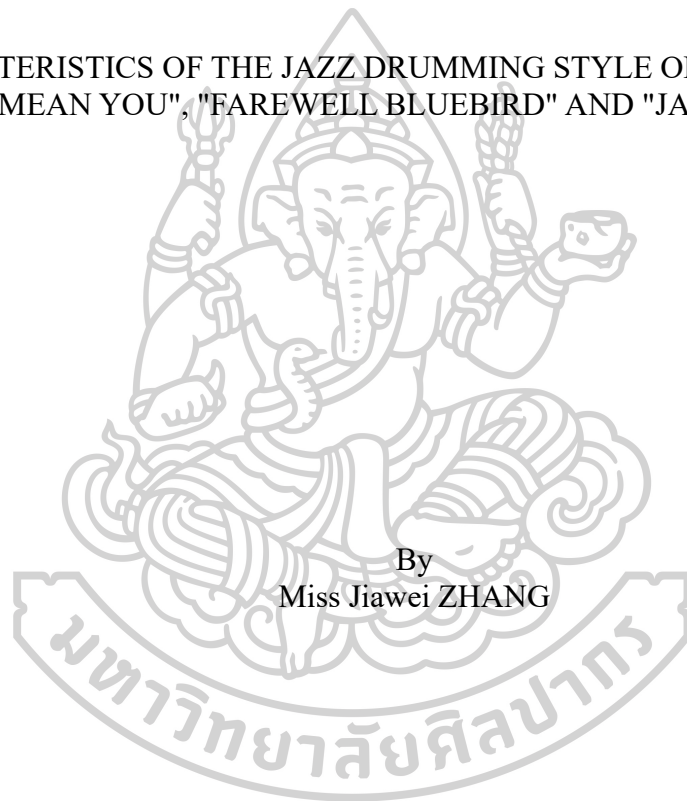




CHARACTERISTICS OF THE JAZZ DRUMMING STYLE OF BRIAN BLADE IN
" I MEAN YOU", "FAREWELL BLUEBIRD" AND "JAZZ CRIMES"



By
Miss Jiawei ZHANG

A Thesis Submitted in Partial Fulfillment of the Requirements
for Master of Music (Music Research and Development)
Silpakorn University
Academic Year 2022
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MissJiawei ZHANG

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By Miss Jiawei ZHANG
Field of Study (Music Research and Development)
Advisor Associate Professor Saksri Vongtaradon

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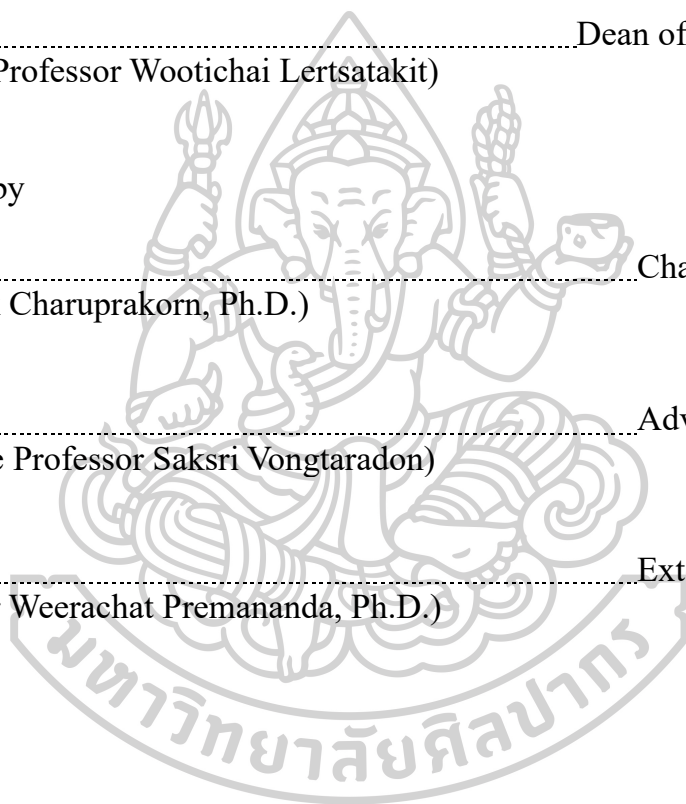
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Miss Jiawei ZHANG : Characteristics of the Jazz Drumming Style of Brian Blade in " I Mean You", "Farewell Bluebird" and "Jazz Crimes" Thesis advisor : Associate Professor Saksri Vongtaradon

This study explores Brian Blade's musical techniques and ideas in "I Mean You", "Farewell Bluebird" and "Jazz Crimes." It studies how he focuses on note density, phrase direction and the dynamics of each piece. Furthermore, this study summarizes Brian Blade's techniques, covering his grip, hitting style, snare placement and typical drumming patterns that define his drumming style.



