THE EVOLUTION OF THE RIDE CYMBAL PATTERN FROM 1917-1941:

AN HISTORICAL AND CRITICAL ANALYSIS

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The purpose of this study is to provide a historiographical and musical analysis examining the jazz ride cymbal pattern, from its inception on woodblock, small accessory cymbals, hand cymbal mechanisms and brushes through what becomes known as the modern-day ride cymbal pattern. This research examines a wide array of drummers and bandleaders, with the objective of identifying the earliest recordings of this important addition to jazz drumming, and popular music history while analyzing the ride cymbal pattern's evolution through definitive recordings. The study begins with the earliest known recordings that clearly display the pattern as it is played on any of the instruments mentioned above. The research concludes with the jam sessions of the early 1940s at Minton's Playhouse, where the pioneer of bebop drumming, Kenny Clarke, experimented with altering the pattern. At this point, the pattern reach its final level of maturity and has since experienced no subsequent major modification. The historical and geographical analysis uses relevant literature from the field of jazz history in order to interpret and evaluate the impact of the the overall trajectory of the music and players. By surveying newspaper and magazine articles, archival interviews, and photographic sources, combined with audio and film analysis, it is clear that drummers navigated a path to the maturation of the pattern.

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This is for all of us

TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF FIGURES

Page

LIST OF MUSICAL EXAMPLES

All musical examples are my own original transcriptions of the cited sources. These musical examples are a fair use of copyrighted work as allowed on section 107 from The Copyright Act of October 19,1976.

CHAPTER 1

INTRODUCTION

The purpose of this study is to provide a historiographical and musical analysis examining the jazz ride cymbal pattern, from its inception on snare drum, woodblock, small accessory cymbals, hand cymbal mechanisms and brushes through what becomes known as the modern-day ride cymbal pattern. This research examines a wide array of drummers and bandleaders, with the objective of identifying the earliest recordings of this important addition to jazz drumming and popular music history while analyzing the ride cymbal pattern's evolution through definitive recordings. As the ride cymbal pattern was not always played solely on the actual ride cymbal, I refer to this rhythm as simply "the pattern" throughout the text. This can be seen in Figure 1.

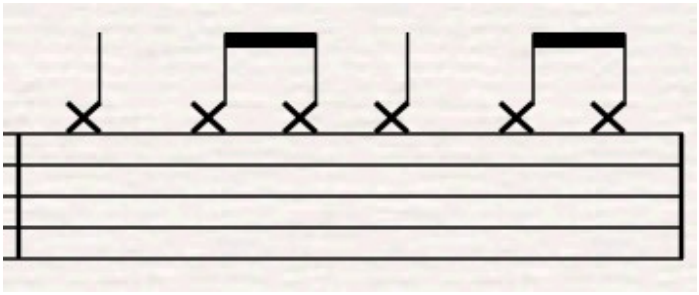

Figure 1: The pattern

The earliest known recordings where this rhythm can be heard are the commencement of the research. This includes the pattern being played on the woodblock or woodblock and snare drum. The goal of this research is to document the evolution of the pattern from: woodblock, small cymbal (including: china cymbal, hand cymbal mechanism), brushes, hi-hat, ride or china cymbal, to the contemporary ride cymbal. Therefore, this research begins with the earliest known recordings that clearly display the pattern as it is played on any of the instruments mentioned above. The

research concludes with the jam sessions of the early 1940s at Minton's Playhouse, where the pioneer of bebop drumming, Kenny Clarke, experimented with altering the pattern. At this point, the pattern reached its final level of maturity and has since experienced no subsequent major modification.

Theodore Dennis Brown's 1976 dissertation entitled "A History and Analysis of Jazz Drumming to 1942"[1] has been the most in-depth account in the development of what is known as the "ride cymbal pattern." Brown discusses the evolution of drumset playing and drumset players from its inception through bebop. Brown also analyzes the instrument as a whole, which differs from my research which focuses solely on the pattern. In addition, Anthony Brown's dissertation entitled "The Development of Modern Jazz Drumset Performance, 1940-1950"[2] begins where my research concludes but provides insightful academic research on the pattern. A. Brown goes deeper into how the players interpreted the pattern in the bebop era. Both of these are important resources for understanding the pattern, yet neither of them feature in-depth research regarding historical and geographic considerations or exclusively devoted their entire research to the pattern itself. This study does just that.

Numerous examples of the pattern that I have discovered are from the late 1920s. This is the generally accepted time frame that the pattern was introduced on the free-standing small cymbal. The earliest recording of the pattern that I have been able to locate being played on a small cymbal was by Chauncey Morehouse on "Clarinet

[1] Theodore Dennis Brown. "A History and Analysis of Jazz Drumming to 1942" (PhD diss., University of Michigan, 1976), 308-400.

[2] Anthony Brown: "The Development of Modern Jazz Drumset Performance, 1940-1950" (PhD diss., University of California, Berkeley, 1997).

Marmalade."[3] This track was recorded on February 4, 1927. The second earliest recording that I found is from a March 17, 1927 recording session of Bill Brown and His Brownies, in which Oliver Tines played drums and cymbals. The pattern can be heard clearly on the track "Hot Lips"[4] beginning at 2:13. Although Tines is holding the cymbal with one hand as a choking style, the pattern is being played with the right hand. Soon thereafter on May 25, 1928 there was a recording session of Carroll Dickerson's Savoy Orchestra, in which Zutty Singleton played drums and a hand cymbal mechanism. The pattern can be heard on the tracks entitled "Black Maria"[5] and "Missouri Squabble."[6] One of the earliest examples of the pattern played on the free-standing cymbal can be heard on Bix Beiderbecke's, "I'll Be A Friend 'With Pleasure.'"[7] Gene Krupa played on this September 8, 1930 recording session. This is a strong example in which the pattern was played without using the left hand to choke the sound on beats two and four, because of its sonic clarity.

The music analyzed in this research demonstrates that the pattern becomes one of the main identifiers of swing. The pattern typically begins in small two or four measure phrases in tunes like the examples mentioned above. As time progresses, the pattern matures throughout jazz drumming, and this sound is more present in each tune, becoming the main source for time keeping. The qualifications of whether or not

[3] Frankie Trumbauer and His Orchestra with Bix and Lang, recorded on February 4, 1927, master number W-80392-A, released on Okeh 40772.

[4] Bill Brown and His Brownies, recorded on March 17, 1927, master number E-21989, released on Brunswick 7003.

[5] Carroll Dickerson's Savoy Orchestra, recorded on May 25, 1928, master number C-1976, released on Brunswick 3990.

[6] Ibid.

[7] Bix Beiderbecke, recorded on September 8, 1930, master number 6362-3, released on Victor 23008.

an example could be entered into the database was that the pattern had to be played for at least two measures in a row without any alteration.

By the 1940s, there typically is not a time in which Kenny Clarke was not playing the pattern for the entirety of a tune (whether it be with brushes, on the hi-hat or the ride cymbal). “Stompin’ at the Savoy”[8] from Live at Minton’s Playhouse, a recording made on May 8, 1941, is an example in which Clarke used the pattern as the main vehicle of time keeping, not as a complementary timbre.

Significance and State of Research

Research performed by T. Brown’s dissertation[9] has been the most in-depth account in the development of what is known as the “ride cymbal pattern.” Although this may be the case, Brown’s dissertation does not focus on the lineage of the ride cymbal pattern from its inception as this research does. There are biographical backgrounds on multiple drummers from each decade along with their contributions to the drumset.

Brown further explored both Chicago and New Orleans drummers of the 1920s and dedicates an entire chapter to Gene Krupa, ending with a chapter on the beginning of bop drumming, touching upon Kenny Clarke and his contribution.

Another comparable example of research includes Anthony Brown’s “The Development of Modern Jazz Drumset Performance, 1940-1950.”[10] Although A. Brown’s research chronologically begins where my current study finishes, Brown offers sound insight on the pattern and the expansion of its treatment by drummers including

[8] Live at Minton’s Playhouse, recorded on May 12, 1941, master number WS5003, released on Vox 16066.

[9] T. Brown, “A History and Analysis,” 308-400.

[10] A. Brown, “The Development of Modern Jazz Drumset Performance.”

Kenny Clarke and Max Roach. The history of African influence in the pattern are more accurately depicted in Anthony Brown's dissertation than in Theodore Brown's. A. Brown mentions in his dissertation:

> [Theodore] Brown's examination of the African origins of jazz borrows heavily almost exclusively from the work of Schuller cum Jones. This is Brown's least convincing contribution, for studies by anthropologists and ethnomusicologist of West African drumming had been published subsequent to Jones's work which would have steered him clear of the misconceptions promulgated by Jones and Schuller.[11]

A. Brown mentions that there are many of the transcriptions within the work of T. Brown that are inaccurate. Also, the amount of information about Gene Krupa versus other drummers is concerning. While Krupa was certainly integral in the exposure of the drumset and helped its rise in popularity, he "made no stylistic contributions to jazz drumming which would have warranted such an unbalanced focus in a scholarly study of the subject."[12]

My study performs the opposite task in its considerations of the pattern itself. There are many drummers not emphasized or mentioned in T. Brown's dissertation that contributed to the momentum for the movement that would make the pattern essential in jazz. It was the different groupings of drummers in various cities outlined in chapter two of this study: "The Players and their Migrations to Jazz Hubs (1918-1940): New Orleans, Kansas City, Chicago, New York" that helped the pattern evolve into what becomes the single most identifying factor of jazz music, swing. I based my analysis on the fact that this evolution comes from a collective effort. This includes how the instrument evolved because of players' effort to move the music and the drumset

[11] A. Brown, "The Development of Modern Jazz Drumset Performance," 65.

[12] Ibid., 66.

forward. This is what the study aims to demonstrate.

Roots of the Pattern: Considerations

The connection between bell patterns found in many West African musical traditions and the ride cymbal pattern is important. Academic studies by ethnomusicologists have examined the purpose and function of timeline patterns typically played on hand-held metal instruments (e.g. *agogô, kaganu, gankogui*, or cowbell) central to many tribal ensembles. It is the constant that is needed in order for the polyrhythmic interaction to be successful. The high-pitched nature of the bell sound itself allows it to be heard over thunderous drumming, singing and dancing. The jazz ride cymbal pattern has a similar function in that it is also played on a high-pitched metal instrument that can be easily heard over a big band that is playing for a room full of dancers. Ethnomusicologist David Locke learned the importance of the bell as a researcher and student of drumming among the Ewe people of Ghana:

> "Listen to the bell" – that is the continual advice of Ewe teachers. Every act of drumming, singing, and dancing is timed in accordance with the recurring musical phrase played on an iron bell or gong called a *gankogui* (gahngkoh-gu-ee). On first impression, the part may seem simple, but when set in the rhythmic context of Ewe drumming, it becomes a musical force of great potency. Repetition is key.[13]

The pattern is the necessary rhythmic nucleus for the polyrhythms and improvisation that occur. Its core pattern allows the other instruments in the ensemble to connect to and further develop a complex tapestry of rhythms.

Ghanaian ethnomusicologist and composer, Joseph Hanson Kwabena Nketia,

[13] David Locke, "Africa/Ewe, Mande, Dagbamba, Shana, BaAka," 90.

transcribed several West African rhythms adapted to the drumset by Ed Blackwell.[14] Nketia's study is an excellent example of how so many different African rhythms aredependent on the bell pattern. This is present in jazz music, particularly in the swing era which is the primary focus of this dissertation. It shows how the adaptation of the African rhythms are important to the drumset and how it ended up becoming a stereotypical practice for drummers to take different parts of the African ensemble and put it on the drumset. This directly correlates to how the jazz ride cymbal pattern was influenced by its African roots.

Nketia shows that there is always a reigning pattern that rules over the polyrhythmic activity of other instruments playing interlocking patterns. Comparing this to the pattern that is examined in this dissertation, the pattern discussed in this dissertation evolves from 1917-1929. It then becomes its own reigning pattern and a crucial element of what drummers needed to play in the swing era. In his book, *The Music of Africa*, Nketia gives examples of different bell patterns that are played by drummers in Highlife,[15] a Ghanaian popular music genre that peaked from the 1930s to the 1960s and merged traditional rhythmic music structures with American big band, Latin jazz and Cuban popular music. Of the seventeen examples that Nketia transcribed and analyzed, eight of them include a ride cymbal or hi-hat pattern that combined a three note, repeated pattern containing one long note followed by two identical short notes as the bell pattern of the groove. Nketia describes the juba rhythm that is played

[14] Kwabena Nketia, "Highlife Rhythms and African Influences in the Drum Set," *The Music of Africa*, New York: W.W. Norton & Company, (1974), 966-1001.

[15] A term and type of music created by combining the traditional work songs of the Ga and Fante fisherman, with European instruments brought by European colonials. The European colonials invited Africans to play at their events, coining the term highlife as it was a step into what was considered to be better than the African day to day experience.

on the snare drum. This rhythm is accompanied by either the ride cymbal or the high-hat playing the pattern with two sixteenth notes and an eighth note.[16]

Ethnomusicologist and noted jazz scholar, Ingrid Monson identifies the importance of the ride cymbal pattern and its connection to West African bell patterns.[17] She notes the similarity between the function of the ride cymbal pattern and the bell pattern that is played in the Ewe drum ensembles by the gankogui.[18] Monson also describes the important connection between the bassist and the drummer.[19] This connection would later help the manipulation of the pattern in the bebop era as the "hookup"[20] with the bassist and drummer would change. The drummer would go from playing four on the floor with the bass drum while comping on the bass drum and snare drum. This alters the pattern and therefore locks in the bassist and drummer.

Method

The historical and geographical analysis used relevant literature from the field of jazz history in order to interpret and evaluate the impact of the overall trajectory of the music and players. Access to historians and/or players (Kenny Washington, Phil

[16] Nketia, "Highlife Rhythms and African Influences in the Drum Set," 970.

[17] Monson, 57.

[18] Ibid.

[19] Ibid., 56.

[20] Hookup refers to the musical connection between the bassist and drummer, typically regarding the interpretation of the quarter note.

Schaap,[21] Vince Giordano[22]) and CEO Craigie Zildjian (Zildjian Company[23]) occurred through digital media, online research, email correspondence and personal interaction.[24]

The musical analysis portion of the research includes transcription and analysis from recordings and film. The calculation of the duration in which the pattern is being played is based on the seconds within the tune. This is analyzed and presented within the text and uses tables that more easily show the overall percentage that the pattern was played throughout the duration of the tune. The total amount of seconds that the pattern is played is divided by the total amount of seconds that the tune lasts creates the percentage that is calculated for the representative examples. In the chapters that examine the duration of the pattern played throughout the tune, there will be a table summarizing all of the data in order to help show the expanding use of the pattern from 1917-1941.

In addition, the archive at the Institute of Jazz Studies at Rutgers University in Newark, NJ, was used to access exclusive interviews of Kenny Clarke, Zutty Singleton and Jo Jones. Their music library also aided in the discovery of many of the early tunes that are used in this document. The visit to the Louis Armstrong Archive, hosted by

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[21] Phil Schaap, "Traditions in Swing: Jo Jones 100th Birthday Broadcast," *Traditions in Swing*, WKCR, October 7, 2011, MP3, audio, 3:13:50, http://www.philschaapjazz.com/index.php?l=page_view&p=radio

[22] Kyle Kouri, "Keeping Big Band Jazz Alive: Vince Giordano and the Nighthawks," *Columbia Journal*, October 26, 2018, http://columbiajournal.org/keeping-big-band-jazz-alive-vince-giordano-nighthawks-emmett-lindner

[23] "Zildjian's Historical Background", About Zildjian, accessed April 10, 2018, https://zildjian.com/information/about-zildjian

[24] The personal interaction was a conversation held at the Institute of Jazz Studies with Kenny Washington. The email correspondence was with Craigie Zildjian, who was able to provide archival documents from the Avedis Zildjian Company.

archivist Ricky Riccardi, was integral in helping to locate key recordings. These recordings helped formulate the argument regarding Louis Armstrong's influence on the pattern.

The chapters that follow are structured based on the pattern as it unfolded in history and are instrument focused. The chapters use Gunther Schuller's *Early Jazz*[25] and *The Swing Era*[26] as models. *The Swing Era* dedicates a chapter to the Territory Bands. This helps show the eventual migration route of many of the early performers with reference to the types of sounds they were able to bring to the new cities. Richard Hadlock's *Jazz Masters of the Twenties*[27] dedicates an entire chapter to "The Chicagoans," describing influential players in the Chicago scene. This is a good model for how Chapter 3 in this research is structured.

The chapters that are focused on the pattern's evolution on specific instruments are also presented in chronological order. For example, Chapters 4, 6 and 7 focus on the brushes, hi-hat and cymbals. By doing this, it is helpful to understand the importance of the trajectory of the pattern in micro sense. In the conclusion, I present a table with selected tracks in chronological order in order to show the pattern's evolution on a macro level. This will support the overall understanding of the pattern's evolution and the expansion of its use over time.

It is imperative to know which drummers were experimenting with the adaptation of the pattern, and where this was happening on the instrument, to fully understand how

[25] Gunther Schuller, *The Swing Era: The Development of Jazz 1930-1940* (New York: Oxford University Press, 1956).

[26] Ibid., 770-805.

[27] Richard Hadlock, *Jazz Masters of the Twenties* (New York: Macmillan, 1965).

the evolution of the pattern occurred. The amount of time that the pattern is played in a song is an important consideration as it evolves alongside the orchestration on the drumset.

Potential Contributions of Research

The scholarly significance of this research is to serve as an academic resource that provides jazz drummers and educators with a historical and geographical outline of the pattern and its evolution from 1917-1941. This research can serve as a platform for future academic studies which will advance the scholarly conversation on the importance of the pattern in drumset history. This research can also serve as the foundation for a new study that explores the manipulation of the pattern beginning in 1941 through the modern drummer.

CHAPTER 2

PLAYERS, MIGRATION TO JAZZ HUBS, AND BANDLEADERS

As the economic opportunities expanded and travel was made easier in the United States in the roaring twenties, musicians had more opportunities. Because of this, there were many occasions in which musicians would travel to Chicago or New York for a recording session even if this was not their residence.[28] Transition periods in certain drummers' lives are of interest in this study as well. There was frequent travel by drummers to record in different cities. Much of this travel happened by the Chicago-based musicians went to New York and vice versa. Drummers became associated with the cities in which they recorded most. For example, Gene Krupa was integral in the "Chicago sound," but was making frequent trips to New York before eventually moving there in the early to middle of 1929. This is based on record dates that are referenced from *The Jazz Discography*.[29]

The reason that Chicago and New York act as the important anchors with New Orleans is because there were simultaneous eruptions of pattern playing in both cities, aside from the initial first jazz recording by the Original Dixieland Jazz Band. Musical evidentiary support warrants consideration that the New York jazz scene embraced and experimented with the pattern sooner and more frequently than in Chicago. Many social and cultural movements were born out of New York City due to the influx of immigrants that moved to New York City. According to DeVeaux it was a combination of the

[28] For the purpose of this chapter, details of exactly where players were born will not be as important as the areas where the player recorded most often and with whom they recorded.

[29] Tom Lord, "Gene Krupa," *The Jazz Discography*, www.lorddisco.com

commercial, sociological and musical factors that made New York City so influential.[30]

New Orleans to Chicago to New York

The migration of players is injected into the research of the pattern as it is vital in recognizing that the pattern was not only played by drummers that migrated from New Orleans, but the first example did originate in New Orleans. New Orleans born drummer Antonio Sbarbaro, who also went by "Tony Spargo" was the first jazz drummer ever recorded, simply because he was part of the Original Dixieland Jazz Band. The recording made in 1917 by the ODJB is what most scholars regard as the first jazz recording, making him the first drummer to use the pattern in recorded jazz history.[31]

Sbarbaro played differently than his New Orleans contemporaries, Baby Dodds and Zutty Singleton. Sbarbaro used many different sound sources on the drumset, including woodblock and oriental tom. An example in which Sbarbaro played the pattern can be heard on the ODJB's "Oriental Jazz."[32] Sbarbaro played the pattern on the woodblock most clearly from 1:04-1:06 and 1:07-1:16. Sbarbaro did employ the pattern elsewhere in the track on an oriental tom-tom, but for shorter periods of time.[33]

Richmond, Indiana

The earliest iteration of the pattern outside of New York, New Orleans or Chicago came from Richmond, Indiana where Ben Pollack, who becomes important later in the

[30] DeVeaux, Scott and Gibbons, Gary, *Jazz*, (New York: W.W. Norton, Second Edition, 2015), 85-86, https://digital.wwnorton.com/1645/r/goto/cfi/66!/4

[31] The Original Dixieland Jazz Band, "Oriental Jazz."

[32] Ibid.

[33] Referring to Chapter 2, the basis of this study relies on two bar phrases of uninterrupted pattern.

research, played the pattern on “Wolverine Blues”[34] with the New Orleans Rhythm Kings on March 13, 1923. In the recordings that have been researched for this project, this was the first instance of pattern playing heard out of Richmond, Indiana.

New Orleans to Chicago

It makes logical sense that the pattern was born out of New Orleans drummers’ experience of accompanying ragtime music and drumming. Many New Orleans musicians left home and moved to Chicago.

Baby Dodds was in Chicago working with King Oliver and Louis Armstrong in 1923, when they recorded “Dippermouth Blues.”[35] Zutty Singleton did not make the move to Chicago until late 1925 after leaving St. Louis according to the interview of Singleton for the Jazz Oral History Project (JOHP).[36] Dodds and Singleton both were drummers for Louis Armstrong and recorded with Armstrong in Chicago, after moving from New Orleans.

The pattern was happening prior to Louis Armstrong’s iconic recordings of the Hot Five and Hot Seven in Chicago. Armstrong’s employment of Baby Dodds, Zutty Singleton and Oliver Tines turns up revelatory information, regarding the amount of time that the pattern was played during a tune and when it was played throughout a tune.

The examination of Zutty Singleton’s playing on “Funny Feathers”[37] versus Oliver

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[34] New Orleans Rhythm Kings, recorded March 3, 1923, master number 11357-A, released on Gennett 5102.

[35] King Oliver's Creole Jazz Band, April 6, 1923, master number 11388, released on Gennett 5132.

[36] Smithsonian Institution: Jazz Oral History Project, "Zutty Singleton Interview, Marge Singleton Participating," interview by Stanley Dance, 1975, transcript, *Institute of Jazz Studies*, 22. (From this point forward, references to the Jazz Oral History Project interviews are referred to as JOHP.

[37] Victoria Spivey, recorded on July 10, 1929, master number 402525-C, released on Okeh 8713.

Tines's playing on "Dinah"[38] show the duration of the pattern played by Armstrong drummers was high. Singleton played pattern for 67.2% of "Funny Feathers"[39] and Tines played pattern for 62.8% of "Dinah."[40] This is examined in more depth later but from the 1929 recording to the 1933 recording, Armstrong's drummers were playing pattern during a high percentage of the tracks.

New York

Recordings from New York City in the early 1920s reveal that drummers played the pattern, proving that pattern playing drummers were not all from New Orleans.

Kaiser Marshall, a New York based drummer that played for Fletcher Henderson from 1923-1929, can be heard playing the pattern in November of 1920 and May of 1921 on the woodblock and snare drum with the snares turned off. In between those recording sessions, Jack Roth also employed the pattern on the woodblock with Sam Lanin's Orchestra.

