

Singing the Beat:
The Application of Melodic Drumming Approaches in a
Contemporary Small Jazz Ensemble

A portfolio of recorded performances and exegesis

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Abstract

This practice-based research project has investigated the different melodic approaches developed by selected jazz drummers as both soloists and accompanists, with the ultimate aim of incorporating these concepts into my own performance in a recital setting. I chose four drummers as the focus of this project: Max Roach, Roy Haynes, Bill Stewart and Ari Hoenig. Through transcription and analysis of recordings, I identified and classified the melodic concepts used by each drummer. Specific exercises were then composed for each melodic concept as a tool to aid their integration into my own playing. I practiced these exercises both in a small ensemble setting and independently, maintaining a sonic diary for each session. Reflecting on the successes and failures of each exercise helped guide the development of future exercises in an iterative process. The project has culminated in two one-hour recorded recital performances in which I led various small ensemble settings, and an exegesis.

Declaration

I certify that that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through search engines, unless permission has been granted by the University to restrict access for a period of time.

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Joshua Baldwin

8 February 2020

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I have been joined on this postgraduate journey by Edward Heddle, Ross McHenry and Enrico Morena. I thank them for the help they have provided and wish them the best of luck with their own projects.

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PART A:
Sound Recordings

Track Listing and Information for CDs

CD 1 – The First Recital

1. “Milestones” by John Lewis (6:18)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Hugh Stuckey (guitar), Lyndon Gray (double bass)
2. “Tenderly” by Walter Gross (6:06)
Joshua Baldwin (drums), Hugh Stuckey (guitar), Lyndon Gray (double bass)
3. “Monk’s Dream” by Thelonious Monk (6:57)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Hugh Stuckey (guitar), Lyndon Gray (double bass)
4. “My Little Suede Shoes” by Charlie Parker (6:21)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Hugh Stuckey (guitar), Lyndon Gray (double bass)
5. “Relaxin’ at Camarillo” by Charlie Parker (7:30)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Hugh Stuckey (guitar), Lyndon Gray (double bass)
6. “Chelsea Bridge” by Billy Strayhorn (7:53)
Joshua Baldwin (drums), Edward Heddle (piano), Lyndon Gray (double bass)
7. “Nostalgia in Times Square” by Charles Mingus (7:24)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Hugh Stuckey (guitar), Lyndon Gray (double bass)
8. “Nica’s Dream” by Horace Silver (9:13)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Hugh Stuckey (guitar), Lyndon Gray (double bass)

Total Playing Time – 57:42

The first recital was performed and recorded at Wizard Tone Studios, Hendon, on 21 August 2019.

Joshua Baldwin – Drums (all tracks)

Jason McMahon – Tenor saxophone (tracks 1, 3, 4, 5, 7 and 8)

Hugh Stuckey – Guitar (all tracks, except track 6)

Edward Heddle – Piano (track 6)

Lyndon Gray – Double bass (all tracks)

CD 2 – The Second Recital

1. “Safety Land” by Avishai Cohen (6:01)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Lyndon Gray (double bass)
2. “Child’s Play” by Jeff Ballard (7:33)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Lyndon Gray (double bass)
3. “Jacky’s Place” by Mark Turner (6:01)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Django Rowe (guitar), Lyndon Gray (double bass)
4. “Plain Song” by John Scofield (6:15)
Joshua Baldwin (drums), Django Rowe (guitar), Lyndon Gray (double bass)
5. “O Solitude” by Henry Purcell (6:33)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Lyndon Gray (double bass)
6. “Iverson’s Odyssey” by Mark Turner (7:48)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Django Rowe (guitar), Lyndon Gray (double bass)
7. “Joy of a Toy” by Ornette Coleman (8:41)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Luke White (trumpet), Lyndon Gray (double bass)
8. “Unanimity” by Joshua Redman (8:23)
Joshua Baldwin (drums), Jason McMahon (tenor saxophone), Luke White (trumpet), Lyndon Gray (double bass)

Total Playing Time – 57:15

The second recital was performed and recorded at Wizard Tone Studios, Hendon, on 17 December 2019.

Joshua Baldwin – Drums (all tracks)

Jason McMahon – Tenor saxophone (all tracks, except track 4)

Django Rowe – Guitar (tracks 3, 4 and 6)

Luke White – Trumpet (tracks 7 and 8)

Lyndon Gray – Double bass (all tracks)

PART B:

Exegesis

Introduction

This practice-based research project has investigated through critical analysis and performance the melodic approaches utilized by jazz drummers Max Roach, Roy Haynes, Bill Stewart and Ari Hoenig. Through transcription and analysis, the various melodic concepts they use as soloists and accompanists were identified and classified and a framework for incorporating their approaches into my own performances was developed. The project has culminated in two principal outcomes:

- 1) two 60-minute recital recordings, presented as Part A of my submission, in which I applied the melodic approaches uncovered during the research phase in a performance setting; and
- 2) an explanatory exegesis, Part B of the submission, which seeks to support the recital recordings by outlining the different melodic approaches uncovered during the research phase and explaining how they were incorporated into my own performance.

Research aims and questions

The central aim of my project has been to develop a sophisticated melodic approach through the integration of key concepts derived from my research when 1) soloing and 2) accompanying both the melody of the composition (head) as well as improvisations by other ensemble members.

To achieve this aim, four specific objectives were established:

- To identify the different melodic concepts used by Max Roach, Roy Haynes, Bill Stewart and Ari Hoenig;
- To create a framework for incorporating each approach identified into my own performance;
- To practice the exercises developed for the framework both individually and in a small ensemble setting;
- To integrate the approaches into my own playing and demonstrate them in a performance setting.

These aims were interrogated by four key research questions:

- What are the different melodic concepts used by the aforementioned drummers?
- What exercises best assist the application of these techniques to my own playing in a small ensemble context?
- Are certain types of jazz melodies better suited than others to the application of these approaches?
- Does consideration need to be given to different tunings of the drums?

Methodology

My project involved practice-based research. As such, the creation of the two recital recordings (the artefact) was its central focus, further illuminated by the exegesis. When

discussing practice-based research, Candy argues that there are “different pathways to articulating a personal methodology in practice-based research...” (Candy and Edmonds 2011, 49) and that “adapting and tailoring [the methodology] to meet one’s own particular requirements is essential” (Candy and Edmonds 2011, 49). For my project, I adopted a combination of both reflective and evidence-based methodologies.

An evidence-based methodology guided the first part of the research process. I began by completing many original transcriptions from audio and video recordings of the focus drummers and verifying others I discovered online. Concurrently, I consulted other relevant resources including academic publications, journal articles, instructional DVDs and books. Through critical analysis of the transcriptions, I identified various melodic elements evident in their performances. I classified these in relation to six key concepts outlined in Chapter 2.

The second part of the research process was guided by a reflective methodological process. I composed a number of exercises illustrating the different melodic techniques which I practiced, both on my own and with a small ensemble. I recorded and critiqued these sessions through the use of a sonic diary which helped guide the development of future exercises. Rehearsals also supplied an opportunity for the other ensemble members to provide feedback.

Finally, I applied the various melodic approaches in a performance setting.

Literature review and significance to the discipline

Melodic drumming has been explored to some extent in jazz drumming literature. The most pertinent work is Hoenig's instructional video, *Melodic Drumming* (2012), which has been a valuable resource. My project builds on Hoenig's work by adding to the approaches he discusses and providing critical analysis of the melodic techniques used by the focus drummers. *Motivic Drumset Soloing – A Guide to Creative Phrasing and Improvisation* by Terry O'Mahoney (2004) has been another valuable resource and contains exercises demonstrating the different techniques of motivic development. O'Mahoney also talks briefly about melodic contour and soloing over the form of a composition.

Several academic publications discuss melodic drumming. In *Melodic Jazz Drumming* (2015), author Johnathon McCaslin uses a series of extensive interviews as his main source material to investigate how contemporary drummers conceptualize melodic drumming. In *Sidney 'Big Sid' Catlett: The Development of Modern Jazz Drumming Style* (1991), James Hutton investigates the work of influential swing-era drummer Sidney Catlett. Of note is his introductory discussion regarding the different definitions of melodic drumming. His thesis also provides an overview of the state of melodic drumming before the advent of bebop in the early 1940s.

Transcriptions and analysis of a number of solos by Roach are provided in Randy Sanderbeck's "*Homage to Max*": *A new work for solo drum set based on the style of Max Roach* (1997), and Michael Jordan's *Melodic Drumming in Contemporary Popular Music: An Investigation into Melodic Drum-Kit Performance Practices and Repertoire* (2009) includes a brief discussion of Roach's playing.

My project is noteworthy insofar as it builds on this existing literature in five significant ways:

- 1) The creation of two recital recordings of original improvisations and accompaniments.
- 2) A discussion of melodic approaches not yet examined in the literature; namely, the incorporation of melodic contour when accompanying the head; the application of motivic development techniques to motifs found in the head, and the integration of motifs from the head when accompanying other soloists.
- 3) The contribution of new transcriptions and analysis of drum improvisations and accompaniments by the focus drummers. In particular, this is the first time that Stewart's melodic approach has been investigated in an academic work.
- 4) The creation of new concept-specific exercises to assist the incorporation of melodic approaches into performance.
- 5) Finally, to my knowledge, this work is the first practice-based project to investigate the application of melodic approaches in drum performance.

Exegesis structure

The body of my exegesis comprises three chapters. The first chapter contextualizes the project: I define melodic drumming, discuss its evolution and explain why I chose Roach, Haynes, Stewart and Hoenig as the focus drummers. In the second chapter I outline the six key melodic approaches identified by critical analysis of their playing. Finally, in the third chapter I explain how I applied these six approaches in performance, using specific examples from the recital recordings.

Drum Legend

Drum Set

Bass Drum Floor Tom Snare Drum St ck on st ck gh Tom hat R de cymba Crash cymba hat p ayed w th oot Sp ashed h hat C osed h hat St ck pressed nto head

All transcriptions are by the current author, unless indicated otherwise.

Chapter 1: Contextualizing Melodic Drumming

1. What does a melodic approach mean?

Melodic drumming is a broad term and is not limited to a “singular conceptual or technical approach” (McCaslin 2015, 14). For this project I focused on approaches which are informed by material intrinsic in the head as a means of anchoring the ensemble’s performance to the composition itself. I also examined techniques that incorporate material in the improvised melodies of other ensemble members to create a reactive and conversational drum part. This material includes elements such as the rhythm and intervallic structure of the melody and is discussed in detail in Chapter 2. As well as investigating approaches which reference the composition and improvisations by ensemble members, I explored how melodic concepts such as call and response and motivic development can be incorporated into my own drum performance.

I chose not to investigate the creation of actual melodies such as those easily performed on instruments such as the saxophone or guitar.¹ This technique has been developed by Hoenig in particular and is exemplified by his performance of the melody of “Round Midnight” from the album *Bert’s Playground* (Hoenig 2008). There were four main reasons for this decision. First, the pitch of the drums is often difficult to perceive. When a snare drum or tom is struck, the resulting spectrum of frequencies deviates from the natural harmonic series associated with string and wind instruments so that a single, defined pitch is not always produced. (Hopkin 2019). Second, the typical jazz drum-set consists of four or five drums and is limited to a

¹ These instruments were designed specifically to deliver well-differentiated pitches with considerable expressive potential, something drums were never expected to do.

melodic range of approximately one octave. Third, it is impractical to re-set the tuning of the drums between songs in a performance setting. The tuning is usually fixed at the start of the performance, limiting the instances in which the approach can be applied. Finally, other techniques can be used to achieve a similar result, clearly evoking the melody of the composition. These are examined in Chapters 2 and 3.

2. The evolution of melodic drumming

The first sophisticated melodic jazz drumming style was developed during the bebop era of the 1940s. Prior to this, during the 1920s and 1930s, drum accompaniments were less informed by melodic considerations and instead reflected the fact that jazz was generally regarded as dance music. Drummers often played the same accompaniment pattern for long periods, maintaining a steady crotchet pulse on the bass drum (four on the floor) (Schultz 1979, 116). The drums had a predominantly time-keeping role and there was less interaction with the improvisations of other ensemble members (Gottlieb 2011 in King 2014).

