basically the master of this approach my soloing ideas were getting better and better. For me the key of improvisation is that it has to be spontaneous and in the moment. As the legendary saxophone player Charlie Parker said: "Master your instrument, master the music and then forget all that and just play". By this quotation I learned a lot because I understood that jazz music is not about copying anybody or trying to play exactly like someone you admire, of course at the beginning you have to imitate in order to learn the language and get new - fresh ideas, but when you are in the band stand and it is your turn to take a solo, the key is to let yourself free and express yourself with the tools you already have. So when I am taking a drum solo, I am not anymore thinking of licks (standard phrases), like I used to do in the past, I always try to sing the melody of the tune in my head and play a musical drum solo with using the 26 American Drum Rudiments.

The following example is a transcription of my own drum solo on the standard Jazz song "Thou Swell":

Thou Swell Maricos Spyrou Drum Solo

The image shows a handwritten drum solo notation for the piece "Thou Swell" by Maricos Spyrou. The notation is written on 12 staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth, sixteenth, and thirty-second notes, as well as rests. Red boxes highlight specific sections of the solo, including the beginning, middle, and end. The notation is written in a clear, legible style, with some corrections and markings visible.



Analysis

- Bars 4 and 5: Here I am using the six – stroke roll in triplets on the snare, on beats one and two on the first bar and beats three and four of the second bar leading to beat one of the sixth bar followed by an up-beat with the bass drum.
- Bars 9-12: In these bars I play a long phrase using the paradiddle diddle in triplets, on the snare on beats one and two of the first bar, beats three and four on the rack tom, then on the second bar again beats one and two on the snare drum and then on the first triplet of beat three I accent the note on the floor tom and the rest of the triplet series on the snare. Bar eleven is exactly the same as bar nine. On bar twelve I am using the paradiddle diddle on the snare on beats one and two resolving the whole phrase on beat three with eight notes on the snare and bass drum.
- Bar 13: Here I am using the single ruff starting it on the snare on the end of one and then on the end of three.
- Bar 14: The phrase here starts on the end of four of the previous bar on the snare and I am using the paradiddle in triplets followed by two eight notes on beat two.
- Bar 21: On beat four I use the single ruff again putting the first two notes on the bass drum and the third one on the snare drum.

- Bar 27: In this bar I use the press roll, on beat two followed by a stick – on stick on the end of two and then I do the same thing on the end of three, and the stick – on stick lands on beat four.
- Bar 38: Here I use a mixture sticking of the single and double stroke roll in triplets.
- Bar 39: In this bar I am using the single stroke roll in triplets accenting the first, third and the second triplet of beats three and four on the rack tom.
- Bar 41: Here I playing a classic rudimental, Philly Joe sounding phrase using the single drug on the snare drum and the rack tom.
- Bar 48: In this bar I play a simple swinging phrase consisting of eight notes using the paradiddle followed by a bass drum on the end of three.
- Bars 53-56: This is a long triplet phrase consisting of a combination sticking using the single and double stroke roll with accents.
- Bars 61-62: Here once again I am using the single ruff on the floor tom, snare drum and the rack tom.

Conclusion

During this journey of researching about the 26 American drum rudiments and how Jazz drummers and especially Philly Joe Jones, incorporated them into their improvisations, I convinced myself that classical exercise (in that case the rudiments) helped jazz drummers to improvise and express their musical ideas in their improvisations. I also became more aware on what I play during my drum solos and I am now more confident when I am taking a drum solo. I would like to suggest to any Jazz drummer, to study in depth the rudiments and the great Jazz drummers that mastered this art. It is like learning a foreign language, in order to be able to talk and communicate with other people freely without thinking, you have to learn the grammar, the fundamentals and the rules of the language.

My future goals are to continue studying and practicing the rudiments, experimenting with them and developing my own ideas on how to phrase on the instrument.

This Research I hope that will help other drummers to understand the importance of this great art and how important is to know the history and the foundation of our instrument.

At last I would like to thank my main subject teacher Mr. Eric Ineke and my Supervisor Mr. Jarmo Hoogendijk , for their support and encouragement they provided me during this time of my studies.

Interview Eric Ineke

This is an interview I took from my main subject teacher, Mr. Eric Ineke asking him several questions about Philly Joe Jones and the 26 American drum rudiments:

Q. Which drummers influenced your playing?

A. Several drummers not only one drummer influenced me. I remember when I was very young that I saw live Elvin Jones who is one of my main influences. I also liked Philly Joe, Shelly Manne, Mel Lewis, and Mickey Roker... There are so many drummers, Billy Higgins, Grady Tate, Kenny Clarke, Pete La Roca, and Roy Haynes. But two guys who particular are part of my playing I think is Elvin Jones combined with the language of Philly Joe Jones.

Q. How would you describe Philly Joe's Playing?

A. I think Philly Joe's playing, comes from the swing tradition. His cymbal – time keeping playing comes from Kenny Clarke. Philly Joe was also using the rudiments in a very musical way, he is someone who used the drum rudiments in a very clean and musical way.

Q. How important is for a jazz drummer to study the rudiments?

A. Well, if you want to say something on the drums, first you have to know the jazz language and how to phrase, but in order to do that you need to have technique. It is the same when for example a classical piano player, is practicing his scales. So the rudiments you can say that are more or less our scales.

Q. Did you have a chance to hear Philly Joe playing live and how was this experience for you?

A. I heard him a couple of times. The experience was great, but when I saw him he was drunk but he could still play. It was marvelous to see him playing.

Q. Did you play with Jazz musicians that shared the bandstand with Philly?

A. Yes. I played with Johnny Griffin, who used to play a lot with Joe. He also talked to me about Philly, he said that Philly Joe was always talking about his Paradiddles and flam – a – diddles, he was always into that think. I also played with Dexter Gordon who played with Philly Joe Jones and Clifford Jordan.

Q. How important is for a drummer to study Philly Joe's playing?

A. It is very important because, he is the best example of rudimental playing in a very musical way. He plays very musical phrases with the rudiments. He makes melodies, he is almost like Charlie Parker melodies on the drums. It is important to transcribe his solos but then in the end the goal is to find your own way of phrasing.

Q. How can a Jazz drummer can find his own voice on the instrument, by still having a strong foundation and connection with the Jazz tradition?

A. The most important is the language and if you know the language you can do whatever you want to do with it. The most important thing is to try to play melodic, if you create melodic phrases then finally you can avoid sounding like you are copying someone.

Q. Favorite recordings that Philly Joe played on?

A. A great recording is "Milestones" from Miles Davis and "No Room for Squares" from Hank Mobley, that's a very good one.

Q. What general advice would you like to give to a young Jazz drummer?

A. Listen as much as you can to the music. Steal as much as you can from everybody that you like and that also forms your own personality, you have to steal things from drummers that fits to you, if something that you hear does not fit you, there is no reason to steal it anyway. But do not listen only to the drummers, you have to listen to the horn players because I believe that most of the drummers are influenced by the great horn players. Listen to the records as a whole thing, otherwise if you only listen to the drums you are missing the point.

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