I argue that Marshall's work with bandleaders like Fletcher Henderson influenced the use of the pattern because of his work with influential bandleaders. Marshall was also hired by Louis Armstrong. Marshall played on twenty-three recording sessions with Armstrong and was the most recorded drummer with Armstrong from 1923-1933.

Armstrong liked how the drummer for New York played. While bandleaders were obviously influencing drummers, some actually told them what to play, such as Louis Armstrong and Dizzy Gillespie. In this dissertation, I explore how these and other

[38] Louis Armstrong and His Orchestra, recorded on October 21-23, 1933, released on Musicmouth (F)LA1900.

[39] Spivey, "Funny Feathers."

[40] Armstrong, "Dinah."

bandleaders helped solidify the pattern's place in jazz music.

Bandleaders and Drummers: Their Influence on the Pattern

A logical conclusion that has been formed in this argument is that bandleaders are vital in the involvement of the evolution of the pattern. As the research shows, the cultivation and overall acceptance of the pattern was embraced by bandleaders including Fate Marable, “Papa” Jack Laine, Fletcher Henderson, Ethel Waters, Lucille Hegamin, Louis Armstrong, Jelly Roll Morton, Benny Goodman, Edgar Hayes, Chick Webb and Dizzy Gillespie. There is proof that Louis Armstrong and Dizzy Gillespie told their drummers exactly what they wanted them to play on the drums.[41] Only a few of the leaders from the list above are used as examples. There are recordings that show how Morton, Goodman and Hayes supported the pattern. Chick Webb, through his own playing and leading of his big band, was also an active supporter of the pattern. Although these latter bandleaders are not addressed in depth, they are important in the overall use of the pattern.

The pattern’s traceable beginning started with Kaiser Marshall. Credit is given to Marshall as there are multiple accounts of Marshall playing the pattern in the early 1920s. Tony Sbarbaro was the first recorded drummer that played the pattern, but Marshall played the pattern and continued playing the pattern early 1920s-1930s.

Papa Jack Laine, Tony Sbarbaro and the ODJB

Papa Jack Laine, who would later partially be credited for the invention of the

[41] There is evidence that both bandleaders told their respective drummers exactly what to do at certain points of tunes. This is explored in both Chapters 6 and 9.

bass drum pedal,[42] was the bandleader of the Reliance Brass Band, a band where many of the white New Orleans musicians worked, including the entire ODJB prior to moving to Chicago.[43]

Tony Sbarbaro was a New Orleans native that moved to Chicago in 1916. The Original Dixieland Jazz Band was a Chicago-based band, but their first recording was made in New York. The first session for Columbia was unsuccessful so the band then recorded on Victor and the Columbia session was released at a later date.[44] The success of the second recording session altered the trajectory of jazz for the foreseeable future. The impact this recording had on the players and listeners of jazz was immeasurable. Not only was this recording impactful, but live sessions were equally as important to musicians and patrons. Musicians frequented clubs to play and sit in with bands.

The regular gig for the ODJB was at Reisenweber's Café in Columbus Circle.[45] Although it is impossible to trace where musicians were on a specific night over 100 years ago, it is safe to assume through personal accounts like those that can be found in the transcripts of the JOHP, that musicians were "hanging out and jamming."[46] The influence that the ODJB had was immense because of their recordings, regular gigs and touring schedule.

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[42] John Ralph Harding. "A Survey of the Evolution of Jazz for the General Reader," (DMA diss., University of Miami, 1981), 149.

[43] Ibid., 110.

[44] Scott, Alexander, "The Original Dixieland Jass Band," *A History of Jazz before 1930: The Red Hot Jazz Archive*, accessed August 30, 2018, http://www.redhotjazz.com/odjb.html

[45] Ibid.

[46] Paul F. Berliner, "Hangin' out and Jammin': The Jazz Community as an Educational System," *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: University of Chicago Press), 36-59.

Fate Marable

Fate Marable led his band on a riverboat in New Orleans. The riverboat went up and down the Mississippi River. Marable's band employed many of the black musicians that later moved to Chicago and New York. Many of these musicians became famous but I focus on Louis Armstrong, Baby Dodds and Zutty Singleton. Zutty Singleton recalls what it meant to be employed by Marable below:

> There was a saying in New Orleans, … When some musician would get a job on the river-boats with Fate Marable, they'd say, "Well you're going to the conservatory."[47]

Baby Dodds played in Marable's band from 1918-1921 and briefly went to San Francisco before moving to Chicago in 1922. Zutty Singleton played with Marable from 1921-23 and recorded with Marable circa March 16, 1924.[48] As heard on "Frankie & Johnny"[49] from Marable's first and only recording session, Singleton played a single cymbal, choking the cymbal with his left hand. This was Singleton's first recording.[50]

Marshall, Hegamin, Waters and Henderson

Kaiser Marshall's date and place of birth have two opposing times and places. The two dates and places that have been said to be Marshall's place and date of birth are: Savannah or Augusta, GA on either June 11, 1899 or 1902.[51] Marshall studied with George Lawrence Stone in Boston, where he grew up prior to moving to New York in

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[47] Mike Pinfold, *Louis Armstrong: His Life and Times*, (New York: Universe Books, 1987), 57.

[48] Leonard Feather and Ira Gitler, *The Biographical Encyclopedia of Jazz*.

[49] Fate Marable's Society Orchestra, March 16, 19224, master number 8564-A, released on Okeh 40113.

[50] Tom Lord, "Zutty Singleton," *The Jazz Discography*, www.lorddisco.com

[51] T. Dennis Brown and Barry Kernfeld, "Marshall, Kaiser" Grove Music Online, accessed May 23, 2018, http://libproxy.library.unt.edu:2173/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000291000

the early 1920s.[52]

Marshall's first recording was in New York with Lucille Hegamin circa November of 1920. On the second track of that recording session, Marshall can be heard playing the pattern on the woodblock at the beginning of "Everybody's Blues."[53] The most prominent pattern playing moments are from: 0:59-1:01 and 1:05-1:09. Nine months later, there is another example of Marshall playing the pattern behind Hegamin on "Strut Miss Lizzie."[54] This time it was on the tom-tom, not woodblocks. The pattern can be heard from :50-:56 and 1:20-1:25.

There was a connection between Marshall and singers. In the early twenties Marshall not only backed Hegamin but also Ethel Waters. On "The New York Glide"[55] and "At the New Jump Steady Ball"[56] from 1921, Marshall can be heard playing woodblocks, but it is difficult to decipher what Marshall played on the cymbals. This is important because Ethel Waters travelled to New Orleans and hired Zutty Singleton to play for her. According to Singleton, it was Waters that taught him the Charleston.[57] Marshall recorded with Waters prior to her touring, so it is possible that Marshall had such an impact on Waters that she began teaching drummers what she wanted them to play. Although there is not a direct source of musical evidence, the connection between Marshall and Singleton is important because this was the tour that Waters tried to hire

[52] T. Dennis Brown and Barry Kernfeld, "Marshall, Kaiser"

[53] Lucille Hegamin, November 1920, master number 18005-2, released on Arto 9045.

[54] Lucille Hegamin, May 1921, master number 18071-2, released on Arto 9068.

[55] Ethel Waters Acc by Albury's Blue and Jazz Seven, March 21 & 22, 1921, master number C673, released on Cardinal 2036.

[56] Ibid.

[57] Martin Williams, *Jazz Masters of New Orleans*, (New York: Da Capo Press, 1978), 192.

Louis Armstrong. Armstrong's response was that he would not go without his drummer, Singleton.[58]

As soon as Marshall began to play with Fletcher Henderson and the many iterations of the band (Seven Brown Babies, Fletcher Henderson and His Orchestra, Henderson's Club Alabam' Orchestra), the pattern emerged on a more frequent basis and on different instruments within the set-up of the drums. It is clear that the sound was in Marshall's ears prior to working with Henderson from 1923-1929 but Henderson was open to the new sound. Marshall's hi-hat playing would later influence his successor in the Henderson band, Walter Johnson. Johnson became an innovator in how the hi-hat is played to this day, which directly influenced Jo Jones, an important figure in the Count Basie Orchestra for many years.[59] Johnson's playing on "Chinatown, My Chinatown"[60] was the epitome hi-hat playing in the early 1930s.

Singleton, Dodds, Tines, Dial and Armstrong

Zutty Singleton and Baby Dodds were employed by many of the same bandleaders, including Jelly Roll Morton and Louis Armstrong. Singleton recorded with Morton on December 17, 1929, two years after the "Wolverine Blues"[61] session in which Dodds played the pattern at 3:01 while choking the cymbal. On the tune, "That's Like it

[58] Jeffrey Mage, *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz*, (New York: Oxford University Press), 25.

[59] T. Dennis Brown, "Drum set," Grove Music Online, accessed March 3, 2018, http://libproxy.library.unt.edu:2173/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000130700?product=grovemusic&mediaType=Article

[60] Fletcher Henderson Orchestra, recorded October 3, 1930, master number 150857-1, released on Columbia 2329-D.

[61] Morton, "Wolverine Blues."

Ought to Be,"[62] Singleton can be heard playing the pattern on the open ride cymbal behind the clarinet solo starting at 1:59 and then hi-hat with very small cymbals at 2:17. This track is one of the first examples of the pattern orchestrated on the drumset. This recording session was after the famous Hot Five and Seven sessions by Louis Armstrong in Chicago in 1928. Singleton played the pattern after Dodds had the gig with Armstrong. Armstrong and Dodds played together in King Oliver's band as well as in New Orleans with Johnny Dodds, so Baby Dodds was Armstrong's drummer for a long period of time.

Dodds can be heard using the pattern with Morton as early as June 4, 1927 on both "Hyena Stomp"[63] and "Billy Goat Stomp."[64] Going back a little further, Oliver Tines recorded with Bill Brown and His Brownies on the track "Hot Lips."[65] This drummer in particular is an interesting case. In the Ken Burns's *Jazz: A Film*,[66] there is film footage of Armstrong playing in Copenhagen from a live performance in 1932. This film is evidence of the drummer playing the pattern with his right hand and choking the cymbal with his left hand. The discovery was New York based drummer, Oliver Tines. Although by the time Armstrong used Tines, it was years after Dodds and Singleton were in the band. This connection and path to the pattern is a case for Armstrong's preferential treatment of the pattern.

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[62] Jelly Roll Morton, recorded December 17, 1929, master number 57787-2, released on Vic V38601.

[63] Jelly Roll Morton, recorded June 4, 1927, Master 38627-2, released on Vic 20772.

[64] Jelly Roll Morton, recorded June 4, 1927, Master 38628-1, released on Vic 20772.

[65] Bill Brown, "Hot Lips."

[66] *Jazz: A Film*, directed by Ken Burns, (United States, PBS. 2001), DVD.

A final point regarding Singleton,[67] Singleton also played with Carroll Dickerson one month prior to recording the Hot Seven sessions with Armstrong. The tracks that are most notable for Singleton are “Black Maria”[68] and “Missouri Squabble,”[69] on both of which Singleton played the pattern. One month later, Singleton played the pattern on “A Monday Date”[70] and “Skip the Gutter,”[71] with the badock cymbals. The badock cymbals[72] were a mechanism that could be held in one hand. The mechanism could open and close a set of small cymbals, as if it were a hand-held hi-hat. The other hand could play the cymbals with a stick. The combination of opening and closing the cymbals and playing them with a stick are what can be heard clearly on “A Monday Date.”[73]

The connection with Carroll Dickerson is that only one month after Singleton’s the 6/27/1928 recording session with Armstrong, both Dickerson and Armstrong hired Singleton to play on “Savoyager’s Stomp,”[74] where the pattern is played very clearly starting from 1:04. Singleton’s and Dodd’s influence on Armstrong was imperative to how Armstrong would have his drummers play with him from that point forward. Harry Dial, who was not an iconic Armstrong drummer, explained how Armstrong dictated

[67] Singleton, Tines, Dodds and Marshall are studied in detail in Chapter 6 as it goes further into how Louis Armstrong’s influence helped the pattern.

[68] Dickerson, “Black Maria.”

[69] Dickerson, “Missouri Squabble.”

[70] Armstrong, “A Monday Date.”

[71] Louis Armstrong and His Hot Five, recorded June 27, 1928, master 400961-A, released on Okeh 8631.

[72] A patent photo shared in Chapter 6 helps the understanding of the mechanism.

[73] Armstrong, “A Monday Date.”

[74] Caroll Dickerson's Savoyagers, recorded July 5, 1928, master 400993-B, released on Arcadia 2011.

what he wanted Dial to play and where he wanted Dial to play it in the tune.[75]

Clarke and Gillespie

Finally, the later known innovator of modern drumming Kenny Clarke, became the drummer in the birth of Bebop, the movement lead by his good friend from the Edgar Hayes band, and the final example of bandleaders propelling the pattern, John Birks “Dizzy” Gillespie. Clarke explains how his approach to playing cymbals was directly influenced by how Dizzy played trumpet.

> It was the idea of the cymbals, which blended with the trumpet. It was a certain way to play the cymbals, that Dizzy liked very well, and I just happened to be playing like that at the time.[76]

Furthermore, in Kenny Clarke’s JOHP he says,

> Well, I used to write out little things, and Dizzy was right behind me, you know. I would write out a little thing and I would hand them back to him, you know. I’d say, ‘Hey, Diz, how do you think this would sound?’ He’d say, ‘Well, try it.’ So I began to play, you know, with my foot and left hand, and with the cymbal, because everyone says why don’t you play the sock cymbal like this, and I say there has to be a better way, because if I play the sock cymbal then I can’t use my left hand, you know?[77]

Clarke continued to expand his drumming at this time by experimenting with the different possibilities of drumset playing. I argue that Clarke’s collaboration with Gillespie was directly related to the treatment of the pattern. This collaboration changed the course of the music from that point forward. Clarke also admitted that he wanted to move the right hand from the hi-hat to free up the left hand in order to do something

[75] Mike Pinfold, *Louis Armstrong*, 58-59.

[76] Gillespie and Fraser, *To Be, or Not … To Bop*, 99-100.

[77] Smithsonian Institution: Jazz Oral History Project, "Oral History - Kenny Clarke," interview by Helen Oakley Dance, 9/30/1972, transcript, Institute of Jazz Studies.

new and different with it. This innovation from Clarke led to the eventual manipulation of the pattern during the bebop years.

Conclusion

Both bandleaders and drummers had a direct impact and influence on the pattern's migration throughout the drum-set and overall growth within the music. The importance of both the New York and Chicago scenes will continue to present themselves throughout this document. The historical tracing from Fate Marable and "Papa" Jack Laine through Dizzy Gillespie is important because without this encouragement and the mutual respect to let drummers continue expanding the pattern's role, the music would not have been so drastically changed. Based on my own research, it should be noted that throughout this study there were no notable differences in how the players played the pattern. None of the geographical centers had a specific sound or approach to how the pattern was played. Additionally, the drummers that were playing in New York and Chicago were going out to hear each other night after night.

The community itself was curious to see where the music would lead. This was only the beginning.

CHAPTER 3

THE PATTERN'S BEGINNING

Brief Explanation of the Drumset

A basic understanding of the drumset's evolution is important within the context of this argument and is key for this chapter in particular. Early drumsets were created with the notion that the multiple second-line New Orleans parade drummers could be combined into one seated player. The percussion elements taken from the New Orleans second line and transferred to the drumset included: snare drum, bass drum and cymbals. The idea that one person could play three different parts was new.

The basics of the early drumsets include: snare drum, bass drum, woodblock, oriental tom, small cymbal. Figure 2 is a photo of the Original Dixieland Jazz Band. Drummer Tony Sbarbaro's drumset is clearly depicted. This setup was typical of this time period from 1917 to around 1927. From that point forward innovations to the drumset would continue to be added.

Figure 2: Photo of the Original Dixieland Jazz Band

In Figure 2, the drumset consists of a large bass drum with an oriental tom attached to the top. To Sbarbaro's left is his snare drum that is on a stand at an angle. On top of the bass drum is a mounted china cymbal alongside a woodblock. There are two mounted cowbells attached to the side of the bass drum. This set up was typical through the late 1920s. The invention of the hi-hat, along with the increasing size of cymbals later altered the drumset by becoming a necessary component. From 1930-1939, the drumsets were larger, had more components and could even include timpani and gongs. Chick Webb's setup was one of the most elaborate of the 1930s.

Early Pattern Playing

This chapter examines the different surface areas on which the pattern was first played on the drumset. In the four representative recordings, the pattern can be heard on the woodblock, oriental tom and sand blocks. The sand blocks were an accessory instrument that were played by the drummer.

Prior to the cymbal becoming the prominent instrument where the drummer played the pattern, other surfaces, other than the snare drum, are typically where the pattern can most easily be heard. Because of sound recording technologies, the higher pitched wood blocks and oriental toms are heard on the representative recordings in this chapter. One of the representative examples features the sand paper blocks.

Examination of Recordings and Duration of Pattern Played

There are four representative recordings. Each recording demonstrates the pattern being played on surfaces other than the cymbal, as this was not the practice as of yet. Also, it becomes clear that during the time period of 1917-1924, the pattern was

not typically played for more than two or three measures at a time.

Measuring the duration of the pattern played throughout a tune is important in this study. The rest of the study includes the same calculation. By recording the number of seconds played within the tune and dividing that by the total length of the tune I am able to provide an overall percentage of the amount of time the pattern was played on a tune. There will be a table later in this chapter displaying this information in a clear manner. This type of information is collected from each chapter that discusses the duration of the pattern played in the representative recordings. It is then compared in the concluding chapter as evidentiary support in favor of the argument that the duration of the pattern increased from 1917 to 1941.

Tony Sbarbaro and the Original Dixieland Jazz Band

It makes sense that the first traces of the pattern can be heard on a recording by what historians have agreed is the first recorded jazz band in history, the Original Dixieland Jazz Band. The pattern can clearly be heard on "Oriental Jazz [Sudan]"[78] from a November 1917 recording session in New York. In many of my findings from this time period in particular, if a tune had the name "oriental" or had a name that suggested something that was of Eastern descent, there is a strong possibility that the drummer could be heard playing the pattern.[79]

[78] Original Dixieland Jazz Band, "Oriental Jazz."

[79] The proposed question comes from some qualifications that have been made in my own research, but its implications are beyond the scope of what my project entails. The question that arises is as follows: why is it that tunes with the word oriental in the titles and/or titles referencing "oriental" geographic places are more likely to have the drummer play the ride cymbal pattern? Was the market affected by tunes referencing or using the word oriental? The time frame for the study could be 1917-1940. The findings from the study would display whether or not the use of the word oriental in the titles and/or titles referencing "oriental" geographic places are more likely to have the drummer play the pattern. If the study

“Oriental Jazz [Sudan]”

There are multiple examples of pattern playing on “Oriental Jazz [Sudan],”[80] where Sbarbaro used a two-handed method. The two-handed approach derived from snare drum playing. Many early examples of the pattern can be heard playing the pattern with this method but on woodblock with two-hands. This method is most easily identifiable because of the flams that can be heard, as is the case in “Oriental Jazz.”[81] This type of playing is also heard on a later Kaiser Marshall example, whereas the earlier Marshall examples did not reference two-handed style of playing the pattern. Sbarbaro can be heard playing the pattern in four different areas on the B-section of “Oriental Jazz.”[82] To support the change in sections, Sbarbaro switched from the oriental tom that was played on the A sections to the high-pitched woodblock on the B sections. During the repeats of the B sections, Sbarbaro was decisive in his rhythmic accompaniment on the woodblock. His two-handed playing on the woodblock demonstrated examples of pattern playing and pattern playing combined with other rhythms. Playing rhythms that complemented the pattern are heard throughout a lot of the B sections. There was one instance in which Sbarbaro played a pickup into the downbeat of a measure of pattern, making the entire measure count of pattern playing 5.5 measures. There are some instances in which Sbarbaro began playing the pattern in between seconds, so whichever second came first is where I have marked the

demonstrates correctly, further considerations as to why this treatment was given to these particular tunes in the first place could be a logical next step in the research.

[80] Original Dixieland Jazz Band, “Oriental Jazz.”

[81] Ibid.

[82] Ibid.

beginning of the pattern in order for the listener to not miss the beginning of the pattern. The four examples that are heard within the B section of the tune are:

- 1:10-1:15
- 1:21-1:24
- 1:25-1:30
- 1:31-1:34

There are interruptions in the pattern from 1:24-1:25 and 1:30-1:31, hence the need to label the seconds in this manner. If Sbarbaro continued playing the pattern straight through the passage, I would have marked 1:21-1:34, but at 1:24, it is unclear whether or not he continued the pattern underneath the thickened instrumentation. At 1:30-1:31, Sbarbaro deviates from playing the pattern. This is why there is a division between those seconds.

By calculating the duration of pattern played in the example above, the total duration of pattern played by Sbarbaro in "Oriental Jazz"[83] was: 5 + 3 + 5 + 3 = 16 seconds. If I had categorized the latter portion as one section the difference would be 2 seconds. Calculating the duration and dividing it by the total length of the track (212 seconds), Sbarbaro played the pattern throughout 7.5% of the tune.

Additionally, Sbarbaro nearly played two measures of the pattern at the end of each A section. If he did not comply with what happened melodically, it is possible that he would not have stopped the pattern playing on beat three of the second measure. Because of the rule that I am abiding by, that the drummer needs to play two full measures of pattern in order for it to be added to the canon of acceptable pattern

[83] Original Dixieland Jazz Band, "Oriental Jazz."

examples, the instances in the A sections cannot be added but are important to mention.

Lucille Hegamin and Kaiser Marshall

Singer Lucille Hegamin was born in Macon, Georgia in 1894. She moved to New York City by 1919 after traveling to Chicago and the west coast.[84] Lucille Hegamin's recordings from the early 1920s are the earliest examples of Kaiser Marshall's playing. I found the Hegamin recordings at the Institute of Jazz Studies at Rutgers University. I was trying to find representative recordings of the pattern, other than the Tony Sbarbaro. My research led me to the earliest recordings of Kaiser Marshall.

"Everybody's Blues" and "Strut Miss Lizzie"

The two representative tracks of Kaiser Marshall's early playing of the pattern with sticks are "Everybody's Blues"[85] and "Strut Miss Lizzie."[86] Marshall played the pattern on the woodblock throughout three different sections of "Everybody's Blues."[87] What becomes apparent is that the duration of the pattern played throughout each tune from 1917-1924, is much shorter than later in the research. Marshall plays the pattern on the woodblock during these instances on "Everybody's Blues:"[88] 0:58-1:01; 1:05-1:08; and 2:32-2:34.

Each of the four sections exemplify Marshall's playing of the pattern for two

[84] Chris Smith, "Lucille Hegamin: Complete Recorded Works in Chronological Order: Volume 1," Document Records, DOCD-5419, 1995, liner notes.

[85] Hegamin, "Everybody's Blues."

[86] Hegamin, "Strut Miss Lizzie."

[87] Hegamin, "Everybody's Blues."

[88] Ibid.

measures on the woodblock. After the two measures, Marshall tended to decorate the pattern. The decoration, or adding of rhythms other than the pattern, confirms that Marshall played with two hands on the woodblock. When Marshall played the pattern for two measures at a time during “Everybody’s Blues,”[89] it sounds like he played the pattern with just the right hand, as there are no audible flams. This is important as the developing usage of the pattern continues to unfold.