When given the opportunity to solo, early jazz drummers typically performed either short breaks or extended improvisations. Some drummers were influenced by the military history of the instrument, focusing their solos on the snare drum in a rudimentary style (Hutton 1991, 19), while other drummers were influenced by the conventions of vaudeville (Brown 1976, 225). Early jazz drumming great Zutty Singleton recalls that:

we just kept the rhythm going and hardly ever took a solo. But when we did, the drummers had all kinds of different sound effects: a bucket gimmick that almost sounded like a lion's roar; skillets, ratchets, bells, everything... They'd wait until the end

of the tune and then put the spotlight on the drummer and he'd start hitting everything.
(Brown 1976, 227)

Nonetheless, some early drummers did incorporate melodic elements in their playing. New Orleans great Baby Dodds developed a more interactive accompanying style in which the improvised melodies of the other musicians were absorbed and reacted to (Brown 1976, 217).

When asked about Dodds' melodic playing, jazz drumming great Gene Krupa stated:

His concept went from keeping time to making the drums a melodic part of jazz...Baby could play a tune on his drums, and if you listened carefully you could hear the melody.
(Shultz 1979, 112)

Sidney "Big Sid" Catlett explored pitch variation and motif embellishment in his improvisations, creating "original tunes of his own" (Hutton 1991, 10). Catlett influenced many young bebop drummers and assisted in the "transition from the old-fashioned time-keeping drums to the making of the instrument and its traps into a 'melodic voice'" (Hoefler 1965, 15).

The development over time of the drum-set also played a significant role in the evolution of melodic drumming. As Singleton alluded to earlier, early jazz drum-sets were made up of an assortment of instruments including bass drum, snare drum, Chinese toms, woodblocks and cowbells (Deegan 2017). The wide differences in pitch and tone amongst this array of different sounding devices undermined their ability to deliver a convincing melodic line. It was not until the mid-1930s that the four-piece drum-set was introduced (Deegan 2017). Each drum had similar sonic characteristics and importantly, the toms eventually had tunable top and bottom skins, facilitating the performance of melodic phrases.

Bebop marked a turning point in the evolution of melodic drumming as the role of the drummer expanded to include more than just time-keeping. Drummers such as Kenny Clarke were free to incorporate their left hand and right foot when accompanying and as a result they developed a more interactive style, commenting on the melodies performed by other ensemble members with the snare and bass drum (Riley 1994, 24). When soloing, bebop drummers began to improvise within the framework of the composition just like other instrumentalists (Kettle 1966, 19). Consequently, their playing was informed increasingly by harmonic and melodic structure (Kettle 1966, 19).

3. Why Roach, Haynes, Stewart and Hoenig?

Roach, Haynes, Stewart and Hoenig were chosen as the focus drummers for this project because of the significant contributions they have made to melodic drumming.

Of the bebop drummers, it was arguably Roach who developed the most sophisticated melodic style. Roach was at the forefront of bebop and played in the revolutionary groups of Charlie Parker, Dizzy Gillespie and Bud Powell (Micallef 2007, 54). During this period, Roach “created something absolutely new, unheralded and profound. There is B.M (before Max) and A.M (after Max) - and it all began with bebop” (Micallef 2007, 54). When asked about Roach, Stewart states that he made “perhaps the biggest leap forward of any of the greats...expressing not only rhythm, but melody” (Micallef 2007, 89).

Roach made a number of important innovations, incorporating many different melodic elements into his playing. In particular, he repeated and varied musical ideas through motivic

development techniques like a horn player to create logical improvisations that function much like compositions themselves (Maldonado 2018).

Haynes' contribution to jazz drumming spans the swing era to the present day and he has accompanied many seminal jazz artists, including Charlie Parker, Miles Davis, John Coltrane and Thelonious Monk. During this period he refined many of the concepts developed by Roach, as well as pioneering his own melodic approaches.

Stewart's playing is distinguished by its melodic focus (Wittet 2005, 24). Bandmate and jazz legend John Scofield relates that: "It's embarrassing when the drummer plays solos over the changes better than everyone else does" (Brady 2018). Stewart has developed a unique melodic style, characterized by improvisations featuring a strong sense of melodic construction in which motifs are developed to create compelling musical narratives.

Ari Hoenig, the most recent of the four drummers, is "perhaps the most accomplished contemporary jazz drummer to explore the concept of melodic drumming..." (McCaslin 2015, 118). Of particular interest for this project is his exploration of melodic contour and composition structure on the drum set, and his incorporation of elements of the composition into his accompaniments.

With this background in mind, in the next chapter I will outline the different melodic approaches used by the focus drummers, providing examples of how they integrate each concept into their playing.

Chapter 2: The Concepts

The research phase of my project uncovered six melodic concepts used by Roach, Haynes, Stewart and Hoenig which I will describe in this chapter, providing specific examples from recordings to illustrate how they have been applied to both solos and accompaniments.

1. Melodic rhythm

Melodic rhythm refers to the rhythm of the composition's melody.

Melodic rhythm accompaniment of other soloists

Aside from time-keeping, one of the principal roles of jazz drummers when accompanying other soloists is playing interactive phrases, or comping patterns (Riley 1994, 17). I have been particularly interested in how rhythmic motifs or “thematic nuggets” (Miller 2018) from the melody can be incorporated into these comping patterns.

Haynes employs this approach at various points in his accompaniment to Thelonious Monk's piano solo on “Nutty” (Figure 1) from *Misterioso* (Monk 1958). The rhythm of the opening melodic phrase of “Nutty” begins with two crotchets on beats 1 and 2 of the opening bar and concludes with two crotchets on beats 3 and 4 of the third bar.

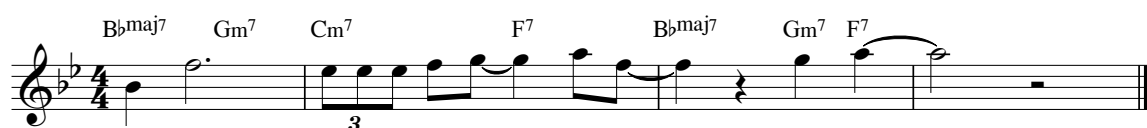


Figure 1: First 4 bars of the melody of “Nutty”

In bars 3, 9 and 25 of the first chorus of Monk's solo, Haynes references these crotchet figures at the same point in the form as they occur in the melody, forging a link between his accompaniment and the original melody (Figure 2).

♩=149

5

9

13

17

21

25

29

Figure 2: Haynes' accompaniment to piano solo (bars 1 – 32) on “Nuttty”

Hoenig also uses this approach to great effect, exemplified by his accompaniment to Jean-Michel Pilc’s piano solo on a live version of “Anthropology” (Hoenig 2009). In the fourth bar of the bridge, the melody comprises three off-beat quavers (Figure 3).

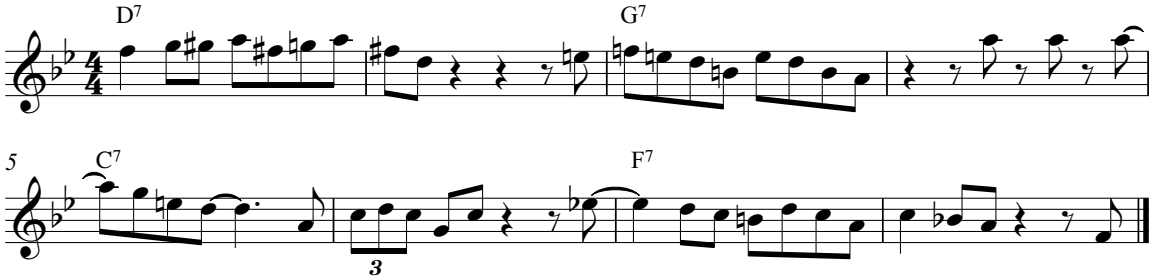


Figure 3: “Anthropology” bridge

During the bridge of the third chorus of Pilc’s solo, Hoenig references this rhythm accenting the off-beats of beats 2, 3, 4 on the ride cymbal, snare and bass drum (Figure 4).



Figure 4: Hoenig’s accompaniment to piano solo on “Anthropology”

He then develops this off-beat phrase, repeating and displacing the motif in bars 7 and 8 of the B section and throughout bars 9 to 14 of the final A section. Pilc’s virtuosic solo is at times far

removed from the opening melody. Hoenig's accompaniment reminds the listener of the tune's form, connecting the piano solo to the composition and unifying the performance.

Melodic rhythm accompaniment of the head

Melodic rhythm can also be applied when accompanying the head. A typical application involves playing specific melodic phrases in unison with the lead melodic instrument while otherwise keeping time. For example, Roach accompanies the head of "Joy Spring" from *Clifford Brown and Max Roach* (Brown and Roach 1955) by playing time on the snare drum with brushes and performing occasional melodic phrases in unison with the trumpet.

Haynes has developed this concept further and when accompanying "Slippery When Wet" from the album *Trio Music* (Corea, Vitous and Haynes 1982), he phrases the entire melodic rhythm in unison with the lead melodic instrument (Figure 5). Haynes foregoes time-keeping on the ride cymbal completely and instead accompanies the melody by phrasing its rhythm on the snare drum and hi-hat. He uses rolls to reference long notes in the melody, while accents are used to indicate high notes.

♩ = 276

Figure 5: Haynes' accompaniment to "Slippery When Wet" melody

Melodic rhythm when soloing

Finally, melodic rhythm can be incorporated as a soloing device whereby the rhythm of the melody is quoted during subsequent improvisation. Roach's solo on "Salt Peanuts" from *Jazz at Massey Hall* (The Quintet, 1953) illustrates this. Roach opens the solo by phrasing the rhythm of the main theme between high tom and floor tom in bars 7 and 8 of the first A section (Figure 6).² The wide pitch difference between these two drums alludes to the octave interval in the melody and recalls for the listener the main theme "Salt Peanuts, Salt Peanuts!" (Hutton 1991, 106). By referencing the interval in this way, Roach's solo suggests not only the rhythm, but also the contour of the melody, discussed next.

² Roach was most likely influenced by drummer 'Big' Sid Catlett when referencing the melody of "Salt Peanuts". In Dizzy Gillespie's 1945 recording of the same tune, Catlett plays a solo introduction in which he phrases the main theme between snare drum and bass drum.

The image shows musical notation for a drum solo. The top staff is labeled 'Drum Set' and the bottom staff is labeled 'Dr.'. Above the 'Drum Set' staff, there is a tempo marking '♩=316'. The 'Drum Set' staff contains a complex rhythmic pattern with accents and slurs. The 'Dr.' staff contains a simpler pattern with a '5' above the first measure, indicating a specific drum part.

Figure 6: Roach's solo on "Salt Peanuts" (bars 1 – 8)

2. Melodic contour

Melodic contour refers to the intervallic structure of the melody, as distinct from its specific pitches. By mapping the intervallic shape and rhythm of the melody onto the drums, the composition is clearly evoked, even though its actual pitches are not performed.

Melodic contour accompaniment of the head

Hoening, in particular, has developed the technique of melodic contour to a high degree of sophistication, conceptualizing the melody as being a combination of steps and leaps (Hoening 2012). In this system, a leap is an interval of anything larger than a third, while a step is any interval smaller than that. A leap is performed by moving from one drum to another, while a step is performed on one drum, pressing into the skin with the stick, hand or elbow to change the pitch (Hoening 2012). Drum tuning is an important consideration when applying this concept and is discussed in Chapter 3.

Hoenig demonstrates the application of melodic contour in his performance of the melody of “Anthropology” from the album *Inversions* (Hoenig 2006). He states the melody initially as the lead melodic instrument and then in unison with the piano, voicing the contour around the drums, so that the drum orchestration reflects the intervallic movement of the melody.

In Chapter 3, I will explain how I applied melodic contour as an introduction to the head, and as an accompaniment to the melody in which the contour was performed on appropriate sound sources of indeterminate pitch and shorter note duration.