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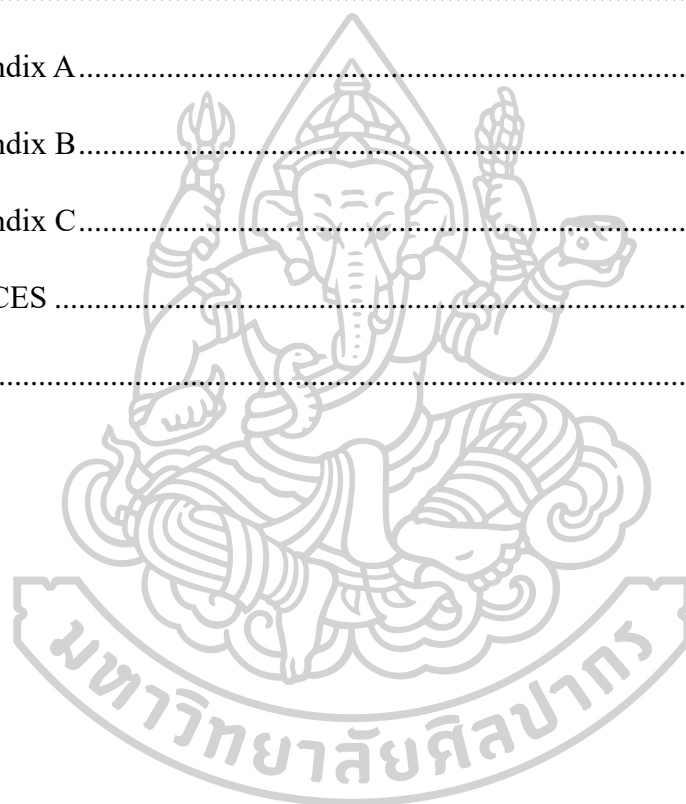
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Chapter 1

Introduction

In contemporary jazz, the drummer's ability to innovate and express has been increasingly important. It beyond the conventional swing field and require a deeper knowledge of various genres. Emotion, dynamics, tones, and texture are significant musical elements in contemporary jazz.

Every jazz drummer has a unique and recognizable playing style. Cameron John Simons mentioned in his paper that as a session drummer, Steve Gadd's technique provides a robust and tight sound through his march patterns and the phrase of the sixteenth-note subdivision to highlight the accent by bass drum and cymbal. Another famous drummer, Nate Smith, also has a unique performance style (Simons, 2020). He can even play simply the hi-hat, snare, and bass drum and create a strong rhythm, allowing listeners to immerse themselves in the powerful pulse he has created by resting notes on the first beat and playing a series of linear grooves with the tight and low-pitched sound.

However, Brian Blade stands out from most other drummers due to his exceptional skill in various aspects, such as techniques, emotional expressions and overall musical development. His improvisational style and musical sense make him create a unique and captivating performance.

Blade's performance always supported and coordinated the band in different ways, thus making the music fuller and more layering, which is the central idea of this thesis. Every instrument in the band would sound better

when he picking up the band and carrying them, allowing the music to flow naturally and comforting the audience. Through a high level of dynamic control, he can create beautiful, layered and emotional phrases instead of purely technical phrases.

The musicians' trust and his passion and love for music have made him a jazz drummer to be reckoned with today (Micallef, 1997). His debut album with his fellowship band in 1998 showcases his musical concepts, drumming arrangements and musical expression as a leader, which are full of emotion. Not only that, his records and concerts include a wide range of musical styles, such as swing, Afro-Cubans, funk and folk.

Even though he is not frequently the subject of academic papers, such a remarkable and noticeable drummer merits study by all drummers and recognition by musicians of all genres. The thesis exhibits Blade's approaches that help move music forward.

Accordingly, this paper will combine Brian Blade's phrases, note density, in intro, melody and accompaniment section of three chosen pieces to analyze. For Blade's solo section, his creative drumming based on patterns, sticking and combinations of drum parts.

In order to gain a comprehensive and objective understanding of Brian Blade's playing style, this paper will examine three distinct tracks: "I Mean You", "Farewell Bluebirds" and "Jazz Crimes".