The second example from the Lucille Hegamin canon is entitled “Strut Miss Lizzie,”[90] but this is solely an instrumental track. Although Hegamin is not on the track, it is still the same band as “Everybody’s Blues.”[91] Marshall plays the pattern on the oriental tom in three different instances at a loud volume. The pattern can be heard from: 0:50-0:55, 1:20-1:25 and 2:58-3:03.

Marshall plays on woodblocks, tom and potentially a snare drum with the snares off. The way that the pattern was played on the tom also suggests that he was only using his right hand. This can be argued by the steadiness of the pattern and the lack of flams, which are created when two hands hit the surface of a drum simultaneously. It sounds as if it is only coming from one hand, as the clarity of the pattern is makes it easy to hear.

The three sections where Marshall plays the pattern loudly and clearly are 00:58-1:01, 1:05-1:09 and 2:31-34. Marshall typically plays the pattern for two full measures and the rest of the four measures had some sort of rhythmic variance. For example, Example 1 shows exactly what Marshall played from 1:05-1:09.

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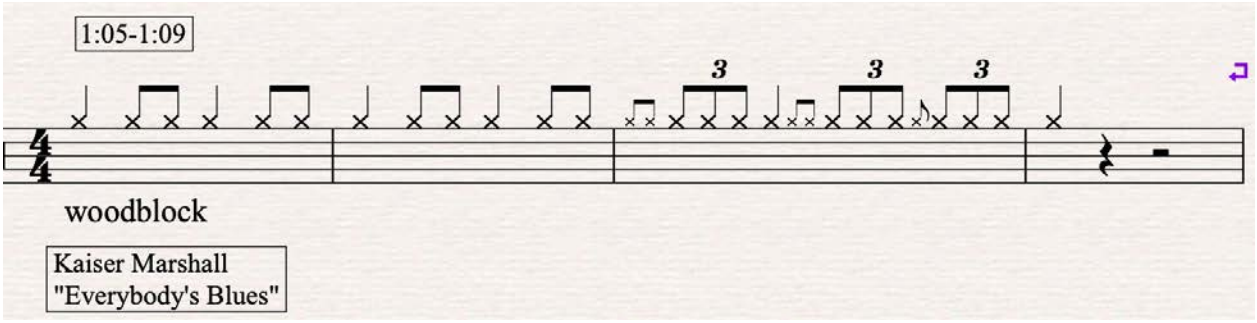
[89] Hegamin, “Everybody’s Blues.”

[90] Hegamin, “Strut Miss Lizzie.”

[91] Hegamin, “Everybody’s Blues.”



Example 1: Transcription of Marshall on "Everybody's Blues," 1:05-1:09

This transcription shows the ruffs and flams that Marshall plays before the triplets on beats one, three and four in measure three. It is impossible to play the rhythms in the third and fourth measure with one hand. This transcription shows that Marshall could potentially be playing the pattern with the right hand and then on the measures that have the alterations from the pattern that he added his left hand. The total duration in seconds that Marshall played the pattern is:

- "Strut Miss Lizzie"[92] = 17 seconds total pattern playing / total tune length: 17/193 = 3.6%
- "Everybody's Blues"[93] = 7 seconds total pattern playing / total tune length: 7/168 = 4.17%

"Why Put the Blame on You?"

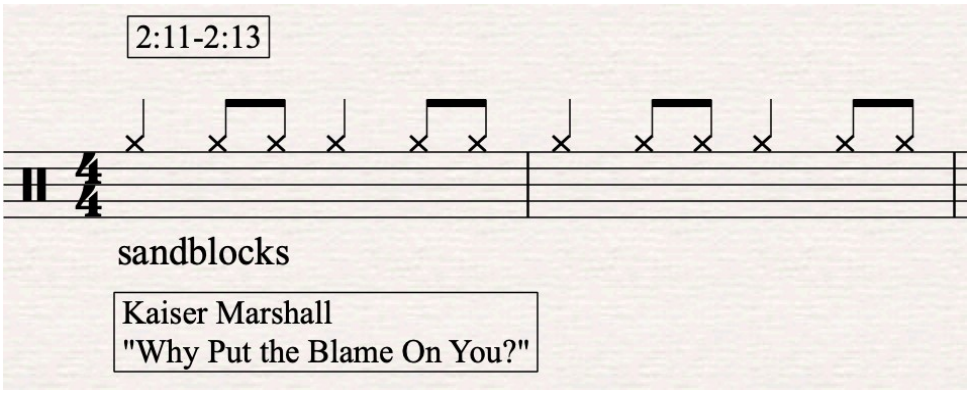
The final example is from the Fletcher Henderson Orchestra. The tune "Why Put the Blame on You?"[94] was recorded during a session that took place from February 2-5, 1924. Kaiser Marshall plays the pattern for one and a half measures in four different instances: 1:57-2:05, 2:07-2:10, 2:15-2:22, 2:24-2:30. The only instance in which

[92] Hegamin, "Strut Miss Lizzie."

[93] Hegamin, "Everybody's Blues."

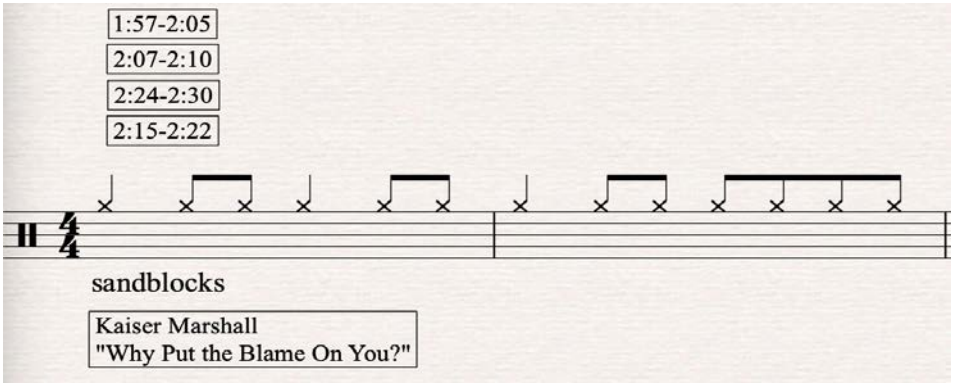
[94] Henderson's Dance Orchestra, recorded in early February 1924, released on Pathe-Act 036069.

Marshall plays pattern for a full two measures is from 2:11-2:13. This is shown in Example 2.



Example 2: Marshall transcription from 2:11-2:13, showing two measures of the pattern

For all but one instance, 2:11-2:13, Marshall plays the pattern for one and a half measures and at the end of the second measure with a fill. In all of the other instances, other than 2:11-2:13, the exact rhythm that Marshall plays can be seen in Example 3.



Example 3: Marshall, "Why Put the Blame On You?" playing pattern for one and a half measures and fill for last half of measure 2

Although the final three instances do not adhere to the two complete measure rule, it is possible that Marshall would continue playing the pattern if the melody did not have the shape that it had at that particular moment of the tune. I think that if the melody did not take the turn it took at that point that Marshall potentially could have continued playing

the pattern. This treatment is similar to the Sbarbaro example on “Oriental Jazz.”[95]

“Why Put the Blame on You” is an important because of the repeated nature of the breaks that Marshall completed. On three different occasions Marshall played the same exact pattern. These breaks are solos. The fact that these were solo breaks is also important as an indicator that the pattern was becoming popular in the musical lexicon.

There is one example in which Kaiser Marshall played one and a half measures of the pattern and finished the second measure with different rhythms than the pattern, as seen in Example 3. Examples 1 and 3, that are not a full two measures of the pattern, are important to hear as they display the type of playing that Marshall was doing at the time. Even though Marshall did not use the pattern for the full two measures, he still relied on the pattern for the basis of his ideas.

The fact that the drummers played the pattern in audible ways is important and was potentially helpful for the overall acceptance of the playing of the pattern for a longer duration of time within the confines of a tune.

As this research continues to demonstrate, Marshall was one of the earliest drummers that used the pattern. I argue that the influence that Marshall had on the use of the pattern as an individual player, combined with the bandleaders that he worked with, were both important factors in the grand scheme of the pattern’s trajectory.

The Pattern’s Beginning

Table 1 shows the examples that have been discussed in the chapter. Tables

[95] The Original Dixieland Jazz Band, “Oriental Jazz.”

continue to be utilized in chapters where the duration of the pattern played is presented. I posit that this type of timeline presentation aids in the overall argument that the duration of the pattern played increased from 1917-1941. Table 1 shows that from 1917-1924, the average duration of the pattern played throughout a track was 4.09%. The average duration of pattern played throughout tunes increases as the study continues.

Table 1: 1917-1924, duration of pattern played; avg duration = 4.09%

Date/Location	Drummer/Tune/Band	Track Length in Seconds	Pattern Played in Seconds	Duration of Pattern Played (%)
November 24, 1917: NY	Sbarbaro: "Oriental Jazz" ODJB	212	16	7.5%
November 1920: NY	Marshall: “Everybody’s Blues” Lucille Hegamin	168	7	4.17%
May 1921: NY	Marshall: "Strut Miss Lizzie" Lucille Hegamin	193	17	3.6%
February 2-5, 1924:NY	Marshall: "Why Put the Blame on You?" Fletcher Henderson	190	2	1.1%

Conclusion

This chapter sought to examine some of the earliest examples of the pattern. The examples that were chosen exemplified drummers playing the pattern on the oriental tom, woodblocks and sandpaper blocks. These findings helped show that the history of the pattern did not originate on the cymbal. These recordings were chosen in part for their sonic clarity and for the drummers that were playing the examples.

CHAPTER 4

THE IMPORTANCE OF THE BRUSHES IN THE LEGACY OF THE PATTERN

Introduction

The purpose of this chapter is to examine the key role the brushes had in the evolution of the pattern on the snare drum and small cymbal. The development in brush playing supported the increased duration of time drummers played the pattern in tunes. Both issues are examined and support the notion that the pattern was not only integral in the evolution of the approach to drumset playing but also the orchestration that occurred when the pattern was played within the confines of a track. The duration of the amount of time that the pattern was played gradually increased the later in history the drummer employed the pattern. For this reason, the second argument examines the effect that the pattern made on the music as a whole. Prior to the swing era, it was feasible for the drummers to use the brushes as the listeners of the music were not necessarily dancers. It is possible that in order for the dancers to more easily hear the pattern in a dance hall, the shift to playing pattern on the cymbal was helpful. there is a shift from the use of the brushes to the use of the pattern on cymbals in the swing era. Accounts from the two drummers I find to be key to brush playing, Warren “Baby” Dodds and Zutty Singleton, are examined. These combined with examples from representative recordings, spanning from 1927-1933, the development of the pattern is obvious in this influential time period.

The Importance of the Brushes in the Legacy of the Pattern

The impact that the brushes had on the pattern was immense. For the first time in drumset history, drummers could play exactly what they wanted using a tool that had

a softer attack than the drumstick. Drummers could also play legato or long notes. Instead of the one-note attack that the drumstick utilizes, drummers could play long notes with their left hand by sweeping over the drum head. While this occurred, the drummer could play rhythms with the right hand. The pattern can be heard as the main rhythmic component to numerous examples of brush playing from the early recordings of drummers playing with brushes.

Alongside this new tool, the use of the pattern was beginning to dominant in the later 1920s. Some of the earlier sonic examples that demonstrate brush playing show that it was typical to play the pattern for certain sections of a tune or behind certain soloists or instruments. Not only were drummers using the pattern with their brush playing, but I argue that playing brushes encouraged the use of the pattern over a longer duration of the tune. Playing “time” with the pattern is much more present through the use of brush playing.

I also argue that the use of the brushes was a bridge to playing the pattern on the hi-hat and the cymbal. I present examples of tracks that demonstrate drummers using not only brushes to play the pattern, but more surfaces of the drumset to play the pattern. This is a more integrated style of playing the pattern on different components of the drumset. By presenting different recordings, I demonstrate when this transition happened, and which drummers were integral in performing this style.

History of the Brushes

One of the first patents for a flyswatter with the potential to become what drummers would call brushes is from 1912. The application for a “fly killer” was created

in 1912 and patented on March 18, 1913.[96] One of the later patents for what would become the brushes used on the drumset was created in 1921. This was called a "combined fly-swatter and brush"[97] shown in Figure 3.

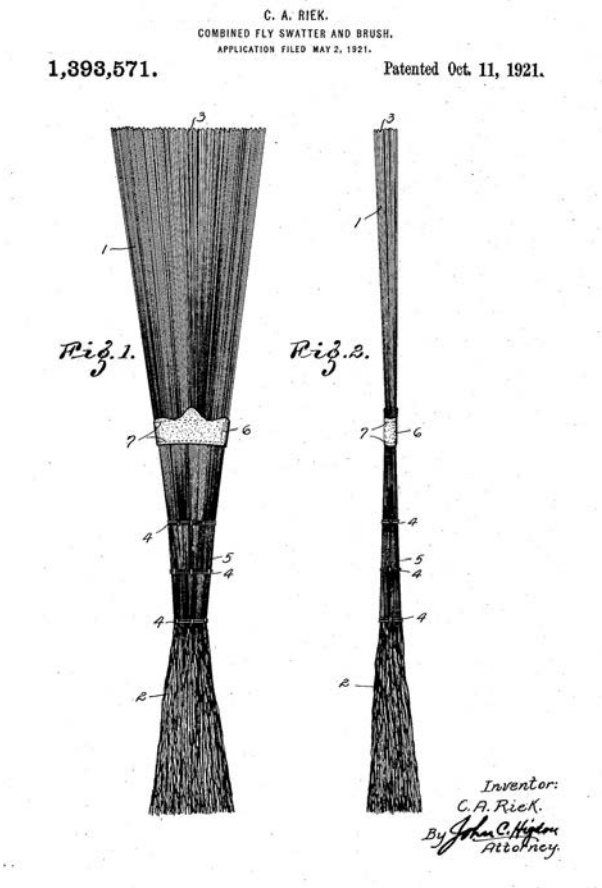


Figure 3: "Fly Killer" patent from 1912

There would be many more iterations after this patent. Drum companies would later use these patents as a base for what would become brushes. To this day, drum companies continue making new designs of the wire brush, but it still has the same basic concept and design as the Ludwig Synco-Jazz Stick.

[96] Allis, Louis and Wienes, Adolph R. Fly Killer. US Patent 1,055,998, filed May 20, 1912, and issued March 18, 1913.

[97] Riek, Constance. Combined Fly Swatter and Brush. US Patent 1,393, 571, filed May 2, 1921, and issued October 11, 1921.

Having many different names for the same thing was a trend in the 1920s. It can be noted that this happens in many of the bands that are examined as well. One in particular is in Sam Lanin's many bands. In 1921-23, the New Yorker had bands by the names of Sam Lanin's Famous Players, Sam Lanin and his Orchestra, Sam Lanin's Troubadours, Lanin's Southern Serenaders, and Lanin's Red Heads.

Regarding equipment, the naming and renaming of what could be the same item depended on brand. Within the Ludwig company itself, what is known as the modern-day brush or brushes, had couple of names, the first of which was the "jazz stick."

In the 1919 rendition of the *Ludwig Drums and Accessories Catalogue*[98] from Chicago, page 68 displayed the "Jazz Sticks" alongside the "After Beat Cymbal Holder." The description below includes the text that is shown alongside the photos:

> Here is another new one; it is used very much the same as the Jingle-tom except that the Jazz Sticks are made of fine wire that produces an effect impossible any other way. You alternate from snare drum with snares or to cymbal and produce a variety of effects either by light taps or swishing effect.[99]

The "Jazz Sticks" were the first modern day brushes, the only tool that a drummer could use to create a legato sound, although that would not be employed on a regular basis until later in the decade. For the purposes of the pattern, the legato sound is not explored in this study. Another example of the brushes in the early 1920s advertisements is again from the Ludwig company but in a magazine entitled, *Ludwig Drums, Tympani and Accessories: The Modern Drummer*.[100] There is a photo of the "Ludwig Synco-Jazzstick" with this description:

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[98] *Ludwig Drums and Accessories Catalogue*, 1919.

[99] Ibid., 68.

[100] *Ludwig Drums, Tympani and Accessories: The Modern Drummer*, 1923.

> The stick of nearly a hundred different effects. Made with aluminum handle and 200 fine steel wires with a semi-hard pure rubber ball on wire rod. The stick is designed for perfect balance and easy and quick handling. It closes and opens with a slight push or pull on the ball end. The Ludwig Synco-Jazzstick is a necessity in every drummer's kit. Produces an endless variety of effects; the wire brush for alternating swish or taps on snare drum is effective for regular or after beats, sand block imitation, etc. The double end makes it possible to change quickly to muffle snare drum, bass drum beats, for wood block, tom toms, cow-bells. Also used on cymbal and triangle and for quick change to bells.[101]

The prominence of the brushes is certainly important as they become subject of a series of articles in The Melody Maker in 1926. The titles of the articles, both by Julien Vedey, are "The Wire Brush."[102] The articles are mostly informational guides for budding drummers trying to figure out how to use the brushes in a musical context. Vedey suggests in one article to use the brush only in one hand and keep a drumstick in the left hand. In the following article Vedey shares ideas for more helpful breaks. This is all important because the rise of the brushes occurred within 1928 and 1929 and would become a permanent staple in the modern drummer's necessary capabilities.

Brushes Account: Zutty Singleton

There is an account by Zutty Singleton[103] in which he tells the story of how his mentor, Louis Cottrell Sr., did not like how the brushes dirtied up his calf skin drum head and gave them to Singleton.

> It was particularly fitting that he should have been one of the first drummers to record this effect, and it is even more fitting that it should have been done on the pick-up recording with Armstrong and Earl Hines. The producer of the dates for Okeh was the late Tommy Rockwell, who was determined to capture Zutty's brushes. Rockwell finally entered the recording studio himself, moved Zutty right

[101] *Ludwig Drums, Tympani and Accessories: The Modern Drummer*,1923, 25.

[102] Julien Vedey, "The Wire Brush," *The Melody Maker*, 1926, 807, 925.

[103] Martin Williams, *Jazz Masters of New Orleans*, (New York: Da Capo Press, 1978), 192.

> on top of the microphone. He had Singleton stand up as Rockwell held his small drum right over mike while he played. The technique worked.[104]

Duration of Pattern Played throughout Tunes

Part of this study includes the examination of the duration that the pattern is played throughout a tune. This supports the notion that the use of the pattern matured and was embraced by drummers, which becomes clearer when I show that the amount of times that the pattern was played matured from seconds within a tune to the majority of the tune. The measurement of the time the pattern is played in a tune is exactly when the drummer is playing the pattern. The brushes examples tend to include shorter samplings, whereas the bridge examples lean more towards a tune's entire duration, which is the direction that the music was headed. I find 1927-1933 to be of particular importance because of the correlation of the use of the pattern into the swing era big band settings which is discussed further under the subsection, "Bridge Tracks and Considerations for the Future."

Jelly Roll Morton, Baby Dodds and Zutty Singleton

Not only did Baby Dodds and Zutty Singleton work with the same riverboat bandleader in New Orleans but would later work with Jelly Roll Morton and Louis Armstrong in Chicago as well. Dodds can be heard playing the pattern in 1927 with brushes and on choked cymbal with Jelly Roll Morton. This is after the first example of Singleton playing the pattern behind Charles Creath and his Jazz O'Maniacs (from a recording session on May 2, 1927, in St. Louis, prior to his move to Chicago). The track

[104] Williams, *Jazz Masters of New Orleans*, 92.

is entitled “Butterfinger Blues.”[105]

On the other hand, Dodds did beat Singleton to the punch of recording the pattern with brushes. On three tracks from two different recording sessions that were six days apart, Dodds’s playing behind Jelly Roll Morton on “Hyena Stomp”[106] and “Wolverine Blues”[107] were among the earliest representation of brushes playing pattern throughout entire sections of tunes.

On “Wolverine Blues”[108] Baby Dodds employs brushes behind the clarinet solo from 2:09-2:23, 2:25-2:38. Dodds also played pattern on a small cymbal from 2:59-3:12. The amount of time that the pattern is played throughout the track with brushes is 0:27. The total pattern played throughout the tune is 0:40 seconds. Prior to that chorus of brush playing, Dodds does use the pattern with little to no variation on the small splash cymbal that is choked. The reasoning behind this track not being added to the later “bridge” tracks is later in the chapter.

Another important example can be heard on the track entitled “Funny Feathers,”[109] which is basically the Louis Armstrong Hot Seven plus singer Victoria Spivey. Singleton begins playing brushes at 0:00-0:09 and 0:13-1:26. He again plays brushes from 2:26-3:15. The total time the pattern is being played with the brushes is 2:21.

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[105] Charles Creath, recorded on May 2, 1927, master number 80823-B, released on Okeh 8477.

[106] Jelly Roll Morton and His Red Hot Peppers, recorded on June 4, 1927, master number 38627-2, released on Vic V20772.

[107] Jelly Roll Morton, recorded June 10, 1927, master number 38663-1, released on Vic V21064.

[108] Ibid.

[109] Spivey, “Funny Feathers.”

"Funny Feathers"[110] was recorded on July 10, 1929. Singleton played brushes on this track and it is evident that he could have been influenced by Dodds by the way he played the brushes with the heavy backbeat. The heavy backbeat could have influenced Tommy Benford, according to Gerry Paton in his article "Early Jazz-Styles for Brushes."[111] I do not disagree. The heavy back beat that Tommy Benford used on "Mournful Serenade"[112] is reminiscent of the way Baby Dodds approached the brushes.

The differences in the playing by Dodds and Benford versus Singleton are that Singleton employed a swish in combination more so than Dodds and Benford. Singleton also uses toms, woodblocks and a combination of the two during the track. Both Dodds and Benford stuck to what they were doing on a track and would not tend to deviate.

Another example of Singleton using the swish is on Jelly Roll Morton's "Turtle Twist."[113] Throughout the track, Singleton stays on the snare drum, but has slight deviations to the rhythm that he's employing. Beginning at 2:29 and until the end of the track, Singleton still plays snare drum but with light ruffs into beats two and four. The recording of "Mr. Jelly Lord"[114] from 1927 is harder to hear, but the four on the floor from the bass drum is apparent and it is possible that there is a brush swish from Baby Dodds.

Dodds remarked that Morton made him play brushes on "Mr. Jelly Lord." "I didn't

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[110] Spivey, "Funny Feathers."

[111] Gerry Paton, "Early Jazz-Styles for Brushes," 2010, http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.458.5928&rep=rep1&type=pdf

[112] Jelly Roll Morton, recorded June 11, 1928, master number 45624-1 or2, released on Vic V38024.

[113] Jelly Roll Morton Trio, recorded on December 17, 1929, master number 57785-1, released on Vic V38108.

[114] Jelly Roll Morton, recorded June 10, 1927, master number 38664-1, released on Vic 21064.

like brushes at any time but I asked him if he wanted me to use them and he said, 'yes' so I played the whole number with brushes instead of sticks."[115] Later in the passage, Dodds remarked:

> Jelly stamped his foot so loud it sounded like two bass drums. In order to keep it from the recording they had a little mattress made, about eight inches square, which they put under his foot so he could stamp all he wanted to and yet not be heard.[116]

Dodds's dislike for brushes is another testament to how he wanted to play the music and what he thought the music deserved. The lack of variety does not detract from the music itself but is a testament to how he actively decided to play.