Melodic contour when soloing

Haynes’ well-known solo on “In Walked Bud” from *Misterioso* (Monk 1958) features the use of melodic contour. The improvisation is performed over a 32-bar AABA structure and is two choruses in length. In the opening six bars of the solo (Figure 7), he phrases the rhythm and contour of the melody around the drums, emphasizing “the upward motion of the melody by matching these notes on his upper tom, extending from the snare drum (which acts as his central, main voice)” (McCaslin 2015, 75).

Figure 7 shows musical notation for the first eight bars of Haynes' solo on "In Walked Bud". The notation is in 4/4 time with a tempo of 196. It consists of two staves: "Drum Set" and "Dr.". The "Drum Set" staff shows a sequence of notes on a five-line staff, representing the upper tom and snare drum. The "Dr." staff shows a sequence of notes on a five-line staff, representing the snare drum. The notation includes rests, eighth notes, and quarter notes, with a fermata over the final note of the second staff.

Figure 7: Haynes’ solo on “In Walked Bud” (bars 1 – 8)

(Transcribed by Jonathon McCaslin in *Melodic Drumming* (2015))

Having stated the melody, Haynes continues the solo by developing individual motifs through the application of motivic development techniques, discussed next.

3. Motivic development

For this project, I have been particularly interested in the application of motivic development techniques when soloing to motifs taken from the composition itself. Motivic development, or theme and variation, is the process by which melodic motifs are developed through the application of musical techniques such as repetition, fragmentation, embellishment and sequencing (O'Mahoney 2004, 4).

Stewart employs this approach in his solo on “Question and Answer” from the album *Pat Metheny Trio – Live* (Metheny 2000), referencing and developing the introductory guitar melody (Figure 8) throughout the improvisation.

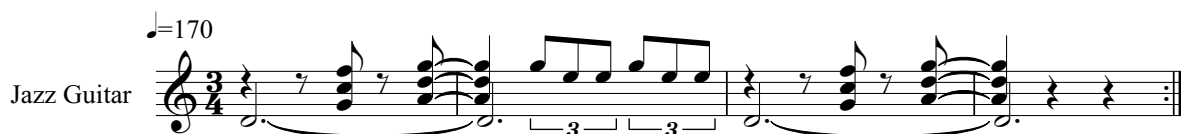


Figure 8: “Question and Answer” introductory guitar melody

The rhythm of this opening two-bar phrase is written out below.



Figure 9: Rhythm of “Question and Answer” introductory guitar melody

Stewart develops this motif throughout bars 41 – 48 of his solo through repetition, orchestration, extension and embellishment (Figure 10). In bars 41 and 42 he states the phrase between ride cymbal, snare drum and bass drum (with a small extension on beat 1 of bar 42). He repeats the two-bar phrase four times with small embellishments and extensions, varying the orchestration of the triplet phrase by playing it between the toms and bass drum.

Figure 10: Stewart’s solo on “Question and Answer” (bars 41-48)

Stewart returns to this phrase later in the solo in bars 109 – 112 (Figure 11), developing it through fragmentation - the repetition of part of a motif (O’Mahoney 2004, 16). In this instance Stewart repeats the triplet phrase from beats 5 and 6 of the original motif, orchestrating it between high tom, floor tom and bass drum.

Figure 11: Stewart’s solo on “Question and Answer” (Bars 109 - 112)

By applying motivic development in this way, individual themes can be developed and weaved into the improvisation to create compelling musical stories which relate directly to the melody.

4. Composition structure

By composition structure I mean an improvisational approach in which the ordering and development of motifs in the solo reflects the ordering and development of motifs in the original melody of the composition. The phrase structure of the original tune serves as a template for the ordering of musical ideas in an improvisation.

Hoening discusses this in *Melodic Drumming* (2012). He uses the example of “Autumn Leaves” and analyzes the way in which its melody has been constructed. He explains that the song has a 32-bar AABC song form. The A sections comprise a melodic motif which is repeated in a different key four times and then varied slightly in the sixth bar of the second A section. The B and C sections contain completely new melodic material.

He uses this analysis to inform an improvisation over the A sections of “Autumn Leaves” in which motifs are developed in the same way as in the original melody (Figure 12).

The image displays a musical score for a drum set solo, consisting of four staves. The tempo is marked as ♩=192. The time signature is 4/4. The first staff is labeled 'Drum Set' and shows a rhythmic pattern of eighth notes and quarter notes. The second and third staves are labeled 'Dr.' and show a melodic line with eighth notes and quarter notes. The fourth staff is also labeled 'Dr.' and shows a melodic line with eighth notes, quarter notes, and a triplet of eighth notes. The score is divided into four measures, with bar numbers 5, 9, and 13 indicated at the beginning of the second, third, and fourth staves respectively. The first measure of each staff contains a melodic motif, and the second measure contains a variation of that motif. The third and fourth measures contain further developments of the motif.

Figure 12: Hoening’s composition structure solo (bars 1-15) on “Autumn Leaves”

Hoening plays an opening phrase between the snare drum and high tom which he repeats and varies slightly by performing the last note on the bass drum, reflecting the repetition of the opening motif. In the seventh and eighth bar of the second A section Hoening plays a variation of this phrase, referencing the melodic variation at the same point in the head.

5. Call and response

Call and response is a widely used compositional and improvisational technique in which a melodic phrase is performed as a call and is answered by a different phrase. The phrases can be played by the same person, or by different musicians.

Accompanying the head

I found many examples where the focus drummers phrase in the space between melodic phrases as a response to the call of the melody. Haynes employs this technique in his accompaniment to “Well You Needn’t” from *A Night at the Vanguard* (Burrell 1959) incorporating elements of the melody into the response phrase (Figure 13).

The image shows a musical score for a drum set accompaniment. It consists of seven systems of music. Each system has a drum staff on top and a piano staff below it. The drum staff uses 'x' for cymbal and 'z' for floor tom. The piano staff uses 'x' for high tom and 'z' for floor tom. The score is divided into sections A and B. Section A starts at bar 157 and includes bars 5, 9, 13, 17, 21, 25, and 29. Section B starts at bar 17. The score includes various musical notations such as triplets, accents, and dynamic markings.

Figure 13: Haynes' accompaniment to the melody of "Well You Needn't"

In bar 8 of the first two A sections, Haynes plays in the space left by the melodic line. His phrase references the melody, orchestrating the rhythm and contour of the preceding phrase between floor tom and high tom. In this instance, the response phrase does not function as an answer to the question raised by the melody, but as an affirmation of the melodic statement. In the second bar of the last A section, Haynes plays a response to the opening melodic motif on the high tom. He then repeats this response two bars later but orchestrates it on the lower-pitched floor tom to mirror the pitch movement of the last two melody notes.

Accompanying other soloists

When accompanying other improvisations, call and response can be applied by playing in the space left by the soloist as a response to their preceding phrase. This technique is used frequently by the focus drummers and is illustrated by Roach in his accompaniment to Sonny Rollins' solo on "Moritat" from *Saxophone Colossus* (Rollins 1956). In the second A section of the third saxophone solo chorus, Roach punctuates each gap left by Rollins with a response phrase orchestrated between snare and bass drum.

Soloing

Call and response can also be used as an effective soloing device, whereby instead of reacting to phrases played by other ensemble members, the drummer performs responses to their own call phrases.

Stewart incorporates this concept into his solos. For example, in bars 25 to 27 of his improvisation on "Puttin' on the Ritz" from the album *Light Blue* (Larry Goldings Trio 1992), he performs a call phrase with his left hand between the floor tom and high tom while maintaining the ride cymbal beat with his right hand. He then answers this phrase with his bass drum in bars 27 and 28 (Figure 14).



Figure 14: Stewart's solo on "Puttin' on the Ritz" (bars 25 – 27)

By using call and response in this way, Stewart’s solo phrases communicate with each other creating musical narratives and engaging improvisations.

6. Referencing the melodic ideas of other soloists

Accompanying other soloists

So far I have outlined concepts which relate to the melody of the composition. Other sources of melody can also be used as inspiration. In particular, melodies improvised by ensemble members when soloing can be incorporated into accompaniments and improvisations.

Hoenig illustrates this in his brush accompaniment to “In Walked Bud” from *NY Standard* (Hoenig 2018). Guitarist Gilad Hekselman begins his solo by playing a triplet figure leading into beat 1 of the first A section. Hoenig responds to this and assimilates Hekselman’s phrasing into his own accompaniment by playing a continuous triplet pattern on the snare drum throughout the next three bars (Figure 15)

The figure shows two staves of musical notation. The top staff is labeled 'Drum Set' and the bottom staff is labeled 'Dr.'. Both staves are in 4/4 time with a tempo marking of quarter note = 90. The 'Drum Set' staff is marked '(Brushes)' and shows a continuous triplet pattern of eighth notes on the snare drum, with accents over the first note of each triplet. The 'Dr.' staff shows a similar triplet pattern on the snare drum, also with accents over the first note of each triplet. The notation includes stems, beams, and accents for the triplet figures.

Figure 15: Hoenig’s accompaniment to guitar solo (bars 1 - 4) on “In Walked Bud”

Hoenig references the rhythm of Hekselman's improvisation later in the solo. In bar 25, Hekselman introduces a displaced crotchet triplet melody, the rhythm of which can be written as:



Figure 16: Rhythm of bar 25 of guitar solo on “In Walked Bud”

Hoenig seizes on this and in bars 26 and 27 he phrases the rhythm between the snare drum, hi-hat and bass drum, filling in occasional triplet partials on the snare drum (Figure 17).

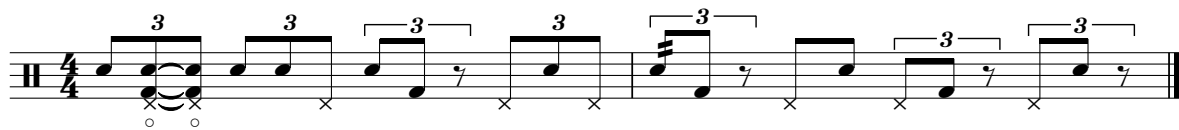


Figure 17: Hoenig's accompaniment to guitar solo (bars 26 – 27) on “In Walked Bud”

Soloing

Melodic motifs improvised by other soloists can be used as thematic material to incorporate into drum improvisations. Jazz drumming great Elvin Jones articulates this idea, explaining that he:

...follow[s] the improvisation the soloist has taken and when he's through I pick up the last phrase he's played and use this as the beginning to my improvisation (Riley 1994, 35).

Hoening has developed this concept to a high degree of sophistication, which he demonstrates during a live performance of “Doxy” (Hoening 2018). When trading fours with bassist Or Bareket, he phrases the melodic contour of the bassist’s preceding phrases in his own improvisations.

Chapter 3: The Recital Recordings

In this chapter I outline how I applied the six melodic approaches to the recital repertoire. I analyze specific examples from the recital recordings and discuss the exercises I developed to assist the incorporation of the concepts into performance. I also explain the decisions I made about repertoire and instrumentation, as well as tuning considerations and equipment choices.

Repertoire decisions

For the first recital I compiled a program comprising jazz standards. I selected bebop, blues, ballads and latin-jazz melodies to test whether the melodic approaches worked equally in a range of styles.

The most important factor when choosing the repertoire for both recitals was the melody of the tune: did it suit the application of the concepts I had been exploring? I found that rhythmically interesting melodies with identifiable motifs, such as many Thelonious Monk and Charlie Parker compositions, were better candidates for the recital repertoire than rhythmically sparse melodies with numerous sustained notes. In particular, I found that melodies with greater rhythmic variety generated more interesting melodic rhythm accompaniments when played in unison with the lead melodic instrument. They also lent themselves more easily to exploration and development through motivic development techniques.

The second recital presented an opportunity to push the various melodic concepts one step further. I was eager to test whether the concepts could be successfully applied to more

challenging compositions, so I selected repertoire comprising pieces with odd-time signatures, rhythmically complex melodies and irregular phrase lengths.

Instrumentation

For the first recital my ensemble comprised tenor saxophone, guitar, double bass and drums (except for the ballad, “Chelsea Bridge”, which I performed in the piano trio format). I changed this instrumentation for the second recital and performed many pieces as a chord-less trio with saxophone, bass and drums, or as a chord-less quartet with saxophone, trumpet, bass and drums. This change was informed by critical reflection of the first recital recording. In particular, I found that many call and response tom melodies did not speak as clearly as I had hoped. I believe this to be because the pitch of the toms is in a similar register to the guitar, resulting in the tom melodies being obscured by the guitar chordal accompaniments. Consequently, in the second recital I performed many pieces without a chordal instrument. After listening back to both my sonic diary and the second recital recording, I found that the tom melodies spoke much more distinctly in this setting.

Equipment

I played a standard four-piece jazz drum-set for the first recital, which I expanded to include an additional tom in the second recital. I found that the extra tom opened up many new melodic possibilities and was useful when performing complex melodies. For example, on a standard four-piece bop kit, in order to reference the contour of many melodies it is necessary to press the stick into the skin of the various drums to raise the pitch. This is technically difficult to do, particularly at fast tempos and for rhythmically dense melodies, and produces a deadened tone.

Tuning

Appropriate drum tuning was an important consideration, particularly when applying the technique of melodic contour. To map the intervallic structure of the melody onto the drums, it was necessary to have sufficiently large intervals between the various drums as jazz melodies often span more than one octave. For a four-piece jazz drum set, I found that intervals of a perfect fourth between the floor tom, high tom and snare worked best. For a five-piece kit, smaller intervals could be employed, as there were more available sound sources. Accordingly, I found intervals of a major second and major third between the toms and snare-drum to be effective. I also found that the toms spoke clearest when tuned high, particularly when accompanying, as they were less likely to be obscured by the other ensemble instruments.

The application of the melodic approaches in the recital recordings

1. Melodic rhythm

Accompanying the head

In the first recital recording I accompanied the melodies of “Milestones” (First Recital Recording, Track 1, 0:00 - 0:41) and “Nostalgia in Times Square” (First Recital Recording, Track 7, 0:00 - 0:50) by phrasing their melodic rhythm in unison with the saxophone and guitar. I avoided the toms and focused the orchestration on sound sources of indeterminate pitch such

as the snare drum and stick-over-stick, as they better complimented the main melodic line. I found that the pitch of the toms interfered with the melody when performed in unison with the saxophone or guitar. For short sections of both tunes (the bridge of “Milestones” and the last four bars of “Nostalgia in Times Square”) I contrasted this approach by keeping time on the ride cymbal to provide a textural change.

Pleased with the success of this approach in the first recital, I tested the concept in the second recital by applying it the most rhythmically intricate melody I knew – “Iverson’s Odyssey” by Mark Turner (Figure 18).

Iverson's Odyssey

Mark Turner
Transcribed by Ross McHenry 20 9

Medium Swing

Db

Figure 18: “Iverson’s Odyssey” chart

(Transcribed by Ross McHenry, 2019)

I began by mapping out the melodic rhythm around the drums, using short sounds for melody notes of short duration, and long sounds, in particular the cymbals, for long notes (Figure 19).

Medium Swing

The musical score for Figure 19 is written in 4/4 time and consists of four staves. The first staff is labeled 'Drum Set' and the subsequent three are labeled 'Dr.'. The notation includes various rhythmic patterns, including triplets and accents, with 'x' marks indicating specific drum sounds. The tempo is marked 'Medium Swing'.

Figure 19: “Iverson’s Odyssey” melodic rhythm accompaniment

I used this as the basis for my accompaniment in the recital recording (Second Recital Recording, Track 6, 0:03 – 0:31), adding intermittent response phrases (to the call of the melody) in the space left by the melodic line.

Accompanying other soloists

Throughout the two recital recordings, I incorporated the rhythm of motifs from the melody into my comping patterns while keeping time on the ride cymbal with my right hand. For example, when accompanying the first two A sections of the saxophone solo of “Monk’s Dream”, I based many of my comping phrases on the rhythm of the A section (First Recital Recording, Track 3, 0:53 – 1:19). To develop this concept, I first studied the A section melody (Figure 20)



Figure 20: First 8 bars of “Monk’s Dream”

Next, I composed comping exercises phrasing the melodic rhythm in different ways (Figure 21). For example, in the sample exercise below, the last few notes of each melodic phrase are referenced in bars 1, 3 and 5. The rhythm of the melody in bar 6 is quoted in its entirety, while in bar 7, beat 4 is accented, reflecting the landing point of the melodic phrase in that bar.

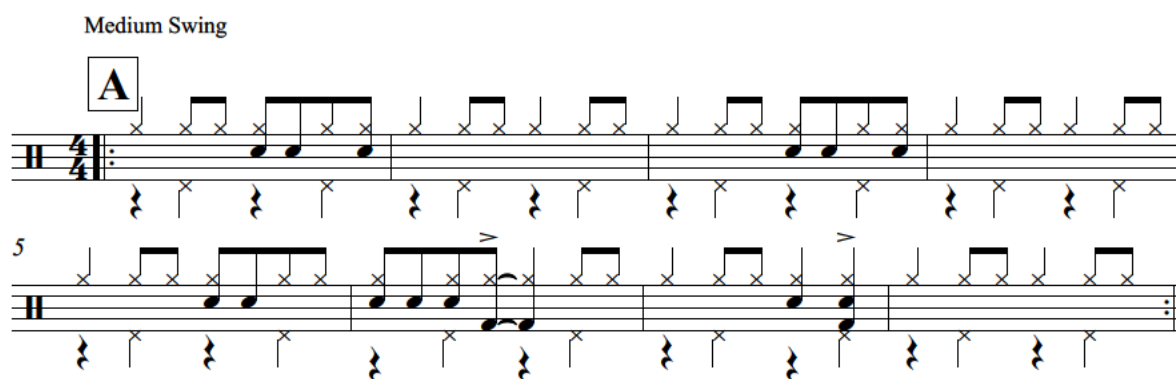


Figure 21: Comping pattern exercises for the A section of “Monk’s Dream”

In the recital performance of “Monk’s Dream” I used these exercises as a springboard for exploring melodic rhythm comping patterns.

For the second recital, I developed this concept further, basing my accompaniments exclusively on the melodic rhythm. I was intent on liberating the right hand from the ride cymbal so that instead of keeping time, the drum accompaniment functioned as a contrapuntal melody.

I developed this approach by composing a series of exercises phrasing the rhythm of the A section of “Unanimity” (Figure 22) around the drum-set in different ways (Figure 23).

♩=240

The image shows two staves of musical notation in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of ♩=240. A G7 chord symbol is placed above the first measure. The melody consists of eighth and quarter notes with various rests. The second staff starts with a measure rest and continues the melodic line with eighth and quarter notes, ending with a double bar line.

Figure 22: “Unanimity” A section melody

1 Me od c hy h o ches a ed be ween sna e d u and bass d u



2 Con nuous quave -ph as ng ph as ng he e od c hy h w h accen s



3 Ph as ng he e od c hy h be ween sna e d u , bass d u and de cy ba



Figure 23: Melodic rhythm comping exercises for “Unanimity”

I applied these ideas when accompanying the trumpet solo on “Unanimity”. I phrased the melodic rhythm initially on the snare drum (with the snares off) and toms, and then between the ride cymbal, snare drum, hi-hat and bass drum as the double bass entered to create a textural contrast and propel the music forward (Second Recital Recording, Track 8, 3:13 - 4:31).

Soloing

I used melodic rhythm as a structural device when improvising on “Iverson’s Odyssey”, quoting fragments from the melody at various predetermined points. These fragments functioned as melodic landmarks or signposts and helped connect the solo to the composition.

To develop this approach I first wrote out the solo form, including only the rhythm of the melodic fragments I intended referencing (Figure 24).

Medium Swing

Gu tar

6

10

14

Gu tar

Figure 24: Melodic rhythm exercise for solo on “Iverson’s Odyssey”

In my practice sessions I experimented by improvising in the rest bars, making sure to phrase the rhythm of the melodic fragments as they appear in the form. Finally, I integrated this approach in my solo during the second recital (Second Recital Recording, Track 6, 5:07 – 06:30).

2. Melodic contour

I adapted the concept of melodic contour to several different musical contexts in the recital recordings, including as an introduction to the head, when accompanying the melody, and when soloing.

As an introduction to the head

In the first recital, I orchestrated the rhythm and contour of the melody to “Tenderly” around the drums as an introduction to the head (First Recital Recording, Track 2, 0:00 - 1:08). I began by analyzing the melody (Figure 25) and determined the relative pitch of each note and intervallic relationship with the preceding note. Next, I mapped those intervallic relationships onto the snare drum (with the snares off), high tom, floor tom and bass drum so that the highest notes of the melody were performed on the snare drum, the lowest on the bass drum, and so on (Figure 26). For example, the first four notes of the melody have intervallic relationships of less than or equal to a third. Accordingly, these notes were orchestrated on two different drums (snare drum and high tom), and where the melody ascends by step, the pitch of the drum was raised by applying pressure with the non-striking stick. Long notes in the melody were performed with drum rolls and cymbals.

Chord symbols for Figure 25:

- 1-4: Ebmaj7, Ab9 #11, Ebm9, Ab13
- 5-8: Fm9, Db9 #11, Ebmaj7, Gm7, C7
- 9-12: Fm7 b5, Bb13, Fm7 b5, Bb13, B07
- 13-16: Cm7, F13, Fm7, Bb7

Figure 25: “Tenderly” melody (first 16 bars)

Drum Set 3/4 (snare off)

6

Dr.

10

Dr.

14

Dr.

Figure 26: Melodic contour introduction for “Tenderly”

Accompanying the head

In Chapter 2 I discussed how melodic contour can be incorporated when accompanying the head by phrasing the rhythm and contour of the melody on appropriate sound sources in unison with the lead melodic instrument. My accompaniment to “Relaxin’ at Camarillo” (First Recital Recording, Track 5, 0:00 - 0:25) illustrates this.

Relaxin' at Camarillo

Charlie Parker
From musescore.com

♩=220

Chord progression: C7, F7, C7, A7, Dm7 add11, G7, C7, Dm7 add9, G7.

Figure 27: “Relaxin’ at Camarillo” chart

(From musescore.com)

To develop this approach, I analyzed the intervallic structure of the melody (Figure 27), identifying high and low notes. I composed an accompaniment referencing this intervallic structure, which I orchestrated between three sound sources: stick-over-stick (highest pitch) snare-drum, and bass drum (lowest pitch) (Figure 28). I chose these sound sources as their short note duration and indeterminate pitch complement the main melodic line.

As a general rule, the highest note in a melodic phrase was performed with a stick-over-stick accent, the lowest on the bass drum, and the remaining notes were taken by the snare drum. For example, in the first bar, the lowest note (the G on beat “1 and”) is played with the bass drum, while the highest notes on beat 4 of bar 1 and 2 of the next bar are played with a stick-over-stick accent. Due to the limited number of drum voices used, it was often necessary to repeat different notes in the melody on the same sound sources.

The image shows a musical score for a piece titled "Relaxin' at Camarillo". The tempo is marked as ♩=220. The score is divided into three systems, each with a different instrument part:

- Drum Set:** The first system, starting at measure 1. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and triplets.
- Dr. (Drum):** The second system, starting at measure 5. It continues the rhythmic pattern with similar note values and accents.
- Dr. (Drum):** The third system, starting at measure 9. It concludes the rhythmic exercise with a final triplet and a double bar line.

The notation includes various rhythmic symbols such as eighth notes, sixteenth notes, and triplets, along with accents and dynamic markings.

Figure 28: Melodic contour accompaniment exercise for “Relaxin’ at Camarillo”

3. Motivic development

I applied motivic development techniques to motifs from the melody on different occasions throughout the recitals. For example, I based the A sections of my solo on “Milestones” (First Recital Recording, Track 1, 2:00 - 3:19) on the opening phrase of the composition. Similarly, when improvising over the form of “Little Suede Shoes” (First Recital Recording, Track 4, 3:26 - 4:20), I performed the rhythm and contour of the opening melodic motif on the drums before developing it throughout the A sections of the first chorus.

I found that my most successful application of this approach, however, occurred in the second recital during “Child’s Play” in which I performed an open solo based entirely on two motifs from the melody (Second Recital Recording, Track 2, 4:29 - 6:28).