Brushes, Bridge Tracks and Future Considerations

I consider a bridge track the transition from the pattern solely being played on the snare drum with brushes to the pattern being played with brushes on the snare drum and the cymbals. I also consider the use of the pattern with the brushes prior to the use of the pattern with the sticks the other important quality in a bridge tack. This performance practice helped energize the music, giving it momentum towards the end of the song. What I theorize is the eventual correlation to the "ride out" in the big band. Meaning, the final chorus or final section of the tune is played in a way that is exciting and raucous and would become a normal treatment to the end of swing era big band charts. The emphasis on the pattern and the backbeat within the pattern can be categorized as the "ride-out," something that was credited to Dave Tough, a Chicago based drummer, by sideman Jimmy McPartland:

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[115] Warren "Baby" Dodds and Larry Gara, *The Baby Dodds Story: As Told by Larry Gara*, (Alma, Michigan: Rebeats Publications, Revised Edition 2003), 75.

[116] Ibid., 75.

> Jimmy McPartland credits Tough with two typically Chicago-style inventions: the final explosion before the ride-out chorus and the shuffle rhythm on the bridge of a tune. He passed on his discoveries to Gene Krupa, and George Wettling, and thanks to his thorough grounding in the arts, influenced many musicians in ways that went far beyond jazz.[117]

Zutty Singleton elaborated about a gig at Jeffrey Tavern in the South Side of Chicago.[118] He mentioned the placement of the drummer on the bandstand. “So the drummer sat in the back where the windows would be open and I could see this little face about every night.”[119] The drummer was a local by the name of Gene Krupa.

Singleton helped Dave Tough in California before he moved to New York City.[120] Singleton had influence over both drummers which leads me to theorize that the bridge tracks that are about to be examined had a direct correlation to how the younger drummers would take the idea of a big, swinging finish directly from Singleton.

The Bridge to Cymbals

Clear examples of Singleton playing pattern with Louis Armstrong’s Hot Five and Hot Seven recordings are “Skip the Gutter”[121] and “A Monday Date.”[122] That session was in Chicago on June 28, 1928. On July 5, 1928, the same Louis Armstrong personnel recorded with Carroll Dickerson a track entitled “Savoyager’s Stomp.”[123] Singleton’s pattern can be heard clearly behind Earl “Fatha” Hines’s solo on a choked

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[117] Georges Paczynski, Liner notes for *Anthology of Jazz Drumming* Vol. 3 1936-1937, master number MJCD804 [CD], released on Masters of Jazz 1997, 28, liner notes.

[118] Stanley Dance, "Oral History - Zutty Singleton."

[119] Ibid., 3.

[120] Ibid., 141-142.

[121] Armstrong, “Skip the Gutter.”

[122] Armstrong, “A Monday Date.”

[123] Dickerson, “Savoyager’s Stomp.”

cymbal. These are all great examples of the variety that Singleton employed throughout tunes. “A Monday Date”[124] is a clear recording of the badock cymbals. Armstrong starts the recording by giving Morton a hard time about how he thought the band sounded and then says, “Come on Zutty. Whip them cymbals, Pops.” On “Skip the Gutter”[125] Singleton plays a clear and open ride pattern after a very long back and forth between Armstrong and Jelly Roll Morton, acting as a sort of release and ride out to the end of the tune.

“Mournful Serenade”[126] is another Jelly Roll Morton track, in which Tommy Benford is solely dedicated to playing the pattern and does not alter the pattern at all. Benford employs the pattern with the brushes on the snare drum and with the brush on the choked splash cymbal. This is the first complete track that I consider to be a “bridge” to the migration of the pattern towards the hi-hat and cymbal. The total time playing pattern with the brushes is the entire track because Benford uses the brushes to play the pattern on the cymbal. The pattern can be heard from: 0-0:08, 0:10-1:07, 1:08-2:05, 2:06-2:33, 2:34-3:01, 3:02-3:20, 3:21-3:25, 3:26-3:28. The total duration that the pattern was played with brushes is 138 seconds.

Another bridge example comes from Stan King and his playing in the Frankie Trumbauer Orchestra. “Futuristic Rhythm”[127] begins with brushes on the snare drum at 0:10-:45 and 0:47-1:33. The pattern stops at 1:33 for a piano solo break. King reenters with the pattern on the cymbal. Although there are ensemble shout sections, King plays

[124] Armstrong, “A Monday Date.”

[125] Armstrong, “Skip the Gutter.”

[126] Morton, “Mournful Serenade.”

[127] Frankie Trumbauer and his Orchestra, recorded on March 8, 1929, master number W-401703-B, released on Okeh 41209.

the pattern throughout much of the track. He begins the track playing ensemble hits and then once the tune begins he plays the pattern with brushes on the snare drum. King plays the final portion of the track with pattern on the cymbal. The pattern then continues on the cymbal from 1:35-2:12, 2:34-2:44 and 2:45-2:55. The total pattern played throughout the track is 185 seconds. This again includes the brush playing and the cymbal playing.

The pinnacle example of the transition of the pattern played with brushes, integrated with the cymbal, is Oliver Tines's playing behind Louis Armstrong in 1933. Tines spent little time on the bandstand with Armstrong other than the performances in Europe. Prior to touring with Armstrong, the Armstrong, drummers other than Tines, had clearly been playing the pattern in ways that would lead to the eventual use of it throughout the duration of a tune, as can be heard in "Dinah."[128] Tines plays the pattern from 0:10-0:54, 0:56-1:17, 1:18-1:20, 1:23-1:40, 1:42-1:48 with the brushes. He plays press rolls for the first chorus behind Armstrong. Tines then plays pattern on a choked splash cymbal from 2:15-2:16, 2:17-2:34, 2:36-2:41. The total duration of pattern played by Tines on "Dinah"[129] was 108 seconds.

Employing the pattern from 2:15 to the end of the tune, there is a one-second instance where Tines manipulated the pattern. Then there is a solo break taken by Armstrong. These two factors combined is what would help define swing music in the future, the longer duration of the pattern throughout the tune with less solo breaks. "Dinah"[130] exemplified the direction of the music and the ways in which Louis Armstrong

[128] Armstrong, "Dinah."

[129] Ibid.

[130] Armstrong, "Dinah."

understood that the pattern was going to be the way of the future.

Brushes in the Legacy of the Pattern

Table 2 reiterates and displays the duration of the pattern played in seconds throughout the tune. The percentage calculated is the duration of pattern played throughout the tune. It is interesting to notice the difference in pattern played from the first Jelly Roll Morton recording to the second. Almost exactly a year later the duration of the pattern played increased by 73%. After the Morton tracks, never again is there an example of the percentage of pattern played lower than 62.8%, a drastic difference from the earlier examples that averaged 4.09% duration of pattern played from 1917-1924.

Table 2: Duration of pattern played, emphasis on brushes, 1927-1933; avg duration = 63.52%

Date/Location	Drummer/Tune/Band	Track Length in Seconds	Pattern Played in Seconds	Duration of Pattern Played (%)
June 10, 1927: Chicago	Dodds: "Wolverine Blues"Jelly Roll Morton and His Red Hot Peppers	199	40	20%
6/11/1928: NY	Benford: "Mournful Serenade"Jelly Roll Morton and His Red Hot Peppers	215	200	93%
March 8, 1929: NY	King: "Futuristic Rhythm" Frankie Trumbauer and His Orchestra	185	138	74.6%
July 10, 1929: NY	Singleton: "Funny Feathers" Victoria Spivey	195	131	67.2%
October 21-23, 1933: Copenhagen	Tines: "Dinah" Louis Armstrong and His Orchestra	172	108	62. 8%

Conclusion

This chapter demonstrated the importance of the pattern in the following ways: I argued that playing brushes encouraged the use of the pattern over a longer duration of

the tune and that playing “time” with the pattern is much more present through the use of the brush playing. By examining the duration of seconds throughout each track, it becomes clear that the amount of time that the pattern was being played increased as it was used more frequently.

I also argued that the use of brushes was a bridge to playing the pattern on other surfaces. The deeper importance of the bridge track is what I believe led to the eventual “ride out” of the big band in the swing era. Playing the pattern with the brushes prior to playing the pattern with sticks creates a forward motion as the energy was surging higher, volume was getting louder and the pitches were also getting higher. As can be heard in all of the bridge examples but particularly “Dinah,”[131] this transition of brushes to sticks within the tune has clear connections to what would become a normal musical decision for drummers in the swing era. This transition is necessary in the swing era as big bands are playing for ballrooms full of dancers. The necessity for the pattern played on a higher-pitched instrument with a stick versus a brush would help the increase the volume of the pattern, making it easier for dancers to hear and was perhaps incentive for the dancers to be more inspired. The harder the music swung, the better time the dancers would have. This is possibly another reason for the drummers to transition from brushes to sticks from throughout the swing era.

[131] Armstrong, “Dinah.”

CHAPTER 5

THE INFLUENTIAL LOUIS ARMSTRONG

This chapter argues that Louis Armstrong was influenced by his drummers and he therefore encouraged the use of the pattern by drummers he employed. This is demonstrated in multiple forms. First, a short but important history of Louis Armstrong is shared. I argue that Armstrong's early involvement with the Fletcher Henderson band that included Kaiser Marshall had an impact on how Armstrong had his drummers play once he became a bandleader. Second, the examination of accounts made by drummers employed by Louis Armstrong, including Kenny Clarke and Harry Dial, demonstrate to be important. These accounts strengthen the argument that Armstrong was important in the increased duration of the pattern played during tunes. Third, I use representative recordings made by Armstrong which again demonstrate the pattern being used in the swing era. The drummers included on these representative recordings are Zutty Singleton and Oliver Tines. The duration of pattern played increased during this time period.

Finally, I examine King Oliver's drummers. Even though the research shows that the duration of the pattern grows from 1927-1933, Oliver's drummers did not use the same approach as Armstrong's drummers. I show that Oliver's drummers, Freddie Moore and Edmund Jones, used the pattern less than the drummers that played for Armstrong during this period.

Zutty Singleton

Zutty Singleton was one of Armstrong's earliest drummers and they were good

friends.[132] When Ethel Waters toured with Fletcher Henderson as her accompanist, there was a performance in New Orleans. This was when Henderson and Waters heard Louis Armstrong for the first time. It was in 1922 that Henderson tried courting Armstrong to move to New York, an offer Armstrong initially declined, explaining he would not go without his drummer.[133] Armstrong eventually joined the Henderson band where he played alongside influential drummer, Kaiser Marshall. Through the recordings that have been examined within this document, Marshall was an important connection for Armstrong to have at such an early moment in his career. Examining Marshall's playing alone could lead to answers that would help understand the migration and development of the pattern on the drumset and the music itself. I argue that Marshall's playing was influential in Armstrong's bandleading. When comparing Marshall's early tracks with Lucille Hegamin from 1920 with Fletcher Henderson and Louis Armstrong recordings made at later dates, I posit that Marshall had an impact and influence on not only other drummers but Louis Armstrong himself.

Zutty Singleton moved to Chicago later than Armstrong. The sonic evidence of Singleton is hard to distinguish until 1928. The playing that Singleton did on the Hot Five[134] recordings of 1928 put him on the map. This again confirms that the influence of Louis Armstrong had an impact on how Singleton approached the pattern. When comparing his playing to the 1924 Fate Marable recording of "Frankie & Johnny"[135] the evolution of Singleton is apparent.

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[132] Stanley Dance, "Oral History – Zutty Singleton."

[133] Jeffrey Mage, *The Uncrowned King of Swing*, 25.

[134] Louis Armstrong and His Hot Five, recorded June 27, 1928, master 400961-A, released on Okeh 8609.

[135] Marable, "Frankie & Johnny."

A clear representation of the pattern, played by Singleton, can be heard on a collaboration between Armstrong and Carroll Dickerson's Orchestra. From 1:04-1:32 in "Savoyager's Stomp,"[136] Singleton plays the pattern behind Earl Hines's piano solo on a small cymbal. Singleton chokes the small cymbal with the left hand and plays solely the pattern for the duration of Hines's solo.

Another strong example of Singleton playing the pattern is from "Fireworks."[137] This example begins behind the trombone solo that begins at 1:51. The pattern is played on the cymbal while the left hand is used to choke the cymbal. Again, Singleton plays the pattern behind Armstrong's solo that begins at 2:23. This is a clear example because of the piano interlude that happens prior the beginning of Armstrong's solo.

The pattern played by Singleton from 2:27-2:33 on "A Monday Date" is another good example. This occurs behind Armstrong's trumpet solo. Singleton plays the pattern on the badock cymbals, the instrument that he was featured on throughout a lot of the track.

The final example of Singleton playing the pattern with Armstrong can be heard on "Skip the Gutter."[138] Singleton begins playing the pattern behind the clarinet solo from 1:44-1:57 and again from 2:00-2:16. There are trumpet interjections and answers from the choked cymbal during clarinet solo, adding to the musical reactions that Armstrong most likely expected. It is unknown whose idea it was to do this interaction during the clarinet solo, but the combined musicality of Armstrong and Singleton made for an iconic sound, previously unexplored.

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[136] Dickerson, "Savoyager's Stomp."

[137] Armstrong, "Fireworks."

[138] Armstrong, "Skip the Gutter."

The Influential Louis Armstrong

The drummers that played for Armstrong had influential musical effects on him. The particular drummers are categorized by the list below. Looking at the recordings made by Louis Armstrong as a leader or as a sideman from 1923-1934, Table 3 shows that Armstrong was playing with different drummers. The table shows the highest to lowest number of recorded sessions with drummers including Kaiser Marshall, Zutty Singleton, Baby Dodds, Oliver Tines, Tubby Hall, Harry Dial and Chick Webb.

I argue the importance of these particular drummers because of their contribution to the evolution of the pattern. All but one of the drummers listed below have been mentioned or examined regarding their usage of the pattern in this research. Table 3 is categorized by the highest number of recording sessions to the lowest.

Table 3: Total number of Armstrong recording sessions played by selected drummers from 1923-1934

Drummer	Total Armstrong Sessions
Kaiser Marshall	23
Zutty Singleton	15
Baby Dodds	10
Oliver Tines	4
Tubby Hall	3
Harry Dial	1
Chick Webb	1

Kaiser Marshall was the most recorded drummer with Louis Armstrong from 1923-1933. The second most recorded was Zutty Singleton. This supports the argument that Armstrong was influencing the drummers and vice versa. Armstrong having recorded with two drummers that played the pattern frequently was influential. Oliver

Tines recorded with Armstrong four times total. The audio and visual examples of Tines's demonstrates that Armstrong was influenced by his drummers so much that, in some cases, he suggested what he wanted them to play. Tines was playing the pattern on the small cymbal in 1927. Armstrong approved, as Tines recorded in 1933 on "I Cover the Waterfront"[139] and "Dinah."[140] This argument not only shows how bandleader Louis Armstrong could have instructed drummers to play a certain way, but that the drummers were evolving as well. It was a two-way street.

The recording session that supports the notion that Louis Armstrong had an influence on the use of the pattern happens on April 26, 1933. Drummer Harry Dial replaced "Big Sid" Catlett on a record date two days after a session where Dial replaced Catlett.

Dial can be heard playing the pattern on a few of the tunes from that session. Dial played the pattern more than Chick Webb did on the one session that he did with Armstrong. That being said, in the account from Dial below, he speaks of tunes that are not on the recording session from that date, so there is no sonic proof to support this statement. The details from the account are so specific, especially when he counted the number of high c's that Armstrong played, that I find it to be a credible and helpful account of Dial's experience playing with Armstrong. As previously stated, Dial does play pattern on a handful of tracks that were recorded on that 4/26/1933 session. Dial recounted playing for Armstrong and how he told him to "ride the cymbal" below:

> We used to get out in those little towns in the mid-West where people didn't know him too well … so he'd sit down and really play horn … He'd play "High Society" and "Tiger Rag" which used to work the stew out of any drummer because he'd

[139] Armstrong, "I Cover the Waterfront."

[140] Armstrong, "Dinah."

> never stop where he'd say he was going to … He'd hit as many as 350 high Cs on "Shine." I used to count them.
>
> He'd make me so mad on "Tiger Rag" that I wouldn't know what to do. He'd want me to ride the cymbals on the last three choruses … I'd grab the cymbal around the 8th chorus and start riding it … and by the end of the 10th it would sound good to him and … he'd hit with one finger, which would mean one more chorus, and I'd ride it again … the end of the 11th … and he'd play ten more choruses.
>
> I used to go in to work sharp as a tack, groomed all down and by the time I'd finish the first set I used to look like a bum, my collar was all down, my feet were wet, and my suit looked like I slept in it.
>
> That guy worked me to death … He told me … "I'm only playing by the bass, drums and piano. I ain't paying those other guys no mind." He used to tell Teddy [Wilson], "I don't want any of that fancy stuff on the piano, I want to hear those changes."[141]

There were instructions by Armstrong to "ride the cymbals on the last three choruses." If a lesser-known drummer like Harry Dial was asked to play this way, that means something.

In an interview with Kenny Clarke, Clarke explained that when Joe Glaser was managing Armstrong, if the drummer's name was not "big enough," if the drummer was not famous enough, that drummer most likely did not get or could not keep the gig with Armstrong. Clarke explains how he had the opportunity to play with Armstrong. This happened when Sidney "Big Sid" Catlett left the Armstrong band to perform with Benny Goodman. Although there are no recordings of Clarke with Armstrong, the connection between Clarke and Armstrong is important.

> Kenny Clarke: Yeah, which Louis understood, because when Joe Glaser wanted to fire me because he said my name wasn't big enough, so Louis said, "Leave Little Gizzard there. He's modern."
>
> MS: Louis said that.
>
> KC: Now, that's when I figured what I was doing was right, no matter what anyone thought. When Louis says—he called me Little Gizzard – he said, "Little

[141] Mike Pinfold, *Louis Armstrong*, 58-59.

> Gizzard is modern," and that did it. Now I knew right way. So when I left the band he gave me a picture and cried and his tears were on the picture.
>
> MS: Well, doesn't that say a wonderful lot of Louis too? KC: Oh, Louis was the first modern musician.[142]

This is notable within the confines of the argument because Armstrong did not have many drummers that were not "big enough." The account with Clarke shows that Armstrong was most interested in putting the music first. I am convinced that when Armstrong had drummers that did not have "big enough" names he told them what he needed from them, drummers like Harry Dial. Harry Dial only recorded with Armstrong on the date replacing Sid Catlett.

In the late 1930s and early 1940s, Clarke was experimenting with the manipulation of the pattern, meaning the deviation from the pattern that this document has been examining. I find the mutual understanding of "modern-ness" between Clarke and Armstrong to be important. Both Armstrong and Clarke were curious about innovating and moving the music forward, so to understand the mutual respect for the "modern" players is another important point in the argument. Louis Armstrong's approach to rhythm was one of the reasons that jazz improvisation and rhythm was altered in the mid 1920s. I argue that Armstrong was a proponent of using the pattern and encouraging his drummers to play the pattern.

The clearest representation of pattern playing behind Louis Armstrong can be seen and heard in a film of a live concert in 1933.

Oliver Tines

I first saw Oliver Tines playing backing Armstrong when re-viewing the Ken

[142] Helen Oakley Dance, "Oral History – Kenny Clarke," 7.

Burns documentary, *Jazz: A Film.*[143] The clip is from one of Armstrong's overseas tour. The performance of "Dinah"[144] exemplifies most of what Harry Dial mentioned above. The orchestration that drummer Oliver "Ollie" Tines used includes the "riding out," meaning riding the pattern on the cymbal, can be seen, and is one of the clearest films of a drummer playing the pattern from this time period. There is a live audio recording[145] of "Dinah"[146] and "I Cover the Waterfront."[147] This performance is representative of the specific orchestration played by Tines. Tines can be heard playing the pattern on these tracks. In combination with the film and audio evidence, it is clear that this type of playing was exactly what Armstrong desired.

Examining Oliver Tines's playing further, I found one track, recorded prior to the Louis Armstrong tour, that exemplifies Tines playing the pattern. "Hot Lips"[148] was recorded in New York on March 17, 1927 with Bill Brown and His Brownies. Tines "rides out" on the tune "Hot Lips,"[149] from 2:07-2:34, until there are orchestrated breaks that the entire band plays. This is the clearest representation of Tines playing the pattern until the recordings that were made with Armstrong in Europe.

It is possible that the pattern played in the tunes with Armstrong were influenced by the drummers that predated Tines in the Armstrong band and that these drummers influenced Armstrong's perception of the pattern. Tines is a perfect candidate for this

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[143] *Jazz: A Film*, directed by Ken Burns, (United States, PBS. 2001), DVD.

[144] *Louis Armstrong in Scandinavia*, 1933-1952, volume 1, recorded on October 21-23, 1933, released on Storyville (Dan) 101-8348.

[145] Ibid.

[146] Armstrong, "Dinah."

[147] Armstrong, "I Cover the Waterfront."

[148] Brown, "Hot Lips."

[149] Ibid.

treatment. He did not play with Armstrong prior to the European tour and did not have access to him. The tour happened in 1932/1933, so it is highly likely that Tines heard the recordings that Armstrong made in the late 1920s.

With that in mind, Tines was the second earliest example of the pattern played on the small cymbal in 1927. This was before Zutty Singleton could be heard playing the pattern clearly. It was not until Singleton recorded with Armstrong as a bandleader that there began to be clear examples of him playing the pattern on badock cymbals and small cymbals. The pattern can be heard, played by Singleton, on "Fireworks,"[150] "A Monday Date,"[151] and "Skip the Gutter."[152] These Armstrong tracks were recorded before "That's Like it Ought to Be"[153] and "Turtle Twist,"[154] the tracks that Singleton recorded with Jelly Roll Morton. From the recordings with Armstrong, Tines not only played the pattern on "Dinah"[155] but also "I Cover the Waterfront."[156] Tines was playing the pattern prior to Singleton, but played with Armstrong after Singleton, so a culmination of factors influenced Tines's pattern playing on "Dinah"[157] and "I Cover the Waterfront."[158]

"I Cover the Waterfront"[159] is an example in which Tines rides the pattern on the

[150] Armstrong, "Fireworks."

[151] Armstrong, "A Monday Date."

[152] Armstrong, "Skip the Gutter."

[153] Morton, "That's Like it Ought to Be."

[154] Morton, "Turtle Twist."

[155] Armstrong, "Dinah."

[156] Armstrong, "I Cover the Waterfront."

[157] Armstrong, "Dinah."

[158] Armstrong, "I Cover the Waterfront."

[159] Ibid.

cymbal from 1:32-1:57, and 1:58-2:10. He uses a brush on the cymbal but clearly played the pattern. This can be seen in the film. After a short piano break, Tines then uses the stick to play the pattern on the same small cymbal behind Armstrong's solo from 2:27-3:12. At 3:12, Armstrong does a rubato ending. If these durations are compared to the earlier 1927 recordings of tracks that Oliver Tines made with Bill Brown and His Brownies, it is clear that the duration of the pattern is longer in Tines's work with Armstrong.