To aid the integration of this concept into my playing, I developed a number of exercises during the research phase. I first analyzed the melody of the A section (Figure 29) and orchestrated its contour on the drums (Figure 30).



Figure 29: “Child’s Play” A section melody



Figure 30: Melodic contour of “Child’s Play” orchestrated on drums

Next, I composed a series of exercises in which two motifs from the melodic contour exercise were developed through the various techniques of motivic development, including sequencing, diminution, rhythmic displacement, fragmentation and extension. The first motif is from bars 1 and 2, while the second motif is from bar 3 (Figure 31).

♩. = 130 MOTIF

Drum Set

4 Sequence

Dr.

6 Sequence 2

Dr.

8 Diminution

Dr.

10 Rhythmic Displacement

Dr.

12 Fragmentation

Dr.

16 MOTIF 2 Rhythmic Displacement Rhythmic Displacement 2

Dr.

20 Sequence Diminution

Dr.

22 Extension

Dr.

Figure 31: Motivic development exercises for “Child’s Play”

Finally, I combined these exercises in the recital performance to create a drum improvisation. My bandmates commented on the musicality of this approach after the recital, noting the clear connection between my improvisation and the melody of the composition.

4. Composition structure

I applied this technique twice during the recitals, to “Monk’s Dream” in the first recital and to “Safety Land” in the second recital. I found that to successfully perform a drum solo whose phrase structure references the phrase structure of the composition, a comprehensive understanding of the tune is required. Accordingly, I began by analyzing the way in which composer Thelonious Monk ordered the motifs of “Monk’s Dream” (Figure 32).

Monk's Dream

Thelonious Monk
From musescore.com

Medium Swing

11 C7

15 C7

19 Cmaj7 F7 Bb7 b5

23 Cmaj7 F9 Bm7 Bb7 b5 A7 b5 Ab7 b5 G7 b5

Figure 32: “Monk’s Dream” chart

(From musescore.com)

“Monk’s Dream” has an AABA song form. The A sections begin with a melodic motif, which is repeated in bars 2 and 3. In bars 5 and 6, the motif is developed through fragmentation, embellishment and extension. In bar 7, Monk uses extension to create a response phrase which answers the question raised by the opening motif. In bars 17 to 20, this motif is sequenced and then embellished. Bars 21 to 24 comprise another motif which is repeated and extended.

I then composed a sample drum solo which references this melodic structure (Figure 33 below). I created new motifs and developed them in the same way Monk developed the melodic motifs of “Monk’s Dream”. The melodic structure of the original tune functioned as a template for the ordering of phrases in the solo. This sample solo served as a means of developing this concept during my practice sessions in order to facilitate its use when improvising different motifs on “Monk’s Dream” during the recital (First Recital Recording, Track 3, 4:07 - 5:41).

Medium Swing

Drum Set

Dr.

5

8

10

15

19

23

Figure 33: Sample composition structure solo for “Monk’s Dream”

For the second recital, I was eager to test this concept on a more complicated composition, “Safety Land”, whose melody comprises many irregular three and five-bar phrase lengths. I found that my improvisation related closely to the melody of the tune, despite the tune’s inherent complexities and the fact that no direct references to the rhythm or contour of the melody were made (Second Recital Recording, Track 1, 1:17 - 2:33).

5. Call and response

Accompanying other soloists

In the recital recordings I explored call and response as an accompanying device by performing response phrases in the space left by the soloist. I performed many of these phrases on the toms as their more apparent pitch provided a more convincing melodic characteristic than those instruments of indeterminate pitch (such as the snare drum).

Rather than composing written exercises, I practiced call and response by rehearsing with ensemble members. I requested that they improvise on the recital repertoire, leaving space between phrases. I insisted that they do this only in rehearsals, and not during the recital performances. This exercise helped train my ear to recognize and wait for the end of each improvised phrase so that I could respond.

I applied this approach when accompanying the trumpet solo in “Joy of a Toy”. Midway through the solo (Second Recital Recording, Track 7, 3:19 – 03:26), the trumpet performed a melodic motif which moved down by tone and then semi-tone in bars 1 and 3 respectively (Figure 34). The motif was developed in bars 5 to 8 through rhythmic displacement, starting on different parts of the bar.



Figure 34: “Joy of a Toy” trumpet solo (3:19 – 3:26)

I answered this motif by playing a response between the floor tom and high tom, inverting the descending movement of the trumpet melody. I also referenced the rhythmic development of the motif by displacing the response phrase in bars 5 to 8 (Figure 35).

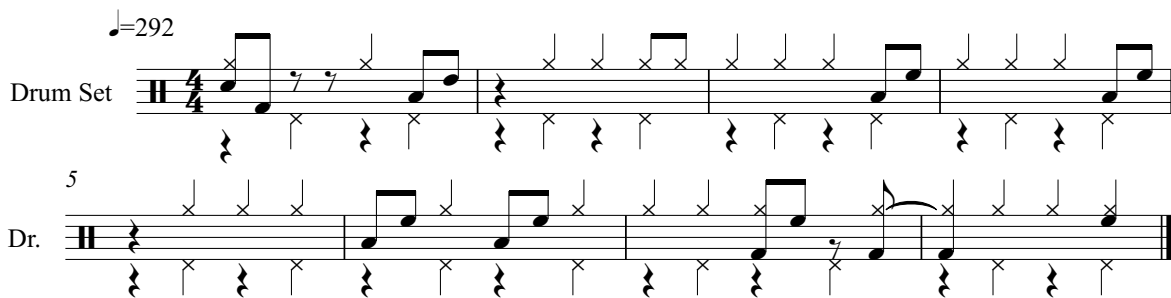


Figure 35: “Joy of a Toy” trumpet solo accompaniment (3:19 – 3:26)

Accompanying the head

I incorporated call and response into my accompaniments of the melody throughout the recital recordings. For example, when accompanying the A section melody of “Chelsea Bridge” (First Recital Recording, Track 6, 0:30 – 1:42) I played the rhythm of the anacrusis in unison with the piano. In the following four bars I performed rolls on the toms in the spaces left by

the melody. These rolls functioned as response phrases and reflected the pitch movement of the melody; I used the floor tom where the melody falls and the high tom where it rises.

Similarly, I began my accompaniment to the A section of “Joy of a Toy” by phrasing the rhythm of the melody in unison with the saxophone and trumpet. I responded in the space between each melodic phrase with tom melodies. (Second Recital Recording, Track 7, 0:03 – 0:30). These response phrases benefited the performance by creating a dialogue between the melodic line and the drum accompaniment. They also created textural variety; the pitch and tonal quality of the tom response phrases contrasted the snare drum, stick-over-stick and ride cymbal texture used for the melodic rhythm accompaniment.

Soloing

I used call and response as a soloing device in “Relaxin’ at Camarillo” when trading choruses with the saxophone and guitar. In the first trade I stated and repeated a 3-beat melody orchestrated between snare, bass drum, high tom and floor tom (First Recital Recording, Track 5, 3:56 – 4:08). In the fourth bar, I played a triplet response to this phrase on the snare drum (Figure 36).

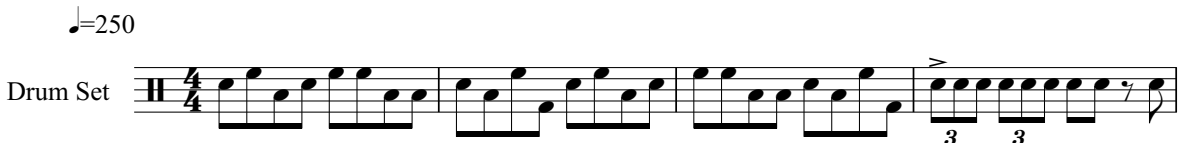


Figure 36: “Relaxin’ at Camarillo” first drum trade (first four bars)

In the third trade (First Recital Recording, Track 5, 4:42 - 4:54), I performed an off-beat left-hand tom melody in the first two bars while keeping time on the ride cymbal with the right

hand (Figure 37). The tom melody served as the call, which I answered in the third and fourth bar with a stick-over-rim off-beat phrase.

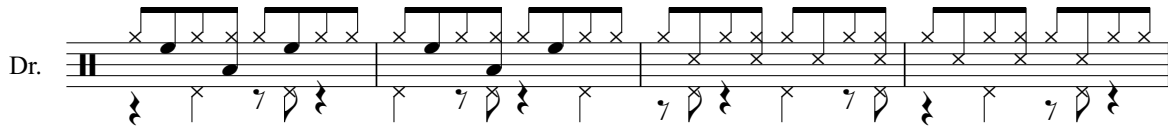


Figure 37: “Relaxin’ at Camarillo” third drum trade (first four bars)

I found that using different sound sources for the call and response phrases was particularly effective. It emphasized the contrast between the two musical ideas and helped create a more engaging solo.

6. Referencing the melodic ideas of other soloists

Accompanying other soloists

In both recital recordings my accompaniments were informed by the improvisations of the ensemble members and I integrated the rhythm of their improvised melodies into comping patterns. My accompaniment to the trumpet solo in “Joy of a Toy” demonstrates this (Second Recital Recording, Track 7, 4:37 – 4:48). Midway through the solo, the trumpet played a melodic motif based on the following rhythmic cell (Second Recital Recording, Track 7, 4:37 – 4:39):



Figure 38: Rhythm of “Joy of a Toy” trumpet solo motif (4:37 – 4:39)

I promptly incorporated this rhythm into my accompaniment, accenting beats 1, 3 and the off-beat of beat 4.

Similarly, I orchestrated the rhythm of the saxophone solo around the drum-set in “Child’s Play” (Second Recital Recording, Track 3, 03:04 – 03:13). The saxophone improvised a melody whose rhythm was based on the second and third triplet partials of beats 2 and 3 (in turn referencing the melody of the composition). I applied this rhythm to my accompaniment, phrasing the second and third triplet partials first on the toms, and then between ride cymbal and stick-over-rim.

Soloing

The melodies improvised by my bandmates were also used as source material for my own improvisations at various points in the recital recordings. The clearest examples occurred during the drum trades in “Relaxin’ at Camarillo” and “Unanimity”. In the second four-bar trade (First Recital Recording, Track 5, 6:10 – 6:18) I referenced the rhythm of the preceding guitar solo, orchestrating it between the snare drum, toms and bass drum. Shortly after, the saxophone played a polyrhythmic melody. I incorporated this rhythm into my response, phrasing quavers in groups of five (First Recital Recording, Track 5, 6:18 – 6:26). In “Unanimity” I incorporated the contour of the preceding solo phrase into my own improvisation (Second Recital Recording, Track 8, 05:35 – 05:49). After stating the melodic contour of the trumpet motif, I developed the phrase through repetition and extension.

To develop the ability to immediately recognize the rhythm and contour of preceding solo phrases, I practiced trading four, eight and twelve bar phrases with bandmates over blues and

“rhythm changes” forms, often in duo form. I asked that they play rhythmic motifs which I attempted to immediately reference. I found this approach challenging and one which requires further work before being fully integrated into my playing. While I was able to recognize the contour of simple motifs, complex phrases containing many different pitches sometimes eluded me.

Conclusion

This thesis is the first of its kind to investigate the application of melodic drumming approaches in performance. It has resulted in many exciting outcomes, in particular two recital recordings demonstrating the application of melodic drumming approaches in a small ensemble setting, the composition of drum-set exercises relating to each of the different melodic concepts identified by the research, and many original transcriptions.

The project was underpinned by my central aim of playing more melodically. To achieve this, I analyzed the playing of four important jazz drummers. I made transcriptions of their recordings and identified six key melodic concepts used when soloing and accompanying. In order to effectively incorporate these concepts into my playing, I composed a series of solo drum-set exercises. For each exercise, I isolated one specific melodic concept and focused on applying it to a piece from the recital repertoire. I found these exercises to be particularly helpful and my hope is that they will assist future readers who also aim to play more melodically. Finally, I applied the various melodic approaches during the recitals.