Edmund Jones, Freddie Moore and King Oliver

Examining recordings of Armstrong's mentor, Joe "King" Oliver, there are not a lot of recordings from 1923-1930 that have drummers. On October 16, 1923, Oliver recorded in New York with Baby Dodds, alongside Armstrong. From that point, a drummer was not added back into the band until a recording session in Chicago on March 11, 1926. The drummer was Paul Barbarin. There were a few more recording sessions in 1926, but Oliver did not use a drummer until April 27, 1927. Then there are some more recordings made with Edmund Jones and Freddie Moore. Jones and Moore were the Oliver drummers, not simultaneously, until his final session on February 18, 1931. For example, on the tracks "Farewell Blues"[160] and "New Orleans Shout"[161] the drummer cannot be heard playing the pattern. On the other hand, in the 1930 recording of "Shake It and Break It,"[162] the pattern is played throughout the track. Needless to say, there were times in which the drummer played the pattern with Oliver, but there were

[160] King Oliver, recorded on November 18, 1927, master E-6806W, released on Vocalion 1152.

[161] King Oliver, recorded on December 30, 1929, master BVE58340-1, released on Victor 23388.

[162] King Oliver, recorded on September 10, 1930, master BVE63639-2, released on Victor 23009.

drummers that were playing the pattern more frequently with Louis Armstrong. Freddie Moore played drums on “Nelson Stomp.”[163] I have chosen this track because Moore can be heard playing the pattern on a small cymbal behind a trombone solo from 1:29-1:35. The pattern can be heard again from 1:38-1:44. Behind Oliver’s solo, it is difficult to decipher if he is playing the pattern or simply two and four on the snare drum with brushes. If I were to measure the duration of the representative pattern playing from this 1930 track, it seems to be that Moore plays brushes with the pattern from 0:00-0:46. Because this is unclear, I am unable to count it as playing the pattern.

A clearer example of Moore playing the pattern is on “Shake It and Break It.”[164] From 0:26-0:28 and 1:34-1:51, there is an example of the pattern being played on the small cymbal. Otherwise, it is difficult to distinguish the pattern throughout much of the track, as Moore plays brushes. From 2:02-2:08, Moore plays the pattern with a lot of excess rhythms behind the piano solo. There are breaks within the melody that expose the high-pitched cymbal, but again it is difficult to hear if Moore is playing the pattern throughout most of the track, something that Armstrong drummers were doing more frequently by 1930.

“New Orleans Shout”[165] is an appropriate track to mention for its overall connectedness to New Orleans and the style in which New Orleans drummers played prior to the influence of Chicago and New York musicians. The emphasis on the use of the snare drum and bass drum is apparent, combined with the two-handed approach

[163] King Oliver, recorded on September 19,1930, master BVE64013-1, released on RCA (F)741055.

[164] Oliver, “Shake It and Break It.”

[165] Oliver, “New Orleans Shout.”

can be heard from Edmund Jones on this track and on “I Want You Just Myself.”[166] Edmund Jones did not embrace the pattern in the way of Singleton. Jones recorded only three sessions in his career, all of which were with Oliver. The dates of these sessions were 10/8/1929, 11/6/1929 and 12/30/1929. Jones played snare drum with sticks and brushes throughout “I Want You Just Myself.”[167] Jones used a two- handed approach when he played snare drum with sticks by mostly playing press rolls. Nowhere did he allude to the use of the pattern, which is a one-handed approach. The two-handed approach assumes that what the drummer is playing is codependent between the hands, suggesting more rolls and codependent rhythms.

Looking again to a track that was recorded merely four months prior to the Oliver recording, Singleton can be heard playing pattern on “Fireworks”[168] with Louis Armstrong. Singleton was already miles ahead of his colleagues from the Oliver band in that he was playing in a way that suggested that the hands were becoming independent. By playing the pattern on multiple surfaces throughout the track, Singleton was already accustomed to playing the pattern on the cymbal or with the brushes on the snare drum. This examination demonstrates that Singleton again is using the pattern through a larger duration of the tune as opposed to his counterparts in the Oliver band (Moore and Jones) and prior to their use of the pattern.

Conclusion

This chapter examined musical examples in order to show how Armstrong was

[166] King Oliver, recorded on November 6, 1929, master BVE57528, released on Victor V38101.

[167] Ibid.

[168] Armstrong, “Fireworks.”

influenced by his drummers and how Armstrong influenced the use of the pattern.

Armstrong's influence was twofold: 1) being surrounded by drummers that were already experimenting with the duration of the pattern in a tune 2) encouraging drummers to use the pattern. These two points are dependent on each other in that Armstrong's drummers influenced him and he influenced them. Armstrong's instructions to "ride the cymbal" at the end of the tunes as exemplified with Harry Dial's experience and the Oliver Tines examples are proof that Armstrong was in support of the use of the pattern. Comparing the playing approaches of King Oliver's drummers to the Armstrong drummers helps to distinguish the two different styles of playing. It is unclear if the Oliver drummers were unwilling to embrace the pattern or if they were instructed to play in a certain way, like what Armstrong did with his drummers. Either way, the comparison of the representative recordings between to the two bandleaders within the same time frame shows the different musical approaches that were being executed.

Importantly, this chapter has demonstrated that even the "lesser-known" drummers of the era, Harry Dial specifically, were encouraged to play the pattern by Armstrong. This is important because Armstrong understood how important the pattern was to the music and made drummers that would not necessarily be as in-tune with orchestration of the pattern play it at certain points of the tune. This in turn helped the momentum of the tune itself and contributed to the overall swing. I presented representative recordings including "Dinah"[169] and "I Cover the Waterfront,"[170] to show Tines's obvious execution of the pattern behind Armstrong, confirming Tines's evolution

[169] Armstrong, "Dinah."

[170] Armstrong, "I Cover the Waterfront."

when comparing these tracks to his earlier recordings. When examining the previous Tines recordings and the duration of time that Tines played the pattern, it is obvious that Armstrong's influence could have had an impact on the musical decisions that Tines made. There are similar conclusions when examining Singleton's playing on "Fireworks"[171] and "Skip the Gutter."[172] The pattern was being played in specific musical portions of the tunes and was clearly audible.

The type of treatment the pattern received had to be due to the fact that Armstrong was the type of modern innovator that he was, combined with the fact that he was the bandleader. The assumption that Armstrong had a say in how he wanted his drummers to play is safe when comparing these drummers and tracks. The Harry Dial account of Armstrong telling him specifically what to play and when to play it strengthens the argument further. The sonic, visual and verbal evidence that Armstrong had specific demands of his drummers fully supports the argument that Armstrong was a supporter of the pattern.

[171] Armstrong, "Fireworks"

[172] Armstrong, "Skip the Gutter"

CHAPTER 6

THE HI-HAT AND THE IMPACT ON THE PATTERN

The purpose of this chapter to is bring the history of the modern hi-hat to the forefront. It is helpful to understand the transition from the hand cymbals to the hi-hat by tracing back to the beginning of hi-hat playing. The drummers involved in hi-hat history are Zutty Singleton, Willie McWashington, Walter Johnson and Jo Jones. Freddie Crump and Chick Webb are two additional drummers important to hi-hat playing. Although much of the focus in the chapter is on the former grouping of drummers, the latter provides insights into the popularity and importance of the evolution of the hi- hat and the consequences it had for the music.

Prior to examining the use of the pattern on the hand sock cymbals and the hi-hat, it is imperative to understand the progression of the new technology. There were some precursors to what would become the modern day hi-hat. The hand cymbal playing of Zutty Singleton isaddressed in this portion of the argument. Second, I again expose different examples, spanning 1927-1936, of hi-hat playing by the drummers listed in the grouping above: Marshall, Johnson, McWashington, and Jones. This particular grouping was influential with hi-hat playing and influential on each other. Third, the examination of Freddy Crump provides a visual depiction, based on a film, of his use of the pattern.

Finally, I explore the duration in which the pattern was played in the various examples. This is included in the final timeline, proving that the pattern was being played for a duration throughout the tunes. Different orchestrations on the drumset throughout certain tunes are addressed as well.

The Precursor to the Hi-Hat

The patent below shows the William Gladstone “operating device for cymbals.”[173] This was filed on September 27, 1927 and a similar contraption can be heard on “A Monday Date.”[174] Louis Armstrong instructed Zutty Singleton to “whip them cymbals Pops.”[175]175 The ability to open and close two cymbals with one limb and play with a stick using the other hand was an important moment in history. From this point forward, drummers had the ability to use the hand-held contraption and play the pattern on them.

The hand-held invention became the pre-cursor to the invention of the sock cymbal and the hi-hat. See Figure 4 for clarification on the device’s function.

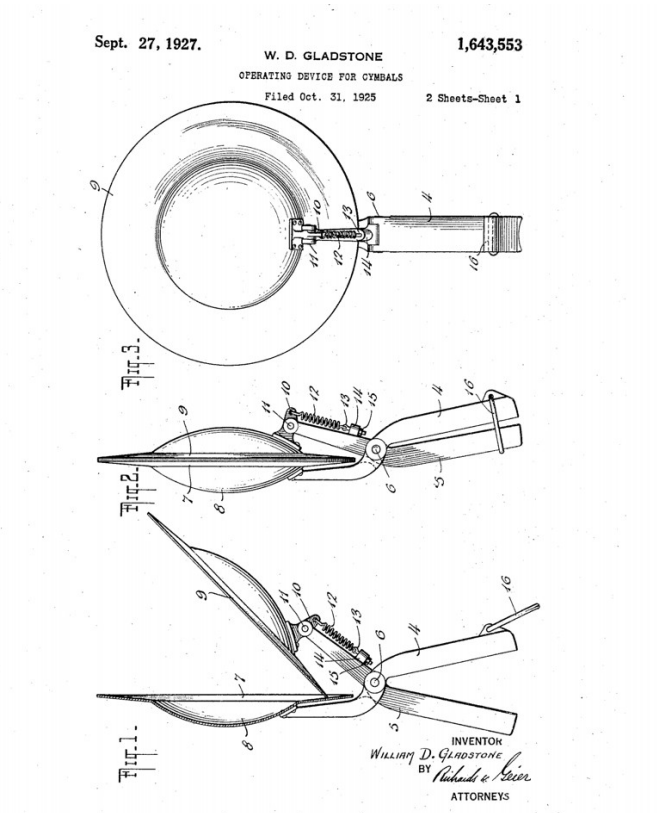

Figure 4: Original Patent of the William Gladstone “operating device for cymbals”

[173] Gladstone, William David. Operating Device for Cymbals. US Patent 1,643,553, filed October 31, 1925.

[174] Ibid.

[175] Armstrong, “A Monday Date.”

In Figure 5, Chick Webb can be seen holding the hand cymbal contraption above his head. Webb did not have a hi-hat as part of his kit. This can be seen in the photograph, hence the use of the hand cymbal device. Webb eventually became an avid user of the hi-hat. This can be seen on the chart at the end of this chapter when the duration of the pattern is examined and shown regarding the use of the hi-hat. The tune "A Little Bit Later On,"[176] which featured Ella Fitzgerald, is included on the table.

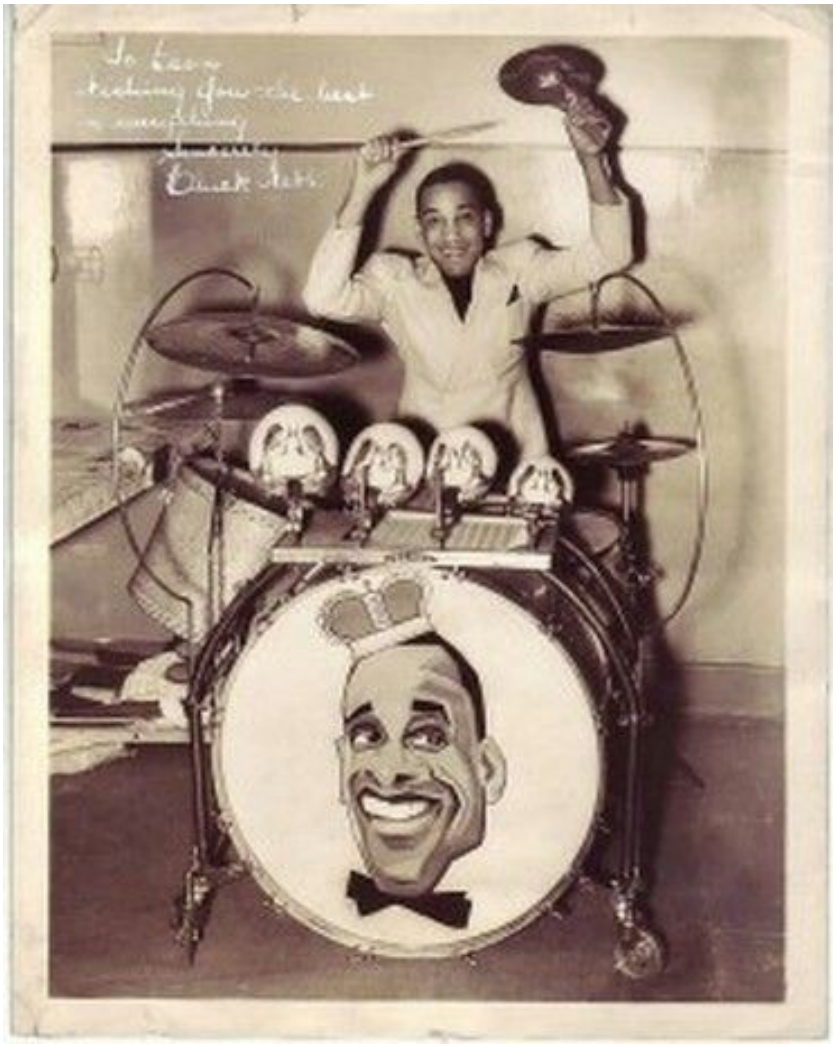

Figure 5: Chick Webb holding a device like the Gladstone contraption[177]

[176] Chick Webb, recorded on June 2, 1936, master 61125-A, released on Decca 831.

[177] "Chick Webb with Gladstone Sock Cymbals," Polarity Records, accessed January 25, 2019, http://www.polarityrecords.com/vintage-drum-kits-1920s-and-30s.html

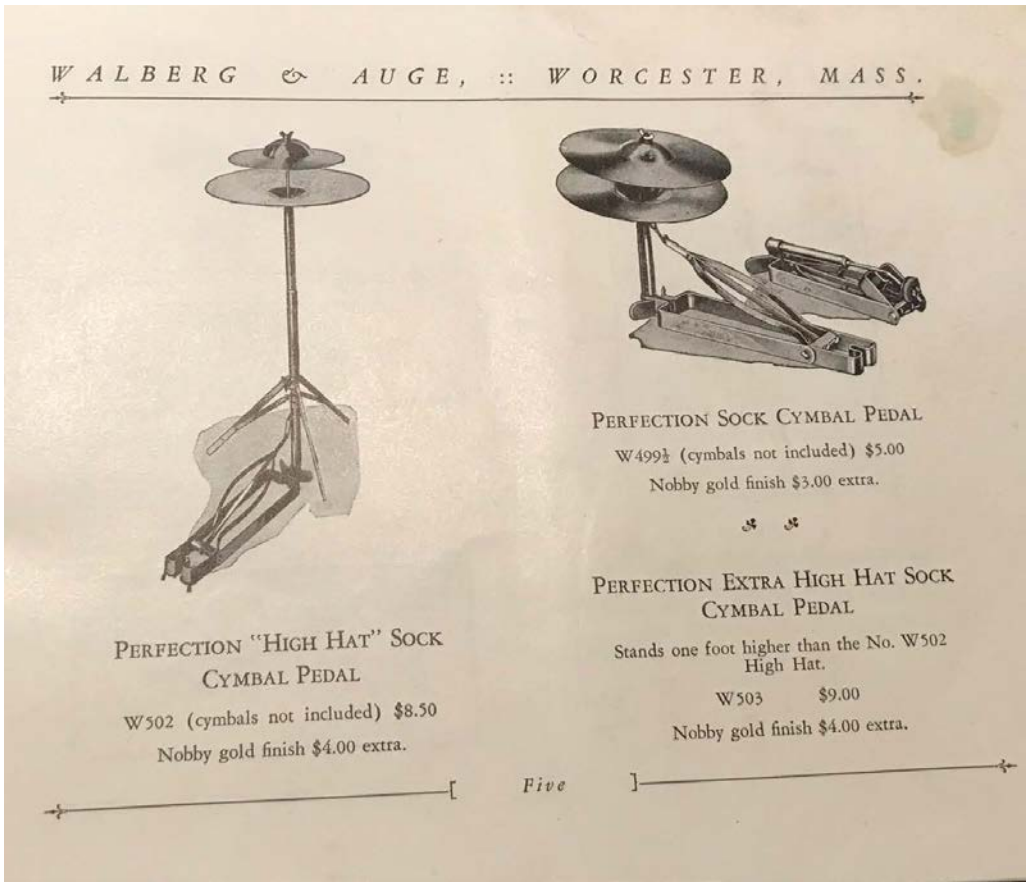

Figure 6: Photo from Walberg and Auge catalogue in 1929 in order to show the difference between the Perfection Sock Cymbal Pedal and High Hat Sock Cymbal Pedal

Another part of the evolution of the hi-hat came from the "low-boy,"[178] and its development. The low-boy was first designed as a short pedal with two cymbals, merely six inches from the ground. As time progressed, the evolution of the low-boy was a taller stand so that drummers could simultaneously play the cymbals while opening and closing the cymbals with their foot. Figure 6 shows an advertisement from a Walberg & Auge[179] catalogue in 1929. The two items listed next to each other show the different

[178] This went through many iterations. The first iteration was called the "snow shoe" pedal, which was a much simpler wooden pedal with a strap where the drummer could slip their foot underneath it, so that it would not slip off of the pedal. There was also something called the "Charleston pedal" which was also a similar pedal to the low-boy.

[179] Walburg and Auge, 1929, 5.

heights of the two instruments. The High Hat Sock Cymbal is on the left while the sock cymbal pedal is on the right. Notice the sock cymbal's closeness to the floor whereas the perfection High Hat Sock Cymbal Pedal was high enough for drummers to sit behind the drumset and play the cymbals with their sticks.

Influence and Succession

By continuously tracing backwards, I show when and how the use of the hi- hats became an important sound in the music. It also demonstrates who did what when. The earliest representation of Kaiser Marshall playing the hi-hats is discussed, even though there is not concrete evidence that the pattern was being played. There is one sample in which the pattern can faintly be heard. Examples of Walter Johnson are provided to in order to display his distinct approach to hi-hat playing. As the immediate successor of Kaiser Marshall in the Fletcher Henderson band, Johnson's recordings are compared to Marshall's recordings. Finally, Willie McWashington and his connection to Count Basie are covered as a transition into Jo Jones. Jones was most likely influenced by Johnson, as is discussed when representative recordings are compared.

Marshall and Johnson

When I compare the original "King Porter Stomp"[180] to the "New King Porter Stomp,"[181] the two different drummers have a very similar approach. The 1932 recording with Johnson is clearer to hear. It is possible to hear Kaiser Marshall using the hi-hats on the original 1928 recording, especially in the introduction. When comparing

[180] Fletcher Henderson and His Orchestra, recorded on March 14, 1928, master 145763-3, released on Columbia 1543-D.

[181] Fletcher Henderson and His Orchestra, recorded on December 9, 1932, master 152325-1, released on Okeh 41565.

the pitches of the cymbal and hi-hat used on "Whiteman Stomp,"[182] it is difficult to say that Marshall used hi-hat on this recording. It sounds as if he used a single small cymbal and choked it with his left hand. That said, it is possible to know that Marshall was experimenting with the new innovation as is noted in the cymbal history in Grove Music Online:

> The most significant developments in big-band drumming occurred after the introduction around 1927 of the hi-hat. Several recordings, notably by Kaiser Marshall (with Fletcher Henderson's orchestra) and Cuba Austin (with McKinney's Cotton Pickers), demonstrate the popularity of hot-cymbal playing. On "Whiteman Stomp" (1927, Col. 1059D) Marshall uses the hi-hat to accompany the ensemble and also in several solo breaks; Austin may be heard playing the hi-hat on the Chocolate Dandies' recording of "Four or Five Times" (1928, OK 8627).[183]

Regarding, "Whiteman Stomp,"[184] one of the recordings that is mentioned above, I agree that the Henderson recording session from New York on May 11, 1927 displays clear use of the hi-hats inside of the breaks. One impressive break that demonstrates Marshall's effortless hi-hat playing can be heard from 2:41-2:42. On the other tune from the same recording session, "I'm Coming, on Virginia,"[185] it is not clear if Marshall is playing the pattern behind the band. The quality of the recording is not as clear as others, but these are both excellent examples of early hi-hat playing. One last example of Marshall's hi-hat playing can be heard on the tune "Hop Off."[186] One break in

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[182] Fletcher Henderson and His Orchestra, recorded on May 11, 1927, master 144132-2, released on Columbia 1059-D.

[183] T. Dennis Brown, "Drum set." In Grove Music Online, 2003. http://libproxy.library.unt.edu:2173/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000130700?product=grovemusic#omo-9781561592630-e-2000130700-div2-2000130706

[184] Henderson, "Whiteman Stomp."

[185] Fletcher Henderson and His Orchestra, recorded on May 11, 1927, master 144133-3, released on Columbia 1059-D.

[186] Fletcher Henderson and His Orchestra, recorded on November 4, 1927, master 144955-3, released on Columbia 35670.

particular exemplifies Marshall's solo capability. This can be heard from 2:18-2:22. It is also faint, but I am confident that Marshall is playing the pattern on the hi-hat from 2:11 into his break. The November 4, 1927 recording session was merely six months after the “Whiteman Stomp”[187] session. The addition of the hi-hat in Marshall’s set up was clearly comfortable making the integration of the new instrument successful.

The examples above displayed Marshall’s early hi-hat playing. It is clear enough to hear the opening and closing of the mechanism and the high pitch of the cymbals themselves. Although these are not definitive examples of the pattern, even though I do hear pattern playing in “Hop Off,”[188] it shows that Marshall was experimenting with this new technology and was integrating it into his setup. Henderson must have approved as well because the hi-hat was used on the first recording session with his new drummer, Walter Johnson, in 1930.

Walter Johnson

The first recording session in which Walter Johnson played for Fletcher Henderson was on October 3, 1930 in New York, over a year after the final session with Marshall. On the very first track, Johnson played the pattern on the closed hi-hat cymbals. The track is entitled “Chinatown, My Chinatown.”[189] There is a very clear opening and closing of the hi-hats during the first head of the tune. Beginning at 0:13, Johnson demonstrates what became an important sound of the swing era, which was the use of the pattern on the hi-hats, but in combination with opening and closing them.

[187] Henderson, “Whiteman Stomp.”

[188] Henderson, “Hop Off.”

[189] Henderson, “Chinatown My Chinatown.”

The hi-hats were opened on beats two and four and closed on beats one and three. On "Clarinet Marmalade,"[190] recorded in March of 1931, Johnson uses the closed hi-hat throughout most of the track. The hi-hat is clearly closed on this track because Johnson opens and closes them on the opening of "Hot and Anxious."[191]

Throughout most of the rest of the track, Johnson uses a closed hi-hat behind the soloists. After the guitar solo, Johnson opens and closes the hi-hats behind the soli that begins at 2:39. The comping that Johnson uses on the hi-hats to accent different eighth notes surrounding the pattern later becomes an important tactic for the bebop drummers. This approach to comping would be played with the left hand on the snare drum, while the pattern was mostly being played on what would become the ride cymbal.

Comparing the styles of Marshall and Johnson, it is evident that the smoothness of Johnson's approach influenced Jo Jones. I again reference T. Brown regarding the smoothness of Johnson's playing and his influence on Jones's playing. The excerpt below describes the opening and closing of the hi-hat, although the description is backwards. The opening of the hi-hat is on the second and fourth beats, not the first and third:

> Walter Johnson, Marshall's successor in Henderson's band, developed a smooth, legato hi-hat technique by striking the cymbals on all four beats of the bar, while opening them on the second and fourth beats and closing them on the first and third. This style of playing contrasted sharply with the choked-cymbal technique of the previous decade (a method which sounded old-fashioned in comparison), and is epitomized on such recordings by Jo Jones…[192]

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[190] Fletcher Henderson and His Orchestra, recorded on March 19, 1931, master 151441-2, released on Columbia 2513-D.

[191] Fletcher Henderson and His Orchestra, recorded on March 19, 1931, master 151443-1, released on Columbia 2513-D.

[192] T. Brown, "Drumset."

McWashington and Jones

Before delving into the mastery of the hi-hat by Jo Jones, it is necessary to discuss and examine a representative example of Willie McWashington's playing. The track is from a recording session with Bennie Moten's Kansas City Orchestra, the final session with that band and the final session that McWashington recorded.[193] The tune entitled "The Blue Room"[194] was on a session that included "The Only girl I Ever Loved,"[195] "Milenberg Joys,"[196] "Lafayette,"[197] "Prince of Wails,"[198] and "Two Times."[199] Of all these tunes, the only one that McWashington played the hi-hat on is "The Blue Room,"[200] recorded on December 13, 1932 in Camden, New Jersey.

Beginning at 2:07, McWashington can be heard getting his coordination together regarding opening and closing the mechanism while simultaneously playing the pattern with the stick. Although this recording was much later than when the machinery was invented, around 1927, this recording is a good representation of what drummers had to learn. This was after other recordings of prominent drummers that were also beginning to understand hi-hat.

The historical connection between McWashington and Count Basie is important because shortly after the death Bennie Moten, Basie formed his own band. He

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[193] "Willie McWashington," Discography of American Historical Recordings, https://adp.library.ucsb.edu/index.php/talent/detail/42952/McWashington_Willie_instrumentalist_drums

[194] Bennie Moten's Kansas City Orchestra, recorded on December 13, 1932, master 74848-1, released on Victor 24381.

[195] Ibid.

[196] Ibid.

[197] Ibid.

[198] Ibid.

[199] Ibid.

[200] Ibid.

employed the drummer Jonathan David Samuel Jones. Jones was the drummer that became a pillar in the All-American Rhythm Section and whose sound would help establish Basie as a household name.

"Shoe Shine Boy"[201] is one of the most representative recordings of Jo Jones's hi-hat playing. The track was recorded with Count Basie, Lester Young, Carl Smith and Walter Page, under the name Jones-Smith Incorporated. "Shoe Shine Boy"[202] is an excellent example of the smooth and controlled hi-hat playing that Jo Jones mastered.

Throughout most of the track, Jones solely played the hi-hats and four-on-the-floor bass drum with the exceptions of the introduction that featured Basie and the four-bar trading that occurs near the end of the tune. From 0:14-0:44, Jones can be heard playing the pattern on the hi-hat, opening and closing it. Jones continues playing the pattern behind Lester Young's solo from 0:44-1:44. The muted trumpet solo by Carl Smith is also accompanied by Jones playing the pattern with very little manipulation from 1:44-2:15. From 2:15-2:24, Jones drops out while the band trades. 2:31-2:38 is a solo break over the B section of the tune. In the final A section of the tune, 2:39-2:46, Jones again plays time and the tune ends with trading that includes Jones.

This clear recording is a solid representation of Jones's approach to hi-hat playing and to the sound that he was known for: smooth, legato and light. Jones continued this type of playing for the rest of his career with the Basie band and in other ensembles throughout his lifetime. Jones also furthered the evolution of hi-hat playing by instituting the role of the hi-hat as an equally important voice within the drumset. By

[201] Jones-Smith Incorporated, recorded on November 9, 1936, master C-1657-1, released on Vocalion 3441.

[202] Ibid.

using it as a voice and not only a time keeper, Jones opened up the possibilities for more color, soloing and the use of accents in ways that furthered the evolution of the way drummers continue to approach playing the drum-set.

The Marvelous Freddie Crump

Freddie Crump[203] *w*as a drummer and entertainer that was featured with the Norman Thomas Quintette in *Harlem-Mania*[204] from 1929. This is important film footage that displayed the new technology that was the hi-hat. I argue that if a variety entertainer like Crump mastered the new coordination demands necessary to play the hi-hat, it was most likely because the hi-hat became a necessity that drummers had to learn how to play. Although there are additional performance elements in the film the focus is on Crump's playing of the pattern. Crump not only played the pattern on the hi-hat but used the hi-hat with the pedal function as well, opening the hi-hat on beats two and four.

Beginning at 3:25-3:45 Crump plays the hi-hat with his foot. From 3:45 to 3:54, Crump can be seen playing the pattern. The hi-hat opens and closes. Crump does not solely play the pattern, but much of what he plays is the pattern. He adds a couple of shuffle-oriented notes in between the pattern itself.

The film representation is the clearest I have found. The camera is not only overhead, there is also a front angle that provides a view from the front of the stage. It is easy to see Crump playing with his foot on beats two and four behind the dancers from

[203] Prior to explaining Freddie Crump, I would like to thank Vinny Pelote at the Institute of Jazz Studies for sharing his time and expertise. He was the one who first shared the film that I am about to discuss.

[204] *Harlem-Mania*, Norman Thomas Quintett with Freddie Crump, (United States, 1929).

the first section that was mentioned, 3:36-3:40.

Figures 7 and 8 are screenshots from the film *Harlem-Mania*.[205] In Figure 7, the screenshot identifies the moment in which Crump has both sticks on the snare drum but has his left foot on the hi-hat stand. This can be seen by the reach of his left foot. In the film, this is where he plays the hi-hat on beats two and four with his foot alone.

Figure 7: Freddie Crump shown with the foot on the hi-hat pedal, playing on two and four

Figure 8 depicts Crump playing the pattern with the stick in his right hand. The film shows that Crump opening and closing the hi-hat in the same fashion that Marshall, Johnson, Jones and McWashington did on the representative recordings. The left arm rests on the top hi-hat cymbal, but I surmise that this is done solely to alter the sound of the cymbals.

[205] *Harlem-Mania*, Norman Thomas Quintett with Freddie Crump, (United States, 1929).

Figure 8: Crump playing the pattern with his right hand on the hi-hat and foot on the pedal

I argue that Crump is not an anomaly of an example, because of the fact that he was not only a drummer, but a variety entertainer. I argue that this is a reason to have him involved in the research. This is one of the clearest films that can be found in this era because of the multiple angle camera work that was done. Again, Crump was not on many recordings, but this is a moment that displays that by 1929 the hi-hat was becoming a staple on the drum-set.

Duration of the Pattern

The list of every recording I researched is extensive so the tunes I present are what I consider representative recordings. Table 4 consists of what I confidently call representative recordings for the hi-hat. The table is organized in four categories: Date/Location, Drummer/Tune/Band, Track Length in Seconds, Pattern Played in

Seconds, Percentage of Pattern Played. This table does not represent every tune in which a drummer played either hand sock cymbals or hi-hat cymbals. To reiterate, these are the representative recordings I find to be most clearly heard and categorized.

Table 4 shows the percentage of the pattern played so it is clear that the duration of pattern playing on the hi-hat grew over time, with the one exception of McWashington. The first two examples are of hand cymbal playing, so the percentage of total duration played throughout a track is considerably lower than the hi-hat examples. There are additional important recordings on the table that are not discussed in this chapter.

Table 4: Duration of pattern played on hand cymbals and hi-hat from 1928-1936; avg duration % = 55.09%

Date/Location	Drummer/Tune/Band	Track Length in Seconds	Pattern Played in Seconds	Percentage of Pattern Played
6/27/1928: Chicago	Singleton: “A Monday Date” Louis Armstrong	191	12	6.3%
12/17/1929: NY	Singleton: “That's Like it Ought to Be” Jelly Roll Morton	176	34	19.3%
10/3/1930: NY	Johnson: “Chinatown, My Chinatown” Fletcher Henderson	180	109	60.6%
3/19/1931: NY	Johnson: “Clarinet Marmalade” Fletcher Henderson	191	146	76.4%
12/13/1932: NJ	McWashington: “The Blue Room” Bennie Moten’s Kansas City Orchestra	203	55	27.09%
8/18/1933: NY	Johnson: “New King Porter Stomp” Fletcher Henderson and His Orchestra	186	172	92.5%
6/2/1936: NY	Webb: “A Little Bit Later On” Chick Webb and His Orchestra	185	161	87.03%
November 9, 1936: Chicago	Jones: “Shoe Shine Boy” Jones-Smith Incorporated	179	128	71.5%

Conclusion

This chapter strengthened the argument that the pattern's evolution continued with the invention of the hi-hat. There is an understanding about how the drummers adapted to the new technology once the lineage of the hand sock cymbals to the low boy then to the hi-hat was examined

I argued that this evolution of pattern playing on the hi-hat can be most easily heard through the connection between Marshall, Johnson, McWashington and Jones. The film footage of entertainer Freddie Crump confirms that by 1929 the hi-hat was becoming a staple addition to the drumset and drummers were integrating it into their playing.

Finally, by showing the duration of seconds that pattern was played either on the hand sock cymbals or hi-hats, I have shown that the use of the pattern was increasing as time moved forward, except for the case of Willie McWashington. In his case, this was the longest duration of pattern playing on the hi-hat that I found.

This chapter continues to support that the evolution of the pattern migrated to the hi-hat from the small hand cymbals and badock cymbals beginning in 1927. The next chapter continues to discuss the evolution of the pattern by tracking the pattern playing from the small cymbal to the ride cymbal.

CHAPTER 7

THE PATH TO THE RIDE CYMBAL PATTERN

Introduction

One of the initial goals of this project was to find the first drummer that played the ride cymbal pattern on the ride cymbal. It is a topic of interest for many modern drummers today. Sonny Greer was even asked this question in an interview conducted by Scott Fish:

> Fish: Sonny, who was the first drummer you ever heard play the jazz ride cymbal rhythm?
>
> Greer: I think it was Kaiser Marshall when he was with Fletcher Henderson's band.[206]

Riding the Cymbal

In order to properly hear the progression of the use of the pattern on the cymbals the starting point needs to be from riding on a singular small cymbal that is choked with the left hand. The next step was to play the pattern on a larger cymbal that is not choked. This progression aids in the understanding of how the transition from small cymbal to ride cymbal happened and with which drummers.

Clarification on "riding the cymbal" is similar to the "ride out" that was credited to Dave Tough.[207] "Riding the cymbal" is simply playing the pattern on the ride cymbal. If a drummer is told to ride the cymbal, it means to play the pattern with an emphasis on

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[206] Fish, Scott K, "Sonny Greer: The Elder Statesman of Jazz", *Modern Drummer*, November 1981, accessed 2/15/2018, https://www.moderndrummer.com/article/november-1981-sonny-greer-elder-statesman-jazz

[207] Paczynski, *Anthology of Jazz Drumming*, 28.

beats two and four. The emphasis comes from the hand playing pattern but can also be emphasized with playing the backbeat on the snare drum on beats two and four.

This chapter not only explains the playing styles of both the small cymbal and the ride cymbal but the creation of larger cymbals by the Avedis Zildjian Cymbal Company. What I call the ride cymbal pattern from this chapter forward refers simply to the drummer playing the pattern on the ride cymbal. Playing the ride cymbal did not require choking from the left hand, as the ride cymbal was larger and more difficult to choke. The freeing of the left hand led to what drummers would do with their left hand, which is referred to as comping.

To reiterate, in the ride cymbal pattern section of this chapter, I am not claiming to have identified the very first drummer that ever played the pattern on the ride cymbal. The point of the chapter is to identify the change from the older style of playing the pattern on the small cymbal, by choking the cymbal with the left hand on beats two and four, to the modern style of playing the pattern on the ride cymbal.

Explanation of Small Cymbal Playing

My research took a different path when I realized that the pattern was being played on the cymbal much earlier than I had anticipated, and that the cymbal was being choked with the left hand. This realization occurred when I witnessed Oliver Tines playing the pattern on the small splash-sized cymbal, which was probably 10 or 12 inches in diameter, but simultaneously choking beats two and four and releasing the cymbal on beats one and three. The release of the cymbal on one and three allow the cymbal to vibrate on those beats.

The examples in the following section are representative recordings of pattern

playing on a small cymbal. The drummer played the pattern on the small cymbal while choking the cymbal on beats two and four with the left hand. There is a screen shot from Oliver Tines's performance with Louis Armstrong. This shows the placement of the left hand underneath the cymbal and the right hand in a position that shows the right stick ready attack the cymbal.

Examples of Small Cymbal Playing

According to this research, the earliest example of the pattern being played on a small cymbal can be heard on "Clarinet Marmalade."[208] Chauncey Morehouse was the drummer. This track was recorded on 2/4/1927 with Frankie Trumbauer and his Orchestra. Morehouse can be heard playing behind the trombone solo from 0:43-0:48 and 0:50-0:55. Morehouse again plays the pattern from 3:01-3:04 and 3:07-3:12, which is the end of the track.

On 3/17/1927, Oliver Tines played the pattern on a recording of "Hot Lips"[209] with Bill Brown and His Brownies. Tines can be heard playing the pattern beginning at 2:10-2:23. He re-enters with the pattern at 2:25 and plays until 2:34 and again at 2:38-2:40. This is one of the earliest representative recordings of the pattern on a small cymbal being choked by the left hand. It is interesting that Tines played the pattern with Armstrong on "I Cover the Waterfront"[210] and "Dinah"[211] which became staples in this research.

[208] Trumbauer, "Clarinet Marmalade."

[209] Bill Brown, "Hot Lips."

[210] Armstrong, "I Cover the Waterfront."

[211] Armstrong, "Dinah."

Baby Dodds's playing on "Wolverine Blues"[212] with the Jelly Roll Morton Trio is another example of the use of the pattern on a small cymbal. This track was previously analyzed but regarding Dodds's brush playing. Dodds can be heard playing the pattern on the cymbal from 3:00-3:12, which is right before the end of the tune. Dodds played two and four on the cymbal at 1:35 behind the clarinet solo and continued to play various rhythms behind him until 2:10 where Dodds began playing the pattern with brushes. Beginning at 2:59, Dodds played the pattern on the small cymbal until the end of the tune. Recorded on June 10, 1927 in Chicago and under leader Jelly Roll Morton, this is one of the earlier representations of the pattern being played on the cymbal in this fashion.

Tommy Benford's playing behind Jelly Roll Morton on "Shreveport"[213] is another example of pattern playing on the small cymbal. Benford plays the pattern throughout a lot of the track with brushes on the snare drum. Benford then plays the pattern on a small cymbal while choking it with the left hand. It is sometimes difficult to distinguish the pattern when Benford plays on the snare drum with brushes. There is a heavy emphasis on quarter notes and the backbeat, but for this reason, I only count the moments that Benford played the cymbal with the brush as seconds towards the total duration of the pattern played. Benford first plays the brush on the cymbal from 0:42-0:56. This is most clearly heard behind the clarinet solo from 1:33-1:47 and 1:49-2:04. The cymbal can be heard again from 2:40-3:14. This is a clear representation of how the orchestration of the pattern was increasing in popularity. The recording is easy to

[212] Morton, "Wolverine Blues."

[213] Jelly Roll Morton, recorded on June 11, 1928, master number 45623-1, released on Victor 21658.

hear, even though the pattern was played with a brush on the cymbal as opposed to a stick.

Figure 9 depicts Oliver Tines holding the small cymbal with his left hand. His right stick can be seen in a raised position, about to come down on the cymbal. This screen shot is from the track “I Cover the Waterfront.”[214] In the film footage, Tines uses a mallet to play the pattern on the cymbal, as opposed to a drum stick. Either way, this requires the same technique. The pattern is being played at 1:32. Tines plays the pattern with a brush on the small cymbal and chokes the cymbal with his left hand. The duration of the pattern played on the small cymbal with a brush is as follows: 1:32-1:57 and 1:58-2:10. Tines then switches to a mallet at 2:28 and plays the pattern until the beginning of Armstrong’s cadenza at 3:12.

Figure 9: Oliver Tines playing behind Louis Armstrong showing the upstroke with his stick and the left hand supporting the cymbal

[214] Armstrong, “I Cover the Waterfront.”

Zildjian: The Ride Cymbal

The Avedis Zildjian Cymbal Company established its American company in Quincy, Massachusetts in 1929.[215] In the 1930s, "Avedis develops a life-long relationship with Gene Krupa, who helps Avedis adapt marching cymbals to the emerging drum set by encouraging Avedis to make thinner cymbals."[216] The relationship between Krupa and Zildjian became important for the continued use of the pattern because of the emphasis on the innovations regarding the ride cymbal. This chapter explores tracks that demonstrate the use of the pattern on the ride cymbal. There was an important series of developments that occurred at Zildjian within the span of 1936- 1939. "The 'paper thin crash,' 'ride,' 'splash,' 'hi-hat' and 'sizzle' cymbals are all developed and named by Avedis."[217]

> As drummers started transferring the time-beat from the hi-hats to their top cymbals, the then popular 12" to 14" thin, top cymbals proved to be too small. Gradually the Zildjians made them larger but still fairly thin. As the new style progressed thin cymbals, essentially made for crash, failed to pin-point the sound enough. It was then that Avedis created and introduced Bop-Ride and Ping cymbals were produced in sizes up to 26" diameter. Gradually, the choice of size settled into a range of 18" to 22" in diameter.[218]

The top cymbal referred to above means a single cymbal that was placed on top of the bass drum. The evolution of the top cymbal became important in Zildjian's history. Zildjian helped make the cymbals larger so that drummers could have the ability to ride them. The smaller the cymbals the more difficult it is to control playing the pattern on them without the help from the left-hand dampening as well.

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[215] Zildjian. "Zildjian's Historical Background." Accessed January 28, 2019. https://zildjian.com/information/about-zildjian

[216] Ibid.

[217] Ibid.

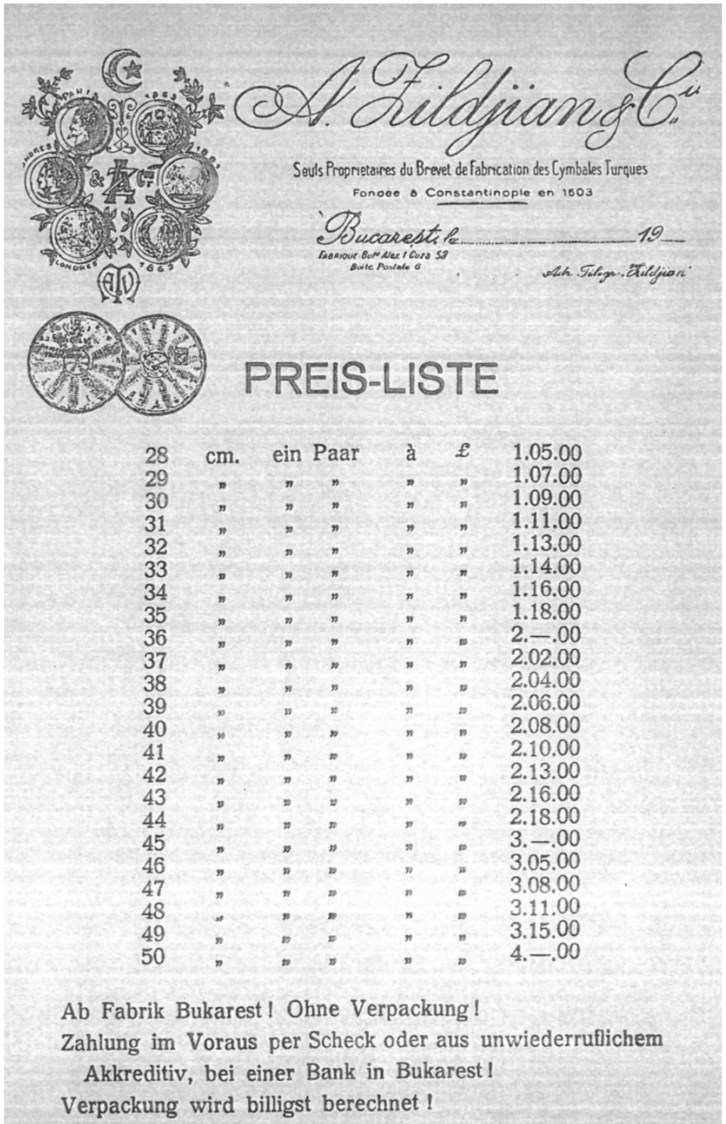
[218] T. Brown, "A History and Analysis of Jazz Drumming to 1942," 403.

Because of this history, it was important to reach out to Zildjian CEO Craigie Zildjian, granddaughter of Avedis Zildjian, and ask if there were sale records that could confirm the sale of larger cymbals. Cymbals larger than 14” served as ride cymbals in the late 1920s. The average size of a small cymbal that could be choked with the left hand was anywhere from 8-12” in diameter. This is why I found it to be important to see if there were any records regarding the addition of the larger cymbals.

There are no sale records for this time period that could prove the date of the larger cymbal innovations. That said, another helpful tool is advertisements. Figure 10 is an advertisement[219] from Bucharest from 1926-1927. The Bucharest advertisement shows that Zildjian was selling cymbals up to 50cm or 19.7 inches in Bucharest. Another example, Figure 11, is an early advertisement from Zildjian in America. At the bottom of the advertisement, the text includes, “larger sizes can be supplied on special order.” It also shows that Zildjian was making 18” cymbals. The larger the cymbal is the more difficult it is to dampen, as opposed to the small cymbals, which were much easier to control.

The demand for larger cymbals can be confirmed by the advertisements supplied. The Avedis Zildjian Company directly influenced how drummers would advance the pattern in the music. The path that Zildjian began in 1926 was supported by the drummers in the United States. The relationship between the company and its endorsing drummers helped define what became the new normal on drum-set, the ride cymbal.

[219] This advertisement was graciously shared from the Zildjian Archive by Craigie Zildjian.



A. Zildjian & Cie

Seuls Proprietaires du Brevet de Fabrication des Cymbales Turques

Fondee à Constantinople en 1603

Bucarest, le .... 19..

Fabrique Bul. Alex. I Cuza 59

Boite Postale 6

Ach. Tiligr. Zildjian

PREIS-LISTE

28	cm.	ein	Paar	à	£	1.05.00
29	»	»	»	»	»	1.07.00
30	»	»	»	»	»	1.09.00
31	»	»	»	»	»	1.11.00
32	»	»	»	»	»	1.13.00
33	»	»	»	»	»	1.14.00
34	»	»	»	»	»	1.16.00
35	»	»	»	»	»	1.18.00
36	»	»	»	»	»	2.—.00
37	»	»	»	»	»	2.02.00
38	»	»	»	»	»	2.04.00
39	»	»	»	»	»	2.06.00
40	»	»	»	»	»	2.08.00
41	»	»	»	»	»	2.10.00
42	»	»	»	»	»	2.13.00
43	»	»	»	»	»	2.16.00
44	»	»	»	»	»	2.18.00
45	»	»	»	»	»	3.—.00
46	»	»	»	»	»	3.05.00
47	»	»	»	»	»	3.08.00
48	»	»	»	»	»	3.11.00
49	»	»	»	»	»	3.15.00
50	»	»	»	»	»	4.—.00

Ab Fabrik Bukarest! Ohne Verpackung!