Reflections on the recitals

I found that the integration of the different melodic approaches into my playing helped the ensemble create a more unified musical statement. It did this by anchoring the drum part to two important sources of melody in a jazz performance: the composition itself and the improvisations of other ensemble members.

My ensemble agreed that certain approaches were particularly successful. The concept of melodic contour provided a means of accompanying the head without keeping time on the ride cymbal. This textural contrast was reinforced when the drum accompaniment did eventually move to the ride cymbal. Moreover, although this approach has been explored in the context of jazz standards, I am yet to find recordings where the concept is applied to rhythmically challenging repertoire such as odd-time pieces.

My bandmates reflected that the incorporation of elements of the composition into my accompaniments helped connect their improvisations to the melody. They also welcomed my reactive accompanying in which their own improvised melodic ideas as well as call and response phrases were integrated into comping patterns. They observed that these approaches strengthened the conversational relationship between soloist and accompanist.

They further commented that they appreciated when my improvisations drew exclusively on melodic material taken from the composition. They observed that by applying this approach, my solos connected clearly to the composition and unified the performance. Furthermore, while many drummers incorporate and develop motifs from the melody in their solos, they do this by interweaving these motifs with ideas of their own. I have not yet found examples where drummers use only motifs from the melody as the basis for their improvisations.

Future areas of research

As I conclude this project, I have identified areas of research that I have not had the opportunity to address, but which I consider to be important topics for future work. First, I hope to examine the extent to which the harmonic progression of a composition can inform my playing, above

and beyond commonplace techniques such as marking the different harmonic sections of a tune with appropriate textural changes. For example, I am eager to explore whether different sound sources can be used to reference different progressions. By way of illustration, for a $IIm^7 V^7 I$ progression, the snare drum could be used to phrase the beats that are occupied by the IIm^7 chord, the hi-hat for the V^7 chord and so on, so that for each occurrence of the progression, the same ordering of sound sources is used. Second, I would like to undertake research into drummers Ed Blackwell, Nasheet Waits, Matt Wilson and Jeff Hamilton. I came across examples of their melodic playing during the research phase and am curious as to whether they have developed different approaches to those used by Roach, Haynes, Stewart and Hoenig.

Finally, I hope to see future researchers explore the pedagogical implications of my research. In particular, there is scope for the exercises I have composed to be expanded upon. The exercises that came out of this project are limited insofar as they relate specifically to the recital repertoire. I would like to see the creation of exercises which are more general in nature and can be applied to a wider variety of compositions, benefitting other drummers seeking to play more melodically.

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Appendices

APPENDIX A – TRANSCRIPTIONS

1. Max Roach accompaniment to “Joy Spring” head from *Clifford Brown and Max Roach* (The Clifford Brown and Max Roach Quintet 1955) 0:11 – 0:55.
2. Max Roach accompaniment to tenor saxophone solo on “Moritat” from *Saxophone Colossus* (Rollins 1956) 2:18 – 2:41.
3. Max Roach solo on “Salt Peanuts” from *Jazz at Massey Hall* (The Quintet 1953) 5:45 – 7:26.
4. Roy Haynes solo on “In Walked Bud” from *Misterioso* (Monk 1958) 9:21 – 10:32 (transcribed by Jonathon McCaslin in *Melodic Drumming* (2015)).
5. Bill Stewart solo on “Question and Answer” from *Trio – Live* (Metheny 2000) 5:59 – 8:42.
6. Bill Stewart solo on “Puttin’ on the Ritz” from *Light Blue* (Larry Goldings Trio 1992) 4:44 – 5:51.
7. Ari Hoenig accompaniment to piano solo on “Anthropology” (2009) 0:48 – 1:44.
8. Ari Hoenig accompaniment to guitar solo on “In Walked Bud” from *NY Standard* (Hoenig 2018) 1:33 – 3:00.

Joy Spring

Max Roach accompaniment to the head

From The Clifford Brown and Max Roach
Quintet *Clifford Brown and Max Roach*

0: 0:55

Transcribed by Joshua Baldwin

20 8

$\text{♩} = 169$ Brushes

Drum Set

5

Dr.

9

Dr.

13

Dr.

17

Dr.

21

Dr.

25

Dr.

29

Dr.

Moritat

Max Roach accompaniment to tenor saxophone solo

From Sonny Rollins *Saxophone Colossus*
2: 8 2:4

Transcribed by Joshua Baldwin
20 8

Drum Set

Dr. 5

Dr. 9

Dr. 13

$\text{♩} = 164$

Salt Peanuts

From The Quintet Jazz at Massey Hall
5:45 7:26

Max Roach drum solo

Transcribed by Joshua Baldwin
20 8

Drum Set $\text{♩} = 316$

The score is written for a drum set in 4/4 time with a tempo of 316 bpm. It consists of ten staves, each representing a different drum part. The parts are labeled 'Drum Set' and 'Dr.' (Drum). The notation includes various rhythmic patterns, rests, and accents. The first staff shows the overall tempo and time signature. The subsequent staves show the individual parts for the snare, cymbals, and bass drum, with some parts featuring complex rhythmic figures and accents.

5

9

13

17

21

25

29

33

37

41
Dr.

45
Dr.

49
Dr.

53
Dr.

57
Dr.

61
Dr.

65
Dr.

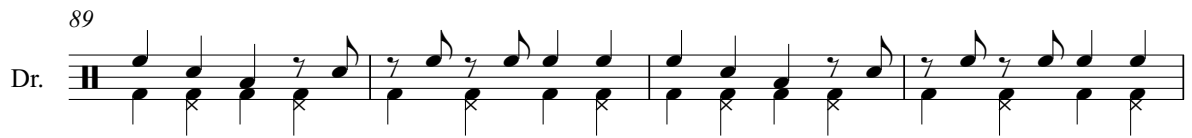
69
Dr.

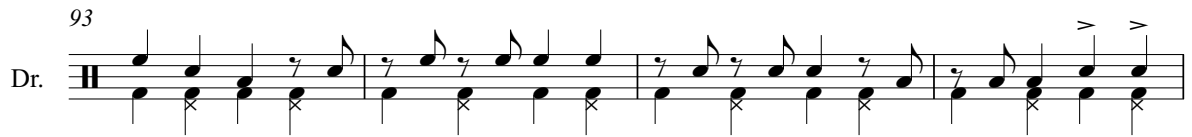
73
Dr.

77
Dr.

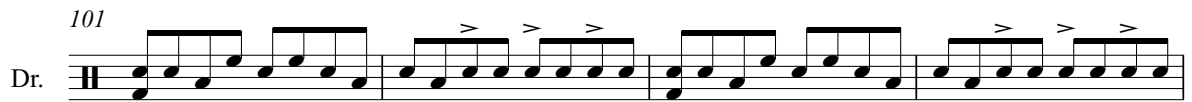
81
Dr.

85
Dr.  Musical notation for drum part 85-88. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

89
Dr.  Musical notation for drum part 89-92. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

93
Dr.  Musical notation for drum part 93-96. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).


97
Dr.  Musical notation for drum part 97-100. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

101
Dr.  Musical notation for drum part 101-104. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

105
Dr.  Musical notation for drum part 105-108. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

109
Dr.  Musical notation for drum part 109-112. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

113
Dr.  Musical notation for drum part 113-116. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

117
Dr.  Musical notation for drum part 117-120. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

121
Dr.  Musical notation for drum part 121-124. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

125
Dr.  Musical notation for drum part 125-128. The notation is on a single staff with a double bar line and a 'Dr.' label. It features a rhythmic pattern of eighth notes and rests, with some notes marked with an accent (>).

129
Dr.

133
Dr.

137
Dr.

In Walked Bud

From Thelonious Monk *Misterioso*
9:2 0:32

Roy Haynes drum solo

Transcribed by Jonathon McCaslin

$\text{♩} = 196$

Drum Set

5

Dr.

9

Dr.

13

Dr.

17

Dr.

21

Dr.

25

Dr.

29

Dr.

33

Dr.

37

Dr.

41
Dr. 

45
Dr. 

49
Dr. 

53
Dr. 

57
Dr. 

61
Dr. 

Question and Answer

From Pat Metheny Trio *Trio Live*
5:59 8:42

Bill Stewart drum solo

Transcribed by Joshua Baldwin 20 8

♩=188

Drum Set 

5 

9 

13 

17 

21 

25 

29 

33 

37 

41 Dr.

45 Dr.

49 Dr.

53 Dr.

57 Dr.

61 Dr.

65 Dr.

69 Dr.

73 Dr.

77 Dr.

81 Dr.

85
Dr.

89
Dr.

93
Dr.

97
Dr.

101
Dr.

105
Dr.



109
Dr.

113
Dr.

117
Dr.

121
Dr.

125
Dr.

129  Dr. 


Detailed description: Musical notation for measure 129 on a single staff. It begins with a dynamic marking '>' and a cross symbol 'x' above the first note. The melody consists of eighth notes, followed by a triplet of eighth notes. The drum notation shows a series of eighth notes with 'x' marks above them, indicating specific drum sounds.

133  Dr. 


Detailed description: Musical notation for measure 133. It features a triplet of eighth notes in the melody and a triplet of eighth notes in the drum notation. The melody continues with eighth notes and a final eighth note. The drum notation includes eighth notes with 'x' marks and a final eighth note.

137  Dr. 

Detailed description: Musical notation for measure 137. The melody is composed of eighth notes with 'x' marks above them. The drum notation consists of eighth notes with 'x' marks and 'o' symbols below them.

141  Dr. 

Detailed description: Musical notation for measure 141. The melody includes a triplet of eighth notes and a fourth note with a '4' above it. The drum notation features eighth notes with 'x' marks and a final eighth note.

145  Dr. 

Detailed description: Musical notation for measure 145. The melody consists of eighth notes with 'x' marks above them. The drum notation shows eighth notes with 'x' marks and 'o' symbols below them.

149  Dr. 



Detailed description: Musical notation for measure 149. The melody consists of eighth notes with 'x' marks above them. The drum notation shows eighth notes with 'x' marks and 'o' symbols below them.

153  Dr. 

Detailed description: Musical notation for measure 153. The melody includes eighth notes with 'x' marks and a final eighth note. The drum notation shows eighth notes with 'x' marks and 'o' symbols below them.

157  Dr. 

Detailed description: Musical notation for measure 157. The melody features a triplet of eighth notes and a final eighth note. The drum notation shows eighth notes with 'x' marks and a final eighth note.

161  Dr. 

Detailed description: Musical notation for measure 161. The melody consists of eighth notes with 'x' marks above them. The drum notation shows eighth notes with 'x' marks and 'o' symbols below them.

165  Dr. 

Detailed description: Musical notation for measure 165. The melody includes a triplet of eighth notes and a final eighth note. The drum notation shows eighth notes with 'x' marks and a final eighth note.

From the Larry Goldings Trio
Light Blue
4:44 5:5

Puttin' on the Ritz

Bill Stewart drum solo

Transcribed by Joshua Baldwin
20 8

Drum Set

Dr.

Dr.

Dr.

Dr.

Dr.

Dr.

Dr.

Dr.

Dr.

41
Dr.

45
Dr.

49
Dr.

53
Dr.

57
Dr.

Anthropolgy

Ari Hoenig accompaniment to piano solo

From live version of "Anthropolgy"
youtube.com/watch?v=xqXUCnvm pA
0:48 :44

Transcribed by Joshua Baldwin
20 8

Drum Set $\text{♩} = 244$

5

Dr.

9

Dr.

13

Dr.

17

Dr.

21

Dr.

25

Dr.

29

Dr.

33

Dr.

37

Dr.

The image shows a drum set score for the piece 'Anthropolgy'. It consists of ten staves of music, each labeled 'Dr.' and numbered 5, 9, 13, 17, 21, 25, 29, 33, and 37. The first staff is labeled 'Drum Set' and includes a tempo marking of $\text{♩} = 244$ and a 4/4 time signature. The notation includes various drum symbols (snare, tom, cymbal) and rests, with some notes marked with accents (>). The score is transcribed by Joshua Baldwin.

41
Dr.

45
Dr.

49
Dr.

53
Dr.

57
Dr.

61
Dr.

From Ari Hoenig *NY Standard*
:33 3:00

In Walked Bud

Ari Hoenig accompaniment to guitar solo

Transcribed by Joshua Baldwin
20 8

♩=90 (Brushes snares off)

Drum Set

5

Dr.