Zahlung im Voraus per Scheck oder aus unwiederruflichem Akkreditiv, bei einer Bank in Bukarest!

Verpackung wird billigst berechnet!

Figure 10: Zildjian advertisement c. 1926-27, price list from Bucharest

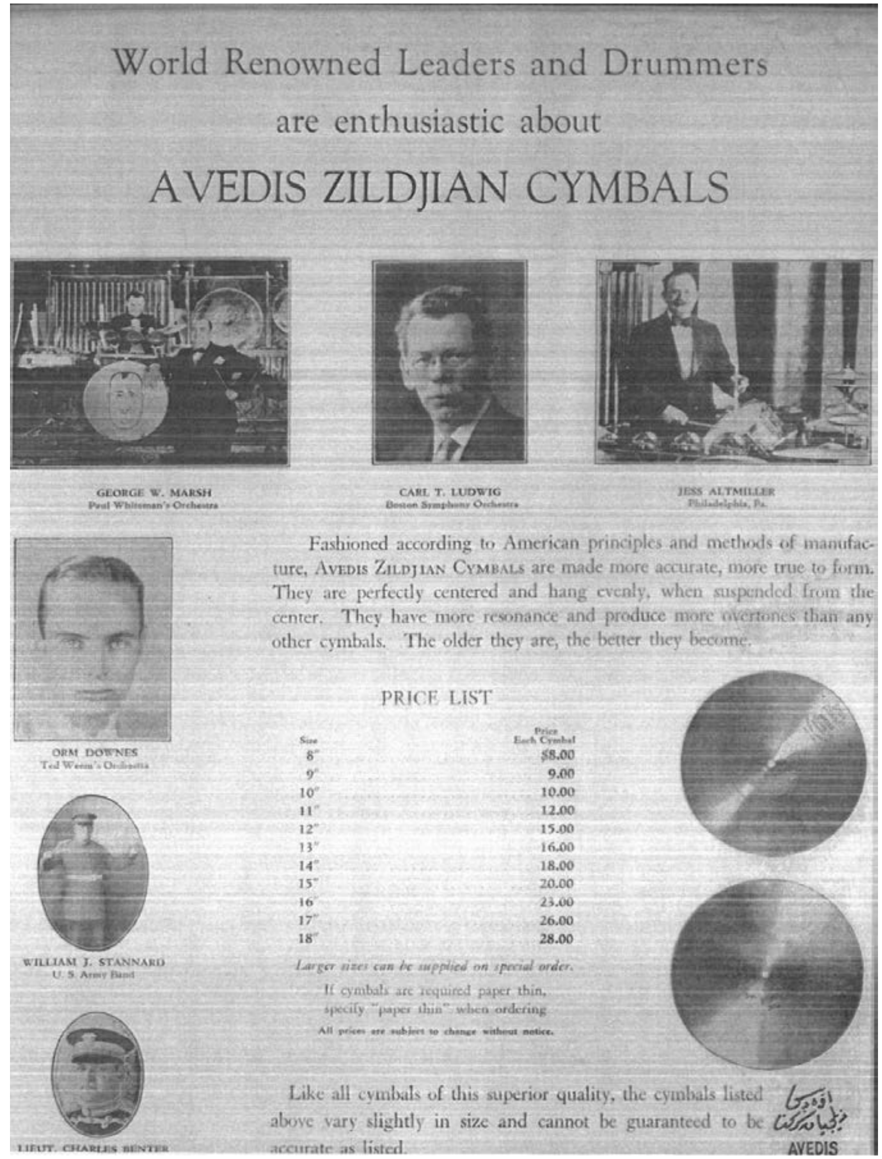


Figure 11: Early Zildjian Advertisement, American company, list of cymbal sizes and larger by request

Small Cymbal Pattern Playing vs the Ride Cymbal Pattern

The difference between what would become the ride cymbal or riding on the cymbal is that there is no choking of the cymbal sound at all. It is possible that this was when the pattern received the name that it is called today, the ride cymbal pattern.

Playing the ride cymbal pattern is exactly the same as playing the pattern on the small cymbal, but on a surface that is allowed to ring and is not stifled by the left hand. The cymbal itself became a larger instrument and was named the ride cymbal by Zildjian. The history about the naming of the cymbal was not something that was researched.

Examples of the Ride Cymbal Pattern

There are a handful of examples of clear ride cymbal playing presented in this portion of the research. These examples do not represent all of the research that was done in this project. The chosen tracks were chosen because of either their audible or visual clarity. These tracks have also been carefully chosen as they represent a large array of drummers. There are examples with lesser-known drummers available and they are just as important to the argument that the pattern was becoming more and more popular to use.

Two of these examples were brought to my attention by Louis Armstrong archivist Ricky Riccardi. These recordings are important because of their recording quality and because of the drummers playing on them. The two examples are Abe

Lyman's "Varsity Drag"[220] and Benny Goodman's "Room 1411."[221] Lyman can be seen playing the tune "Varsity Drag"[222] on a film of Lyman and his band (Figure 12). Lyman clearly plays the pattern on a ride cymbal that is attached to his bass drum. This film was recorded on March 31, 1928 in Chicago. Lyman was a California- based drummer and bandleader. The recordings made in Chicago during 1928 are influential. Lyman could have been influenced by Chicago drummers.

Figure 12: Screen shot of Abe Lyman playing the ride cymbal pattern from film recording of "Varsity Drag Blues"

It is difficult to hear the pattern but it is easy to see Lyman play the pattern. As the audio is not clear on the Lyman example, I posit that Ben Pollack's playing on

[220] Abe Lyman's California Orchestra, recorded on March 31, 1928, master C1834 1/2, released on Brunswick 3901.

[221] Benny Goodman's Boys, recorded on June 4, 1928, master E-27639-A, released on Brunswick 4013.

[222] Lyman, "Varsity Drag."

"Room 1411"[223] exemplifies the earliest audio recording of the pattern that this research has discovered, played on the ride cymbal. This was recorded on June 4, 1928, in Chicago, as Pollack was a Chicago-based drummer and bandleader. Pollack can be heard playing the ride cymbal pattern on a china cymbal in these instances: 1:11-1:26, 1:44-1:50, 1:53-1:58. Pollack clearly played the pattern. It is also easy to hear Pollack comp in the way that bebop drummers would in the future. The duration of pattern played in this track is as follows: 15 + 6 + 5 = 36 / 156 total seconds of track = 23.1%

Another clear example of the pattern being played on the ride cymbal comes from Zutty Singleton on Louis Armstrong's "Skip the Gutter."[224] Beginning at 1:45, Singleton played the ride cymbal pattern behind the clarinet. Singleton's playing on the ride cymbal was addressed by T. Brown:

> At this time, (1953) Singleton's playing style remained as it had been in the late 1920s, although he did adopt some of the techniques used by swing drummers in the 1930s. For example, Singleton frequently employs the ride-cymbal pattern on records he made at this time.[225]

This account refers to 1953, but it suggests that Singleton had been using the pattern on the ride cymbal from the 1930s.

> Singleton did play differently. His drum set, as we have seen, was simpler than most, and had been for some time. He did not use the high hat, but he did play long passages, whole choruses on occasion, with his right hand striking the single ride cymbal. A modern drummer might use a slightly different beat, but the technique is similar to the one Singleton used in the 1920s. Sometimes he plays the ride cymbal dampened by holding his left-hand drumstick under it while he struck it with his right. And sometimes he played it untrammeled. It provided a new and high pitched sound to carry the basic beat on a cymbal this way.[226]

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[223] Goodman, "Room 1411."

[224] Armstrong, "Skip the Gutter."

[225] T. Brown, "A History and Analysis of Jazz Drumming to 1942," 266.

[226] Martin Williams, *Jazz Masters of New Orleans*, 191.

This excerpt is helpful on many levels. It described that Singleton not only played the ride cymbal with one hand but also used the dampening technique with the left hand. Also, the excerpt is helpful when it says that Singleton used a beat that modern drummers would use but they would alter the beat slightly. I understand the “beat” from this excerpt as the pattern because this term can sometimes be used to signify certain beats or patterns that are played on the drums. The basic beat that is referred to can also be understood as the pattern. Basic means that little or no alterations were made by the player. The player sticks to the “basics” of the structure of the beat, meaning the pattern.

Gene Krupa played the ride cymbal on “I’ll Be a Friend ‘With Pleasure,’”[227] a tune recorded by Bix Biederbecke. In some traditional jazz circles, this is sometimes notoriously mislabeled the “first” example of the pattern being played on a ride cymbal. This research shows that this is not the case, but it is a quality example that is clearly audible. Krupa plays the ride cymbal pattern from 1:58-2:24.

Krupa’s experience and playing style came from watching a lot of the drummers that moved from New Orleans to Chicago. The importance of the influence that Ben Pollack, Zutty Singleton and other drummers had on young Krupa is described below:

> In addition to playing in a variety of musical situations, Krupa had the opportunity to see and hear many of the great jazz drummers of this period, including Ben Pollack, Baby Dodds, Zutty Singleton and a host of young Chicago drummers who, like himself, flocked to the jazz clubs to learn and listen. It is a tribute to his talent that he synthesized from these many sources his own playing style.[228]

The penultimate example necessary in this evidentiary support is not only an

[227] Beiderbecke, “I’ll Be a Friend ‘With Pleasure.’”

[228] T. Brown, “A History and Analysis of Jazz Drumming to 1942,” 320.

important recording of the ride cymbal pattern, but an important narrative as well. Artie Shaw's "Back Bay Shuffle"[229] was recorded on July 24, 1938. It featured a four-bar introduction of just drummer Cliff Leeman "playing time" or playing the ride cymbal pattern on a china cymbal, something that Chick Webb would often do.

> Ella Fitzgerald, who was tight with Billie, used to come over and listen to us perform. And we returned the compliment and jumped over to dig Chick and Ella. Artie was very impressed with Chick and what he did. He really liked the way he established a rhythmic feel of a tune, playing time on this big ride cymbal right at the start, before the band came in. Artie suggested it would be a good idea for me. And we got it on record. Remember 'Back Bay Shuffle?' I played time on a Chinese cymbal for four bars, at the beginning, before the band stormed in.[230]

This account not only demonstrates the influence that other bandleaders had on each other, but how other instrumentalists influenced and supported each other as well. Shaw liked how Webb set the tunes up by playing time or the pattern prior to the tune. I call it the pattern because listening to "Back Bay Shuffle"[231] that is exactly what Leeman did: he played only the pattern on the ride cymbal. That said, I was unable to uncover a Webb recording that had the same treatment as "Back Bay Shuffle."[232] It is possible that Webb played four bars on the live stage only, without transferring it to the studio. The Leeman eyewitness account verifies that this was a regular treatment of tunes by Webb. Leeman plays the pattern on the china cymbal for four measures before the tune begins. I have not heard this treatment of a tune on another recording in this time.

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[229] Artie Shaw and His Orchestra, recorded on July 24, 1938, master 024082-1, released on Blue Bird B7759.

[230] Burt Korall, *Drummin' Men: The Heartbeat of Jazz: The Swing Years* (New York: Oxford University Press), 26.

[231] Shaw, "Back Bay Shuffle."

[232] Ibid.

Leeman played the pattern through a lot of “Back Bay Shuffle”[233] so I find it necessary to share the total pattern played throughout the track. This track is an excellent display of Leeman’s use of the pattern.This is in the timeline at the end of the chapter, but the following sections were either played on the ride cymbal or china cymbal.

- 0:00-0:04
- 0:04-0:13
- 0:15-0:34
- 0:35-0:44
- 1:25-1:29
- 1:30-1:33
- 1:34-1:44
- 1:44-1:50
- 1:53-2:02
- 2:03-2:12
- 2:24-2:31
- 2:34-2:52
- 2:53-3:02
- 3:02-3:10

I first heard the track “I Hear Music”[234] by Billie Holiday on Phil Schaap’s “Traditions in Swing: Earliest Kenny Clarke”[235] episode. The ride cymbal pattern played by Kenny Clarke is one of the clearest examples in this category. The clarity of the track could be due to recording technologies having advanced from the 1927 recordings previously discussed in this chapter. Billie Holiday also employed Cozy Cole and Jo Jones. Both Cole and Jones can be heard on multiple recording dates, but I found the Clarke example to be the clearest to hear. It is also a great transition into the final chapter which focuses on the innovative practices of Clarke’s approach to the ride cymbal pattern.

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[233] Shaw, “Back Bay Shuffle.”

[234] Billie Holiday and Her Orchestra, recorded on September 12, 1940, master 28618-1, released on Okeh 5831.

[235] Schaap, Phil. “Traditions in Swing: Earliest Kenny Clarke,” April 23, 2016, on *Traditions in Swing*, produced by WKCR, blog, MP3, audio, 3:15:56, accessed December 17, 2017. http://www.philschaapjazz.com/index.php?l=page_view&p=radio

Clarke played the ride cymbal pattern on “I Hear Music”[236] immediately following Holiday’s singing of the head. The pattern can faintly be heard behind Holiday’s singing of the head on hi-hat, as Clarke plays softly behind Holiday from 0:06-0:55. The ride cymbal pattern continued through the muted trumpet solo. At the beginning of the solo, Clarke was already playing “around” the pattern. He adds notes that were not solely the ride cymbal pattern anymore. This can most notably be heard from 0:57-0:58 where he adds all of the eighth notes in the measure, playing a shuffle pattern. The rhythmic alteration of the ride cymbal pattern did not occur many times throughout the track but that combined with the type of comping that Clarke did with his snare drum and bass drum, this new concept was about to boil over. This was a new way of thinking.

Tables 5 and 6 show the duration of the pattern increasing over a thirteen-year period. Table 6 shows the decrease in the use of the pattern in the 1940 example. The two tables are split in the same way that the chapter was split: small cymbal and ride cymbal. I chose to have the Artie Shaw and Billie Holiday examples as the final tracks on Table 6 because it shows the decreased use of the pattern. The Shaw track is an excellent example of the type of the playing that was representative for the swing era.

Moving from the swing era into the bebop experimentations at Minton’s meant that the use of the pattern was a base which had been used for years prior. The Holiday example is used for this because it is an example of Clarke altering the pattern, which decreased the overall amount of time that the pattern is played in its pure form. Unlike the Clarke example, Leeman mostly plays the pattern with the exception of ensemble hits throughout 63.92% of the track. The treatment that Clarke gives the pattern is

[236] Holiday, “I Hear Music.”

examined in the final chapter.

Table 5: Duration of pattern played on a small cymbal from 1927-1933: Avg = 23.89%

Date/Location	Drummer/Tune/Band	Track Length in Seconds	Pattern Played in Seconds	Duration of Pattern Played in Seconds
February 4, 1927: NY	Morehouse: "Clarinet Marmalade" Frankie Trumbauer and His Orchestra with Bix and Lang	200	21	10.50%
March 17, 1927: NY	Tines: "Hot Lips" Bill Brown and His Brownies	171	24	14%
June 10, 1927: Chicago	Dodds: "Wolverine Blues"Jelly Roll Morton and His Red Hot Peppers	199	40	20%
June 11, 1928: Chicago	Benford: "Shreveport" Jelly Roll Morton	201	77	38.3%
October 21-23, 1933: Copenhagen	Tines: "I Cover the Waterfront" Louis Armstrong and His Orchestra	221	81	36.65%

Table 6: Duration of pattern played on a ride cymbal from 1928-1940: Avg = 36%

Date/Location	Drummer/Tune/Band	Track Length in Seconds	Pattern Played in Seconds	Duration of Pattern Played in Seconds
June 4, 1928: Chicago	Pollack: “Room 1411” Benny Goodman	156	36	23.1%
September 8, 1930: NY	Krupa: “I'll Be A Friend (with Pleasure)” Bix Beiderbecke	186	26	14%
July 24, 1938: NY	Leeman: “Back Bay Shuffle” Artie Shaw	194	124	63.92%
September 12, 1940: NY	Clarke: “I Hear Music” Billie Holiday and Her Orchestra	160	69	43%

Conclusions

This chapter explored the two different cymbals that were used to play the pattern, the small cymbal and the ride cymbal. The examination of how the Avedis

Zildjian Cymbal Company expanded its innovation into larger cymbals went hand in hand with what drummers were requesting as the music matured through the late twenties and into the thirties. There were audio and visual examples, for both kinds of cymbal playing, that confirm that the pattern was being played in these ways behind many different bandleaders. This alone confirms that the pattern was becoming more prevalent in the music and that playing the ride cymbal pattern would become a normal approach for drummers to take by the mid to late thirties. The drummers that were used as examples in this chapter offered a diverse outlook on how the music was changing. The shift from where a drummer was born to how the drummers were influencing each other was becoming more important regarding the use of the pattern.

CHAPTER 8

KLOOK AND THE MODERNIZATION OF THE PATTERN

The goal of this chapter is to help understand Kenny Clarke's innovative approach to the drumset. It is possible to clearly trace how Clarke altered the pattern, aiding in the understanding of Clarke's approach to the drumset. This chapter is investigated in a different manner than the previous chapters.

Using a historical approach, I argue that Clarke was influenced not only by his own curiosity, but by the encouraging colleagues that told him to follow his intuition regarding the direction of the music. This culminating curiosity and experimentation would help Clarke become one of the founding fathers of bebop. Clarke's influential playing guided the new approach to drumming while simultaneously affecting the overall trajectory of jazz. His curiosity was supported by Dizzy Gillespie, among other musicians that were part of the Minton's jam sessions. This is why I argue that it is important to understand that Clarke's influences were not only drummers, but other musicians that supported his playing and new approach. It is clear that Clarke's unique approach to playing the drumset altered the pattern in the process.

This chapter confirms that the duration of the ride cymbal pattern played within a tune decreased during this time because of the alteration of the pattern. This new way of playing, coming mostly from Kenny Clarke, embraced using the pattern as a base, but played rhythms other than the pure pattern. This meant that there was more use of quarter notes and the shuffle. By adding this innovative way of playing into the overall timeline, there will be a drop-off in duration of pattern played throughout a tune. Therefore, this becomes the end of this research project.

The Importance of Kenny Clarke's Influences

Kenny Clarke, a native of Pittsburgh, PA, moved to New York City in 1935.[237] Clarke's work in bands from the mid-1930s until he was drafted shaped his musical ideas on the drumset. Some of the bands he worked with included Lonnie Simmons, Edgar Hayes, Teddy Hill and Claude Hopkins. Tracing Clarke's influences on the drums is relatively easy because of his openness.

Clarke, unlike Jo Jones, was very open about who he was listening to in this time period. Before getting deeper into that topic, it is necessary to get a more general understanding of the effect Clarke was about to have on the drumming community. Here is a clear and succinct account:

> In the area of drums, Kenny Clarke, as early as 1935, began involving himself in rhythmic counterpoint in the Lonnie Simmons band in New York's Greenwich Village. He played rhythmic patterns against basic time, where it was two or four beats to the bar. He continued to experiment through the 1930s, ultimately getting fired from the Teddy Hill band in 1940 for his unusual ideas. While Krupa and Webb reigned as kings of the drums, Clarke was developing a new concept that would soon dominate jazz rhythm.[238]

As a starting point, it is true that Clarke was more interested in his "new concept" that would "dominate jazz rhythm." What is interesting and helpful for this research is where the new concept was coming from. One of Clarke's first gigs was with Teddy Hill. Dizzy Gillespie was also a member of this band and this is where a lot of the new concepts began. Clarke explained[239] how he first began experimenting with his ideas.

> There were two important instrumentalists that played key roles in the early stages of Clarke's experiments. The first encouraging instrumentalist was saxophonist Joe Garland in Teddy Hill's band. Clarke talks about his experience

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[237] Korall, *Drummin' Men*.

[238] Ibid.

[239] Helen Oakley Dance, "Oral History – Kenny Clarke," 103.

and collaboration with Joe Garland in the Edgar Hayes Band:

> KENNY CLARKE: Right. Like when Joe Garland used to give me the trumpet parts, and he would say, 'Well, you play along with the brass where you think the emphasis is needed.' And so that way that gave me another dimension, you know, as far as reading and backing, you know, back up brass, because I knew exactly what they were playing, because I saw it on the music, and then I would put what I thought was a good support for them, a special passage.
>
> HOD: Yeah.
>
> KC: So all those things were just crowded in my mind. HOD: Yeah.
>
> KC: That's why I say the Edgar Hayes Band was really my university.[240]

This passage not only shows the new dimension that Clarke was entering by collaborating with the composer and figuring out how the drumset could become the supportive instrument but also that he was reading charts. This is important in the alteration of the pattern because having to read the chart and set up the band is an added concept. This is not to say that the swing era drummers were not setting the band up, because they were. Many were not reading charts. Clarke was not only a drummer but also a composer, pianist and marimbist. He had reading skills that perhaps other drummers of this era and the previous one did not have. I think this is an important factor in his innovations towards what would become the alteration of the pattern. Clarke explains that a similar situation to the previous excerpt, happened to him and Dizzy Gillespie in the Teddy Hill band.

> KC: Well, I used to write out little things, and Dizzy was right behind me, you know. I would write out a little thing and I would hand them back to him, you know. I'd say, 'Hey, Diz, how do you think this would sound? He'd say, 'Well, try it.' So I began to play, you know, with my foot and left hand, and with the cymbal, because everyone says why don't you play the sock cymbal like this, and I say

[240] Helen Oakley Dance, "Oral History – Kenny Clarke," 85.

there has to be a better way, because if I play the sock cymbal then I can't use my left hand, you know?

HOD: Yeah.

KC: So I have to find a way to use it.

HOD: So what did you do?

KC: So I changed – everyone wanted me to play like Jo Jones. But I didn't want to play like that.

HOD: No.

KC: And I changed over to the top cymbal, which gave me the freedom of my left hand.

HOD: Yeah.

KC: See, because Jo, he was cramped.

HOD: Yeah.

KC: And I used to watch him. I used to follow Basie all over, to find out the advantage of playing the sock cymbal with the right hand like that, and I travelled all over the country with Basie, and sometimes would play in Jo's place, you know, to try to understand exactly –

HOD: Yeah.

KC: But, Jo I guess he had played that way so long that he had it quite undercover, exactly what he wanted to do.

HOD: No.

KC: I wanted to do something completely different.

HOD: Yeah.

KC: And so I started playing this way, and freeing my left hand.

HOD: Yeah. So you became more ambidextrous.

KC: That's right.

HOD: Yeah.

KC: Because sometimes I would play and my idea was to never leave your left hand idle.

HOD: Yeah

KC: Because if people look up and they see my playing with one hand and this hand isn't doing anything, it's like a one-handed piano player. So I said, well, I can't be one handed. I have to learn to play with this other hand.

HOD: Yeah

KC: So I began to work on it, to coordinate with my right foot.

HOD: Your left hand and right foot?

KC: And right foot. And my right hand with my left foot.

HOD: Gee.[241]

This example is important because Clarke explains why he began experimenting with different ways to play. He did not want to feel cramped like Jo Jones. When he points out that he "changed over to the top cymbal," meaning the ride cymbal, it gave his left hand "freedom." The freedom to comp in the left hand is examined and heard in the examples below. This example is also important because Clarke explains that he studied Jones. Clarke was well studied and knew exactly what he wanted to do with the drumset and the music. Every move he made was calculated and this is why this excerpt is especially important. When Clarke explains his coordination, the big picture comes into focus. He knew exactly what he was doing and what he was trying to do. Clarke had a plan.

One more important note that was mentioned above is this: Clarke was open about his influences. In another portion of this same interview he mentions that "used to copy Ray McKinley."[242] McKinley played with the Tommy Dorsey band.[243] Clarke also

[241] Helen Oakley Dance, "Oral History – Kenny Clarke," 91-92.

[242] Ibid., 81.

[243] Ibid.

mentions that Chick Webb was a mentor to him. Clarke would go hear him play often and Webb would return the favor.

> HOD: Chick dug what you were doing, didn't he?
>
> KC: Oh, he always told me. He would come out to the fair (World's Fair 1939) and say, "Kid you're making great progress. You're doing fine, kid. Keep it up." He would always encourage me.[244]

It seemed to be that Clarke's progress was not only infectious to Webb, but to all of the drummers that would watch him at Minton's Playhouse in Harlem. The final example that I deem necessary from the JOHP is the one where Clarke talks about which drummers were coming to hear the "new music" at Minton's. After an endorsement made by Big Sid Catlett, the reason Clarke played with Armstrong, many drummers began to stop by the club to hear Clarke. This final JOHP project excerpt is Clarke explaining the beginning of his bebop career:

> KC: So we began to play our things. So everybody began to listen.
>
> HOD: Yeah.
>
> KC: Said, "What is that little drummer up there doing?" So Big Sid said, "Man, that little cat is modern, if you listen to him." So that was the biggest sendoff. That was the stamp I needed.
>
> HOD: Yeah. Isn't that beautiful.
>
> KC: So ever since then the more the drummers became interested the more I tried to develop it, you know. Not to the point where they couldn't understand it.[245]

Once Sid Catlett endorsed Clarke, the scene became populated with drummers trying to learn the new language.

> HOD: Well, who were the drummers? (hanging at the club)

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[244] Helen Oakley Dance, "Oral History – Kenny Clarke," 95.

[245] Ibid., 103.

KC: Oh, my God. Every drummer you can think of.

HOD: Well –

KC: Art Blakey. Max Roach. Big Sid Catlett. Don Lamond. Tiny Kahn. Every drummer in New York. Because it was after Big Sid had told everyone how wonderful it was, how much had to be done, and how it could be developed into something fantastic, then everyone came to learn the base.[246]

Sitting Down and Listening

The pattern was manipulated by Kenny Clarke because of many musical factors. However, a large non-musical factor to consider is the shift in audience. Audiences were evolving with bebop. The creation of the innovative music and the impact that the war had on big bands made for a different type of experience. Bebop was not the same type of danceable music that audiences were used to in the swing era. It is possible that the correlation between the decline in dancers and increase in listeners directly affected the use of the pattern and the pattern's evolution.

Audiences were curious about bebop and they were sitting down and listening to bebop at Minton's Playhouse. As previously discussed, it was not just patrons that were interested in bebop, but fellow musicians. Instrumentalists and vocalists were checking out the new music. There were several drummers that were going to hear Clarke and his innovations on the drumset. There was an evolution of players that occurred as well. For this reason, certain bandmates of Teddy Hill's Orchestra were not so quick to innovate and disliked the new ideas Clarke was formulating.[247] For this reason, Clarke

[246] Helen Oakley Dance, "Oral History – Kenny Clarke," 104.

[247] Clarke's new ideas were confusing to older players. These new ideas included: manipulation of the pattern and comping with the bass drum and snare drum. The departure from the four on the floor of the bass drum was alarming for some of the older players.

was asked to leave the band.[248]

The complex melodies and harmonies of bebop had to be equaled with complex drumming. In order to do that, Kenny Clarke had to innovate. Clarke had to alter his playing so that it differed from drummers of the past. Clarke did this by manipulating the pattern and comping with his bass drum and snare drum. As discussed earlier, Clarke did not want to play like Jo Jones anymore. He did not want to feel "cramped by having his right hand play the pattern on the hi-hat, having his arm across his body."[249] In order to do this, Clarke had to move the pattern from the hi-hat to the ride cymbal so that he could coordinate his left hand and right foot. By adding more elements of coordination, by comping with the bass drum and snare drum, Clarke altered the pattern. The unaltered pattern, pre-manipulation that Clarke does in the bebop era, that could be connected back to the African bell pattern, was no longer the most important factor in producing the same type of swing feeling because Clarke was not playing for dancers, he was playing for listeners with his fellow bebop creators.

This is important because it strengthens the argument that the pattern was necessary for the swing as it formed a foundation for the players and dancers. The decline in the use of the pattern as primarily a timekeeping element to something more complex emerges with the bebop era.

Definitive Recordings of Clarke

The coordination aspect of playing the drums was not being explored with this mind set prior to Kenny Clarke, so it is important to explore a few examples of his

[248] Korall, *Drummin' Men.*

[249] Helen Oakley Dance, "Oral History – Kenny Clarke," 91-92.

innovative approach. Three examples are shared. A reiteration of “I Hear Music”[250] is visited along with “Topsy”[251] and “Indiana.”[252]

I think one of the clearest examples of Clarke flexing his newly cultivated coordination is on “I Hear Music.”[253] Most of the time that Clarke comps with his left hand, the pattern is altered. Clarke does not comp in the same way every time either. He experimented with different orchestrations of comping, using the snare drum, bass drum and the ride cymbal. This orchestration of the comping becomes a skillset that would be necessary in the birth of bebop. Another notable treatment that Clarke employs is the use of the quarter note. At 1:06, Clarke comps on the “and” of three. Because of this, Clarke does not play the final two eighth notes of the measure and plays the quarter note instead. It is easy to hear Clarke comping behind Holiday on the snare drum, which is a slightly louder volume than the playing on the ride cymbal. At 0:43, Clarke complements Holiday with his snare drum comping on the “and” of beat three. This comping exposes the sound of the ride cymbal.

Lastly, Clarke plays the hi-hat on the introduction to the tune. This makes it easy to hear the discernable difference between the open and closed hi-hat playing in the introduction and the mostly closed hi-hat playing behind Holiday’s singing of the melodies on both the head in and out.

Clarke plays the ride cymbal pattern behind the trumpet and tenor solos prior to the entrance of Holiday at 1:44. He also “kicks” the ensemble by playing right before the

[250] Holiday, “I Hear Music.”

[251] Jazz Immortal (The Harlem Jazz Scene – 1941), recorded on May 12, 1941, master WS5000, released on Vox 16065.

[252] Midnight at Minton's, recorded in 1941, released on Onyx ORI208.

[253] Holiday, “I Hear Music.”

entrance of Holiday. When placing this track on the table of duration of pattern played throughout the tune, I only count the places in which Clarke plays purely the ride cymbal pattern. For example, where Clarke added more eighth notes, which made the measure more of a shuffle instead of a pattern approach, I do not count those seconds. The total duration of the pattern played in seconds divided by the total time of the tune is 69/160 = 43%. The overall duration of the pattern Clarke played in "I Hear Music"[254] is as follows:

- 0:00-0:04
- 0:06-0:53
- 0:55-0:56
- 1:01-1:05
- 1:07-1:12
- 1:13-1:15
- 1:16-1:22
- 1:24-1:25
- 1:30-1:34
- 1:35-1:40
- 1:41-1:43
- 1:44-1:47
- 1:48-2:04
- 2:07-2:11
- 2:13-2:15
- 2:17-2:35

Clarke embellished the pattern momentarily in most instances. This is due to the fact that he tended to add a comping note on the "and" of one or the "and" of three, therefore he sacrifices the pattern in the right hand in order to keep the time flowing.This is the beginning of what would become the new normal for drummers moving into the bebop era. Clarke was the frontrunner in this new type of playing and with encouragement from his peers, most notably from Dizzy Gillespie, this became the beginning of bebop drumming.

It is necessary to visit the club where bebop was born, Minton's Playhouse in Harlem. The next two tracks were live recordings from Minton's, so the players on the tracks were invested in the experimentation of the new language. "Topsy,"[255] recorded in 1941, featured Charlie Christian on the guitar along with Clarke on drums. Although

[254] Holiday, "I Hear Music."

[255] Jazz Immortal, "Topsy."

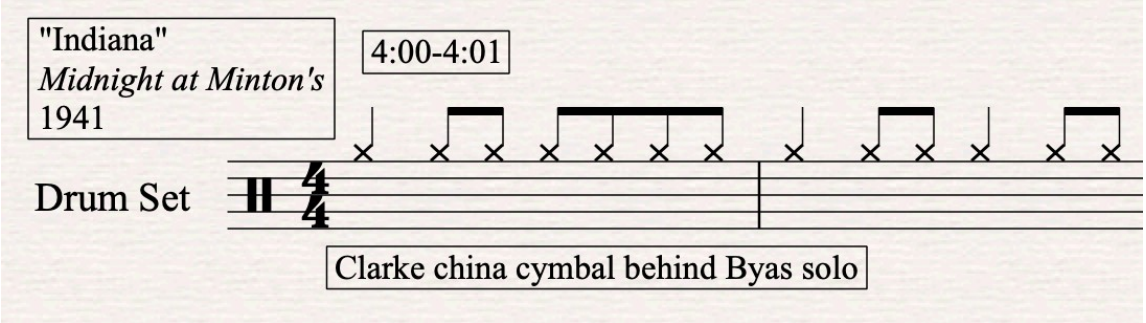
Clarke played brushes throughout the track, it is possible to hear the deviations in the pattern as it typically happened around a comping figure.

A good example of comping that created deviation in the pattern can be heard from 1:00-1:05. Clarke complements Charlie Christian's repeated phrases, which are steady streams of eighth notes, and ends up playing them with Christian. This is heard from 1:03-1:05. By doing this, Clarke removes his right hand from the pattern playing role. In this particular instance, Clarke breaks from the common usage of the right hand and splits the eighth notes between the hands. This can be heard because he no longer plays the pattern. He also does it at a volume that would be difficult to perform one-handed. The loud dynamics Clarke uses also help the momentum that Christian creates to give the line energy. Once Clarke joins the rhythm, Christian successfully ends the phrase and begins a new idea at 1:06.

The final example is also live from Minton's, but a year later, in 1941. "Indiana"[256] features Joe Guy, Don Byas, Thelonious Monk, an unknown bassist and Kenny Clarke. Luckily for this project, the drums are very easily heard, unlike the piano. The comping behind the tenor solo that begins at 3:51 is a perfect example of how Clarke was expanding the language that was being used on the cymbal and drums. I analyzed two moments inside of the first sixteen measures of the Byas solo as an example of the type of comping that was happening which directly affected the pattern.

Beginning at 4:00-4:01, Clarke plays the rhythm shown in Example 4. Notice that the pattern is still outlined in the rhythm that he played, but what he played is closer to the shuffle pattern in the first measure, which is the constant flow of eighth notes.

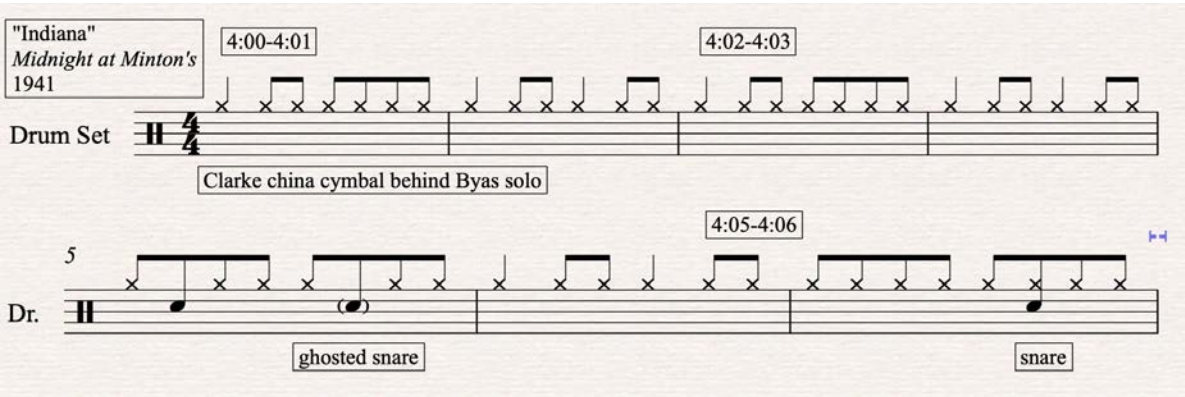
[256] Midnight at Minton's, "Indiana."



Example 4: Excerpt of Clarke's china cymbal behind Don Byas solo, 4:00-4:01, displays improvisation with the pattern

The next example can be heard from 4:02-4:03, which sounds as if it was prompted the eighth note run by Byas in the next measure. It is the same exact treatment as the previous example, playing a continuous flow of eighth notes from beat two into the down beat of the next measure.

The last example can be heard at the turnaround in the last measure of the sixteen bars, from 4:05-4:06. Again, Clarke uses the shuffle approach, but begins the shuffle pattern with the constant flow of eighth notes on the downbeat of the last measure of the phrase. Connecting this with the previous two eighth notes from the end of the pattern in the prior measure has Clarke playing five complete beats or ten eighth notes in a row. This gave in the music momentum as the band ended a phrase and started a new one. This rhythm can be seen in Example 5.



Example 5: Excerpt of Clarke's comping on "Indiana" from 4:00-4:06

These notated examples are very much exact replicas of the types of treatment that Clarke was giving to the pattern on “I Hear Music.”[257] The comping on the “and” of three, combined with the shuffle addition to the pattern, was the approach that Clarke used while trying to integrate his limbs in order to more fully complement the music.

Conclusion

This chapter has demonstrated that the sanctity of the pure pattern, the pattern played strictly as it has been defended throughout this thesis, evolved through the experimentation of Kenny Clarke. The comping with the left hand and right foot that Clarke was experimenting with directly affected the pattern and the purity of the pattern. Because of the innovative comping techniques that Clarke was working out, the pattern was being used a base but was no longer being played without alteration. There was a more improvisatory approach regarding the pattern as well. Because of this, there were more iterations of the pattern that were being created.

Its evolution, meaning its combination with the newly coordinated comping limbs that Clarke integrated into his playing, was no longer a strictly solitary event. The right hand combined with the coordination with all of the limbs was becoming the new normal. The pattern was going through a change. At this point, it was no longer the sole determining factor of what the drummer should play.

The audiences were changing with the beboppers. The Savoy Ballroom was no longer the main stage for dancers and listeners. The big change that was occurring was

[257] Holiday, “I Hear Music.”

the listening that was being done by audiences. Minton's Playhouse was a listening room where audience members could hear Dizzy Gillespie and friends create bebop.

Clarke was integral in this bebop era as well because he was actively bringing the drums the forefront. The drums were no longer a background instrument. Clarke was actively trying to make an equal voice for the drums. In order to do this, he had to change the way that drummers had been playing for a decade prior. He had to comp in order to interject and become part of the bebop language. This was when he altered the way drummers played.

Through the examination of three representative recordings, I have demonstrated that the main reason for the pattern being altered had to do with Clarke's approach to comping. This highly coordinated approach brought the ride cymbal pattern and the other limbs to the same level of importance. The coordination of the limbs changed drumset history and helped change jazz history with the advent of bebop.

It was the collaborations that Clarke had with other musicians that encouraged and convinced him that he should continue on the path that he began in the mid to late 1930s. His experimentations got him fired from the Teddy Hill band, but it got him hired with long-time collaborator and friend, Dizzy Gillespie. It was Clarke's approach to the drumset that altered the pattern and the music from 1936 forward. Clarke's innovative ideas were important in the birth of bebop. This was due to his innovative and progressive outlook on how the drumset could become an equally important instrument in the music.

CHAPTER 9

FINAL CONCLUSIONS

Summary of Select Findings

This study researched the evolution of the ride cymbal pattern from its early beginnings through the beginning of the bebop era. The seven chapters presented historical information, critical analyses, modern innovations and the calculation of the pattern played over time in order to assess how the ride cymbal pattern evolved.

In the second chapter I argued that it was not only drummers but bandleaders that had influential roles in the migration of the pattern on the drumset. I also argued that bandleaders aided in the more frequent use of the pattern by encouraging their drummers to play the pattern. The migration of drummers to major cities was also important in the approach to playing. The New Orleans drummers that moved to Chicago had a major impact on the up-and-coming young drummers. The bandleaders that were discussed were presented in ways that showed the overlap of players, which encouraged influence, and the evolution of the pattern.

I began the measurement of the duration of pattern played throughout a tune in the third chapter. From 1917-1924, the average amount of time the pattern was played throughout a tune was 4.09%. Chapter 3 also focused on the different places on the drumset that the pattern was played, including woodblock, oriental tom and sandpaper blocks.

The tracks presented in Chapter 4, spanning 1927-1933, not only demonstrated the drastic amount of difference in duration of the pattern played compared to the previous chapter, but the use of the brushes and orchestration that drummers were

experimenting with at this time. The experimentation with orchestration helped lead to the eventual “riding out” on the cymbal at the end of tunes. The dramatic increase in duration of the pattern played within a tune showed a 59.49% increase from the representative recordings of 1917-1924. This chapter helped determine that the pattern was not only taking over the music, but with a relatively new tool, the brushes.

Chapter 5 sought to answer the question of whether or not Louis Armstrong was influenced by his drummers or was an influencer of the pattern. The results show that it was both. The drummers that played with Armstrong all had exemplified pattern playing prior to playing for Armstrong, and yet when they played for Armstrong, the usage of the pattern was amplified more so than any of their prior playing of the pattern. This was noticed in the playing of Kaiser Marshall, Oliver Tines and Zutty Singleton. The lesser-known drummers that were examined, most notably Oliver Tines and Harry Dial, support the argument, that Armstrong told his drummers what he preferred them to play. The Harry Dial account is proof of the instructions coming from Armstrong. The findings support that the influence most likely went both ways, supporting my argument that Armstrong’s drummers frequently employed the pattern.

Tracing the evolution of the hi-hat back to its roots as hand cymbals and low-boy helped explain the importance of the instrument. As the instrument matured, the pattern was given a new platform on which to shine. The examination of important hi-hat contributors included McWashington, Johnson and Jones. The average duration of pattern played was shown at its highest on Table 4 at the end of Chapter 6. This again supports the argument that the pattern slowly dominated the music, as the duration of pattern played increased over time. The highest percentage of pattern played

throughout a tune (92.5%) was on “New King Porter Stomp,”[258] from 1933. The second highest duration was “A Little Bit Later On,”[259] at 87.03%. The invention of the hi-hat continued to strengthen the pattern’s evolution.

The evolution of the pattern from small cymbal to ride cymbal was important in the pattern’s evolution. Not only was the history of the Avedis Zildjian Company and its influence on drummers examined in Chapter 7 but also the duration of the pattern played throughout tunes. It concluded with two tables that displayed the small cymbal and the ride cymbal calculations of the duration of the pattern played in a tune. The highest percentage of the pattern played on the small cymbal was “Shreveport”[260] at 38.30%. The highest percentage of pattern played on the ride cymbal was in “Back Bay Shuffle”[261] at 63.92%.

Chapter 8 examined the beginning of Kenny Clarke’s manipulation of the pattern. It showed that from that point in time forward, the pureness of the pattern was changed. This was due to the change of the music and how the audience was listening to the music. Jazz was no longer a dance-oriented genre, Clarke innovated how he played the drums and therefore this directly affected the pattern. The connection between the bass and the drumset, as described by Monson, allowed for a more creative use of the pattern. Clarke’s treatment of the pattern therefore decreased the total amount of time the pattern was played throughout a tune, because of the manipulation. The example

[258] Henderson, “New King Porter Stomp.”

[259] Webb, “A Little Bit Later On.”

[260] Morton, “Shreveport.”

[261] Shaw, “Back Bay Shuffle.”

that was used was “I Hear Music.”[262] The pattern was played only 43% of the time in “I Hear Music.”[263] Recorded two years after “Back Bay Shuffle,”[264] this made for a 20.92% drop in the duration of pattern played over time between these two examples.

Calculating the difference in percentage of time the pattern was played from the representative recordings concretely shows that the duration in which the pattern was played increased from 1917-1938. There was a drop off in duration of pattern played in the 1940-41 examples, due to the manipulation of the pattern.

The historical aspects of this research sought to more clearly identify the realistic larger scope of drummers that were influential in the success of the pattern. The bandleaders that were investigated were also a major part of the success of the pattern. The migration and location of drummers was examined to more fully understand that the roots of the pattern did not come from one place. The evolution of technology with the invention of the hi-hat, brushes and the creation of larger cymbals all had a role in the pattern’s success. By calculating the duration of the pattern played throughout a tune, I have demonstrated that the use of the pattern increased from 1917-1938. Table 7 is a chronological representation of selected tracks shows how the duration of the pattern increased from its beginning and then gradually decreased at the beginning of the bebop era.

[262] Holiday, “I Hear Music.”

[263] Holiday, “I Hear Music.”

[264] Shaw, “Back Bay Shuffle.”

Table 7: Summary of selected analyzed tracks to show growth and decline of duration of the pattern

Date/Location	Drummer/Tune/Band	Track Length in Seconds	Pattern Played in Seconds	Duration of Pattern Played in Seconds
November 24, 1917: NY	Sbarbaro: "Oriental Jazz" ODJB	212	16	7.5%
November 1920: NY	Marshall: “Everybody’s Blues” Lucille Hegamin	168	7	4.17%
May 1921: NY	Marshall: "Strut Miss Lizzie" Lucille Hegamin	193	17	3.6%
February 2-5, 1924: NY	Marshall: "Why Put the Blame On You?" Fletcher Henderson	190	2	1.1%
June 10, 1927: Chicago	Dodds: "Wolverine Blues"Jelly Roll Morton and His Red Hot Peppers	199	40	20%
June 11, 1928: Chicago	Benford: "Mournful Serenade"Jelly Roll Morton and His Red Hot Peppers	215	200	93%
March 8, 1929: NY	King: "Futuristic Rhythm" Frankie Trumbauer and His Orchestra	185	138	74.60%
October 3, 1930: NY	Johnson: “Chinatown, My Chinatown” Fletcher Henderson	180	109	60.60%
3/19/1931: NY	Johnson: “Clarinet Marmalade”Fletcher Henderson	191	146	76.4%
December 13, 1932: NJ	McWashington: “The Blue Room” Bennie Moten’s Kansas City Orchestra	203	55	27.09%
August 18, 1933: NY	Johnson: “New King Porter Stomp” Fletcher Henderson and His Orchestra	186	172	92.5%
June 2, 1936: NY	Webb: “A Little Bit Later On” Chick Webb and His Orchestra	185	161	87.03%
July 24, 1938: NY	Leeman: “Back Bay Shuffle” Artie Shaw	194	124	63.92%
September 12, 1940: NY	Clarke: “I Hear Music” Billie Holiday and Her Orchestra	160	69	43%

Potential Contributions of Research

The scholarly significance of this research is to provide an academic resource for jazz drummers and jazz educators that has a historical, geographical and critical analysis of the evolution of the pattern from 1917-1941. This research can serve as a platform for future studies and will continue to aid in advancing the scholarly conversation around the drumset and the pattern. This research can also serve as a foundation for a new study that investigates the post-pattern playing of the modern drummers, starting where this research left off.

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