9

Dr.

13

Dr.

17

Dr.

21

Dr.

25

Dr. To sticks

29

Dr. Snares on

The image shows a drum score for the piece 'In Walked Bud' by Ari Hoenig. The score is written in 4/4 time with a tempo of 90 beats per minute. It begins with the instruction '(Brushes snares off)'. The notation is organized into eight systems, each starting with a measure number (5, 9, 13, 17, 21, 25, 29) and a staff label ('Drum Set' or 'Dr.'). The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, often marked with accents (>) and slurs. There are also rests and specific drum sounds indicated by 'x' marks. The score concludes with the instruction 'Snares on' at measure 29.

APPENDIX B – RECITAL REPERTOIRE CHARTS

1. “Milestones” by John Lewis.
2. “Tenderly” by Walter Gross.
3. “Monk’s Dream” by Thelonious Monk.
4. “My Little Suede Shoes” by Charlie Parker.
5. “Relaxin’ at Camarillo” by Charlie Parker.
6. “Chelsea Bridge” by Billy Strayhorn.
7. “Nostalgia in Times Square” by Charles Mingus.
8. “Nica’s Dream” by Horace Silver.
9. “Safety Land” by Avishai Cohen.
10. “Child’s Play” by Jeff Ballard.
11. “Jacky’s Place” by Mark Turner.
12. “Plain Song” by John Scofield.
13. “O Solitude” by Henry Purcell.
14. “Iverson’s Odyssey” by Mark Turner.
15. “Joy of a Toy” by Ornette Coleman.
16. “Unanimity” by Joshua Redman.

Milestones

John Lewis

Medium up Swing

Transcribed by Matt Endahl
from playjazzpiano.nyc.com

Cm⁷ F⁷(b⁹) B^bmaj⁷ E^b⁷ A^bm⁷ D^b⁷

5 Cm⁷ C[#]m⁷ F[#]⁷ B^m⁷ E⁷([#]11) Cm⁷ F⁷ B^bmaj⁷ B^m⁷ E⁷

9 Cm⁷ F⁷(b⁹) B^bmaj⁷ E^b⁷ A^bm⁷ D^b⁷

13 Cm⁷ C[#]m⁷ F[#]⁷ B^m⁷ E⁷([#]11) Cm⁷ F⁷ B^bmaj⁷ B^m⁷ E⁷

17 A^m⁷ D⁷ G^m⁷ A^m⁷ B^m⁷ E⁷(b⁹)

21 A^m⁷ D⁷([#]11) B^bm⁷ E^b⁷ B^m⁷ E⁷

25 Cm⁷ F⁷(b⁹) B^bmaj⁷ E^b⁷ A^bm⁷ D^b⁷

29 Cm⁷ C[#]m⁷ F[#]⁷ B^m⁷ E⁷([#]11) Cm⁷ F⁷ B^bmaj⁷

Tenderly

Walter Gross
From muscore.com

Waltz

A

Chords: Ebmaj7, Ab9(#11), Ebm9, Ab13

6 Chords: Fm9, Db9(#11), Ebmaj7, Gm7, C7

10 Chords: Fm7(b5), Bb13, Fm7(b5), Bb13, B°7

14 Chords: Cm7, F13, Fm7, Bb7

B

18 Chords: Ebmaj7, Ab9(#11), Ebm9, Ab13

22 Chords: Fm9, Db9(#11), Ebmaj7, Gm7, C7

26 Chords: Fm7(b5), Bb13, B°7, Cm7, F7, F#°7

30 Chords: Gm7, C7, Fm7, Bb7, Ebmaj7

Monk's Dream

Thelonious Monk
From musescore.com

Medium Swing

The musical score for "Monk's Dream" is written in 4/4 time with a medium swing feel. It consists of six staves of music. The first staff (measures 1-5) features a triplet of eighth notes in the first measure, followed by a repeat sign. Chords are Cmaj7, F7, and Bb7 b5. The second staff (measures 6-10) includes a first ending (1.) and a second ending (2.). Chords are Cmaj7, F9, Bm7, Bb7 b5, A7 b5, Ab7 b5, and G7 b5. The third staff (measures 11-14) is marked with a C7 chord. The fourth staff (measures 15-18) also features a C7 chord and contains three triplet markings. The fifth staff (measures 19-22) has chords Cmaj7, F7, Bb7 b5, Cmaj7, F7, and Bb7 b5. The sixth staff (measures 23-26) has chords Cmaj7, F9, Bm7, Bb7 b5, A7 b5, Ab7 b5, and G7 b5, with a triplet marking in the final measure.

My Little Suede Shoes

Charlie Parker
From sheetmusicplus.com

Medium Latin

Fm⁷ Bb⁷ Eb⁶ Cm⁷ Fm⁷ Bb⁷ Eb⁶ Cm⁷

6 Fm⁷ Bb⁷ Gm⁷ C⁷ Fm⁷ Bb⁷ 1. Eb⁶

10 2. Eb⁶ Ab⁶ Gm⁷ C⁷ Fm⁷ Bb⁷ Eb⁶

15 Ab⁶ Gm⁷ C⁷ Fm⁷ Bb⁷ Eb⁶ Fm⁷ Bb⁷

20 Eb⁶ Cm⁷ Fm⁷ Bb⁷ Eb⁶ Cm⁷

23 Fm⁷ Bb⁷ Gm⁷ C⁷ Fm⁷ Bb⁷ Eb⁶

Relaxin' at Camarillo

Charlie Parker
From musescore.com

♩=220

C7

5 F7 C7 A7

9 Dm7 add11 G7 C7 Dm7 add9 G7

Chelsea Bridge

Billy Strayhorn
From sheetmusicdirect.com

Ballad

Chords: Eb7, Db7, Eb7, Db7, Bb7, Ebm7, Ab7, Dbm7 b5), 1. C7, B7, Bb7, 2. Db, F#m9, B7, Emaj7, Gm7, F#m7, F7, Bm7, E7, Amaj7, Am7, D7, Gmaj7, Gm7, Db7, C7, B7, Bb7, Eb7, Db7, Eb7, Db7, Bb7, Ebm7, Ab7, Db6

Nostalgia in Times Square

Charles Mingus
From sheetmusicplus.com

Medium Swing

6

10

3

3

1.

2. Solo Break

Nica's Dream

Horace Silver
From scribd.com

Medium up Latin

A Bbm maj7 Abm maj7

6 Bbm maj7 Ebm7 Ab7

10 Abm7 Db7 Gbmaj7

14 Cm7 b5 F7alt Bbm maj7 1. F7

18 2. Bbm **B** Ebm7 Ab7 Fm7 b5 Bb7 b9

23 Ebm7 Ab7 Dbmaj7 Em7 A7

27 Ebm7 Ab7 Fm7 b5 Bb7 b9

31 Ebm7 Ab7 Dbmaj7 Cm7 b5 F7 b9

35 **A** Bbm maj7 Abm maj7 Bbm maj7

41 Ebm7 Ab7 Abm7 Db7 Gbmaj7

47 Cm⁷ b5) F⁷alt. Bbm maj7)

The image shows a single staff of music in the key of B-flat major (three flats). The piece starts at measure 47. Measure 47 contains a Cm⁷ b5 chord (C4, Eb4, Gb4, Bb4) and a melodic line of four eighth notes: C4, Eb4, Gb4, Bb4. Measure 48 contains an F⁷alt chord (F4, Ab4, Cb5, Eb5) and a melodic line of two eighth notes: Cb5, Eb5. Measure 49 contains a Bbm maj7 chord (Bb3, D4, F4, Ab4) and a melodic line of two eighth notes: Bb3, D4. Measure 50 contains a Bbm maj7 chord (Bb3, D4, F4, Ab4) and a melodic line of two eighth notes: Bb3, D4. The piece ends with a double bar line.

Transcribed by
Alex Wignall 20 9

Safety Land

Medium up Swing

Avishai Cohen

[A] Cm7

4

7

11

16 [B]

19

22

Musical notation for measures 22-24. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The melody in the treble clef consists of eighth and quarter notes, with some rests. The bass line consists of quarter notes.

25

Musical notation for measures 25-28. The melody in the treble clef features eighth notes and quarter notes, ending with a double bar line. The bass line includes quarter notes and eighth notes, also ending with a double bar line. The instruction *D.C (WITHOUT REPEAT)* is written below the bass line for measures 25 and 26.

29

Musical notation for measures 29-31. The melody in the treble clef consists of eighth and quarter notes. The bass line consists of quarter notes. Both parts end with a double bar line.

Transcribed by
Alex Wignall 20 9

Child's Play

Jeff Ballard

A ♩.=130 C

6 C F 1.2. G 3.

11 C F G

15 C/G C/G C/G

19 Db maj7/G Fm7

23 C F Solo G

F Solo G

27

C Solo

F G

C Solo

F G

The image shows a musical score for two staves, measures 27 through 30. The top staff begins with a treble clef and a 'Solo' box above the first measure. Above the second, third, and fourth measures are the chord symbols C, F, and G. The bottom staff begins with a bass clef and a 'Solo' box above the first measure. Above the second, third, and fourth measures are the chord symbols C, F, and G. Both staves contain rhythmic notation consisting of eighth notes with stems, repeated in each measure. The piece concludes with a double bar line and repeat dots at the end of the fourth measure.

Jacky's Place

$\text{♩} = 180$

Mark Turner

A $A_{\text{maj7}} b_{13}$ B/C B_{bm} $C_{\text{maj7}} b_{13}$

$A_{\text{maj7}} b_{13}$ B/C B_{bm} $C_{\text{maj7}} b_{13}$

5 A_{maj7} $B_{\text{maj7}} \#_{11}$ $D_{\flat}\text{maj7} \#_{11}$ $G^7 \text{ sus4}$ Rpt 3x

A_{maj7} $B_{\text{maj7}} \#_{11}$ $D_{\flat}\text{maj7} \#_{11}$ $G^7 \text{ sus4}$ Rpt 3x

9 $A_{\text{maj7}} b_{13}$ B/C B_{bm} $C_{\text{maj7}} b_{13}$

$A_{\text{maj7}} b_{13}$ B/C B_{bm} $C_{\text{maj7}} b_{13}$

13 A_{maj7} $B_{\text{maj7}} \#_{11}$ $D_{\flat}\text{maj7} \#_{11}$ $G^7 \text{ sus4}$ To solos

A_{maj7} $B_{\text{maj7}} \#_{11}$ $D_{\flat}\text{maj7} \#_{11}$ $G^7 \text{ sus4}$ To solos

17 $A_{\text{maj7}} b_{13}$ B/C B_{bm} $C_{\text{maj7}} b_{13}$

$A_{\text{maj7}} b_{13}$ B/C B_{bm} $C_{\text{maj7}} b_{13}$

21 A_{maj7} $B_{\text{maj7}} \#_{11}$ $D_{\flat}\text{maj7} \#_{11}$ $G^7 \text{ sus4}$

A_{maj7} $B_{\text{maj7}} \#_{11}$ $D_{\flat}\text{maj7} \#_{11}$ $G^7 \text{ sus4}$

25

Rpt 4x

Musical notation for measures 25 and 26. Both the upper and lower staves contain whole rests for the duration of the measures. The notation includes repeat signs at the beginning and end of each measure.

Rpt 4x

27

B

1.2.

Musical notation for measures 27 through 30. The upper staff contains a melodic line starting with a 7-measure rest, followed by eighth and quarter notes with various accidentals. The lower staff contains a bass line with similar rhythmic and melodic patterns. A first ending bracket labeled '1.2.' spans the final two measures.

31

3.

Musical notation for measures 31 and 32. The upper staff begins with a 3-measure rest, followed by a melodic line. The lower staff contains a bass line. A first ending bracket labeled '3.' spans the final measure of the system.

32

D.S al Fine

Musical notation for measures 32 and 33. The upper staff contains a melodic line with a key signature change to one flat. The lower staff contains a bass line. The piece concludes with a double bar line and repeat dots.

Transcribed by
Alex Wignall 20 9

Plain Song

John Scofield

$\text{♩} = 76$

D⁶ [A] G⁶ #11

Country guitar strum...

6 D⁶ A⁷ sus4 Bm⁷ D⁷ G⁶ #11

10 D⁶ Bm⁷ E/G# A⁷ sus4 |1. Bm⁷ |2.

14 [B] F#m⁷ add11 /sus... F#7 sus4 /ish
(Organ Response)

17 F#m⁷ add11
(Organ Response) D⁷ G⁶ #11 D⁶
(Organ Response)

20 [A]
(Bass Unison line)

24 A⁷ sus4 Bm⁷ D⁷ G⁶ #11 D⁶ Bm⁷ E/G#

28 SOLOS A⁷ sus4 Bm⁷ G⁶ D⁶ A⁷ sus4

33 D⁷ G⁶ F#m⁷ Bm⁷ A⁷ sus4 D⁶ D⁷

Take 1 A Section out, and tag last 2 bars, then vamp on Bminor.

O Solitude

Transcribed by
Alex Wignall 20 9

Henry Purcell

Ballad

Bass



8



14



20



26



32



38

Bs.

44

Bs.

49 SOLOS

B♭m A♭/C D♭ E♭m Fm G♭ Fm E♭m F

Bs.

D.S Al Fine

Iverson's Odyssey

Transcribed by
Ross McHenry 20 9

Mark Turner

Medium Swing D^\flat

Gu tar

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Gu tar

Joy of a Toy

Transcribed by Alex Wignall 20 9

Ornette Coleman

♩=260

Tenor Saxophone

Trumpet in B♭

♩=260

Bass

4

Bs.

7

Bs.

10

Bs.

12

Bs.

FREELY

15

Bs.

18

TIME!

Bs.

21

Musical score for measures 21-24. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef, labeled 'Bs.'. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The melody in the treble clefs consists of quarter notes and eighth notes with rests. The bass line features a mix of quarter and eighth notes, including a triplet of eighth notes in measure 23.

Unanimity

Joshua Redman

$\text{♩} = 240$

[A] G⁷

Tenor Saxophone

Piano

Double Bass

(Bass Drums in on REPEAT)

4

Ten. Sax.

Pno.

Db.

8

Ten. Sax.

Pno.

Db.

12

Ten. Sax.

Pno.

Db.

[B]

16 SOLO!

Ten. Sax. *n.b melody slightly embellished 2nd time*

Pno.

Db.

20

Ten. Sax.

Pno.

Db.

[C]

24

Ten. Sax.

Pno.

Db.

28

Ten. Sax.

Pno.

Db.

30

Ten. Sax.

Pno.

Db.

The image shows a musical score for three instruments: Tenor Saxophone (Ten. Sax.), Piano (Pno.), and Double Bass (Db.). The score is numbered 30 at the top. The Tenor Saxophone part is written in treble clef and features a melodic line with eighth and quarter notes. The Piano part is written in treble clef and provides harmonic accompaniment with chords and moving lines. The Double Bass part is written in bass clef and features a steady bass line with eighth and quarter notes. The score is divided into three measures, each ending with a double bar line.

APPENDIX C – PROGRAM NOTES

The University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Master of Philosophy

Joshua Baldwin

*Singing the Beat:
the Application of Melodic Drumming Approaches in a Contemporary
Small Jazz Ensemble*

First Recital Program



21 August 2019

This is the first of two recitals I am performing as part of a Master of Music Performance at the Elder Conservatorium of Music. The recordings of these recitals will constitute the central part of my submission.

The focus of my study is melodic drumming in a small jazz ensemble setting. By melodic drumming, I mean the different ways in which the various aspects of melody can inform the accompaniment of the melody or 'head' of the tune, the accompaniment of other soloists, and drum solos. My research began by analyzing the playing of important jazz drummers Max Roach, Roy Haynes, Bill Stewart and Ari Hoenig, and identifying their different melodic approaches. Once the various melodic concepts were identified and categorized, I began the process of incorporating them into my own playing.

For my first recital, I am demonstrating their application to standard tunes repertoire, comprising swing, ballads, and latin-jazz tunes.

I am joined by Hugh Stuckey on guitar, Jason McMahon on tenor saxophone, Lyndon Gray on double bass and Ed Heddle on piano.

I would like to thank my supervisors, Dr. Mark Carroll and Dr. Peter Dowdall.

Milestones (Old) (*John Lewis*)

I open the recital by accompanying the head of this bebop tune in an unusual, yet very melodic way, phrasing the melody of the tune in unison with the saxophone. When accompanying my bandmates' improvisations, I integrate motifs found in the head into my comping patterns. I perform a drum solo over the form, using the main melodic motif of the head as the basis for my improvisation.

Tenderly (Walter Gross)

One of the melodic concepts uncovered by my research is phrasing the contour of the composition on the drums. Rather than play the melody pitch for pitch, I reference the intervallic structure of the tune, so that where the melody increases in pitch, a higher pitched drum is used, and vice versa. I apply this concept as an introduction to the tune *Tenderly*. When the band joins in, I accompany the melody on brushes, phrasing both in unison with the guitar, and then in the spaces between the various phrases, as a response to the 'call' of the melody.

Monk's Dream (Thelonious Monk)

Thelonious Monk's compositions, with their identifiable and rhythmically interesting motifs, are well-suited to the application of the melodic concepts I have identified. Indeed, many of the melodic approaches I identified were from recordings of Monk's tunes. For this particular piece, I perform a solo which uses the development of the melodic motifs in the head as a basis for developing my own new motifs. The melodic structure of the original tune serves as a template for the ordering of phrases in my solo. When accompanying my bandmates, I use the rhythm of the melody as a reference point for comping patterns.

Little Suede Shoes (Charlie Parker)

This latin-jazz tune features a simple, catchy melody, apt for exploring the concepts identified by my research. I use the opening phrase of the melody as the basis for my drum solo. I orchestrate the intervallic contour on the drums and then develop the phrase over the course of the solo, guided by the principles of motivic development. When comping, listen out for a rhythmic figure found in the head which I reference throughout the tune, connecting each improvisation to the opening melody.

Relaxin' at Camarillo (Charlie Parker)

I accompany the head of this bebop tune by orchestrating the contour of the melody on the snare drum, bass drum and stick-over-stick in unison with the saxophone. I have chosen these sound sources of short note duration and indeterminate pitch as, unlike the toms, they do not interfere with the melody and chords played by the saxophone and guitar. When comping, I play in the space left by the soloists, answering the questions asked by their melodic lines. This tune will also feature 12-bar drum trades with the other ensemble members. I use the melodic material of each preceding solo as the basis for my own improvisations, and I develop these phrases through call and response.

Chelsea Bridge (Billy Strayhorn)

When accompanying a ballad, it has become customary for jazz drummers to play sweeping motions on the snare drum with brushes. For this recital, I was eager to explore new, melodic ways of playing a ballad, informed by my analysis of the melody of the song. When accompanying the melody of *Chelsea Bridge*, I combine different melodic approaches, playing tom rolls in the gaps between each melodic phrase which reference the movement of the melody, and performing certain melodic phrases in unison with the piano.

Nostalgia in Times Square (Charles Mingus)

I accompany the melody of this tune by phrasing in unison with the saxophone. This piece features drum trades in which I use the melodies improvised by my bandmates as the basis for my own improvisations, followed by a drum solo which references the melody of the song. When accompanying other soloists, I use the phrasing of the melody as the basis for my comping patterns.

Nica's Dream (Horace Silver)

I am closing the recital with a latin-jazz tune whose melody comprises numerous phrases played in unison by the band. When comping, I reference many of these phrases, so that each improvisation is connected to the opening theme. I perform a drum solo, improvising original melodic motifs while accompanied by a bass line and guitar comping in the same way that a horn player is accompanied when they improvise.

The University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Master of Philosophy

Joshua Baldwin

*Singing the Beat:
the Application of Melodic Drumming Approaches in a Contemporary
Small Jazz Ensemble*

Second Recital Program



17 December 2019

This is the final recital I am performing for my Master of Music Performance at the Elder Conservatorium of Music. The recordings of these recitals will constitute the central part of my submission.

The focus of my study is melodic drumming in a small jazz ensemble setting. By melodic drumming, I mean the different ways in which the various aspects of melody can inform the accompaniment of the melody or 'head' of the tune, the accompaniment of other soloists, and drum solos. My research began by analyzing the playing of important jazz drummers Max Roach, Roy Haynes, Bill Stewart and Ari Hoenig, and identifying their different melodic approaches. Once the various melodic concepts were identified and categorized, I began the process of incorporating them into my own playing.

For the first recital I demonstrated their application to standard tunes repertoire comprising swing, ballads, and latin-jazz tunes. For my second and final recital I am applying the concepts to contemporary repertoire with more complex melodies.

I am joined by Jason McMahon on tenor saxophone, Django Rowe on guitar, Luke White on trumpet and Lyndon Gray on double bass.

I would like to thank my supervisors, Dr. Mark Carroll and Dr. Peter Dowdall.

Safety Land (Avishai Cohen)

I am opening the recital with a piece featuring motifs grouped in irregular phrase lengths. I perform a drum solo which uses the development of the melodic motifs of the head as a basis for developing my own new motifs. The melodic structure of the original tune serves as a template for the ordering of phrases in my solo.

Child's Play (Jeff Ballard)

One of the melodic concepts uncovered by my research is phrasing the contour of the melody on the drums. Rather than play the melody pitch for pitch, I reference the intervallic structure of the tune so that where the melody increases in pitch, a higher pitched drum is used, and vice versa. I apply this concept as an introduction to the tune *Child's Play*. For the drum solo, I reference the melodic contour of individual motifs from the melody and then develop them using different motivic development techniques.

Jacky's Place (Mark Turner)

Jacky's Place is composed in a 5/4 time signature and features a rhythmically challenging melody. I accompany the head by orchestrating the intervallic structure of the melody on the snare drum, bass drum and stick-over-stick in unison with the saxophone and guitar. I apply the same concept to a shout chorus interlude between the guitar and saxophone solo.

Plain Song (John Scofield)

This piece features a simple, catchy melody, apt for exploring the concepts identified by my research. During the drum solo I explore the concept of melodic embellishment, orchestrating the intervallic contour on the drums and then embellishing different melodic phrases each chorus. When accompanying other soloists I reference rhythmic figures in the head, connecting each improvisation to the opening melody.

O Solitude (Henry Purcell)

When accompanying a ballad, it has become customary for jazz drummers to play sweeping motions on the snare drum with brushes. I have been eager to explore new ways of playing a ballad, informed by the melodic approaches uncovered by my research. For this piece I begin by accompanying the melody on mallets, playing response melodies on the drums between phrases, while performing the rhythm of other phrases in unison with the saxophone. I explore these concepts further when accompanying the saxophone and bass solo.

Iverson's Odyssey (Mark Turner)

I have been eager to test whether the melodic approaches I have previously explored on standard repertoire also work when applied to complex melodies. To test this, I chose one of the most complicated melodies I could find – *Iverson's Odyssey*. I accompany the head by phrasing the melody in unison with the saxophone, and I reference rhythmic figures in the melody when accompanying

other soloists. When soloing I create original melodic motifs while continuing to reference phrases from the melody.

Joy of a Toy (Ornette Coleman)

I accompany the melody of this tune by phrasing in unison with the trumpet and saxophone. I also explore call and response by playing phrases in the space between the different melodic phrases. This piece features a drum and trumpet duet in which I explore call and response. I play an open drum solo, initially applying motivic development techniques to a motif from the melody. I end the solo by phrasing the rhythm of the melody around the drums.

Unanimity (Joshua Redman)

I am closing the recital with Joshua Redman's joyful and infectious composition, *Unanimity*. I accompany the head by phrasing in unison with the saxophone and trumpet. During the saxophone solo I explore the concept of melodic rhythm accompanying. I essentially forego traditional time-keeping duties and instead phrase the rhythm of the melody around the drums. This tune will also feature drum trades with the other ensemble members in which I use the melodic material of each preceding solo as the basis for my own improvisations.