Below are descriptions of the chosen recordings and the reasoning behind their selection:

1) "I Mean You," a repertoire that Brian Blade performed with Kenny Barron, the pianist, and Kiyoshi Kitagawa in 2006. Blade played as an accompanist with force and precision, emphasizing the melody. Among them, he interpreted the classic phrases of jazz drumming with a unique sticking and dynamic, such as paradiddle diddle, double drags sticking, syncopated phrases, and so on.

2) "Farewell Bluebird," which Brian Blade wrote, appeared on his 2014 album Landmark. The medium-tempo piece has affluent instrumental parts with a slightly melancholic feel. However, Blade still manages to show fluidity of the music and his creative drumming skills through varying degrees of note length, technique, and dynamics to support the solos of the other instruments.

3) "Jazz Crimes," a track on American jazz saxophonist Joshua Redman's 2002 album Elastic. Blade's impressive skills are showcased in this track, heavily influenced by jazz and funk. His ability to apply various subdivisions to highlights the versatility of a jazz drummer playing funk music.

It came up with the following research questions based on the three repertoires listed above:

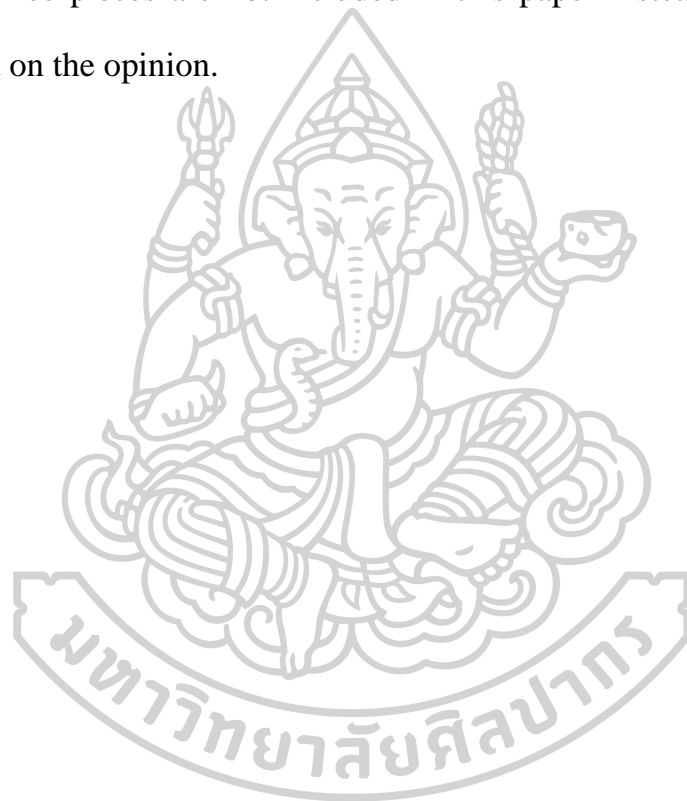
1. As an accompanist, how does Brian Blade fit in with the musical elements and develops the music? How does he handle dynamics?

2. What drumming patterns does Brian Blade apply as a soloist? How these drumming patterns be creative?

3. What technique does Blade apply? How does he hold the drumsticks? What drumming combinations were apply?

This paper will follow a systematic approach by gathering scores, analyzing various interviews with Brian Blade and reviewing relevant academic literature. It will use music theory and jazz drumming terminology to support its arguments and will present its main points objectively.

Due of Blade's repeated technique and to reduce verbosity, the complete scores of three pieces are not included in this paper instead of the necessary parts based on the opinion.



Chapter 2

Literature Review

This chapter includes five sections of literature review based on the research subject:

1. Brian Blade, the biography of the research subject, his musical background;
2. Brian Blade's unique musical concept;
3. jazz drumming, including its definition, as well as the role and function of drummers;
4. "I Mean You," including an introduction to the piece and the biography of its composer, Thelonious Monk;
5. the literary collection of the album "Landmark" to which the track "Farewell Bluebird" belongs, with an introduction of the band, the style's definition of the band, and the creation of "Farewell Bluebird";
6. the literary collection of the album "Elastic" to which the track "Jazz Crimes" belongs, featuring the biography of the artist Joshua Redman, the album's original process, the style's definition, and the background of the piece.

1. The musical background of Brian Blade

Brian Blade was born in Shreveport, Louisiana. In several interviews, he mentioned the power that church life had given him and his music since he was a boy (Tate, 2019). With a father who was a church pastor and an older brother

as a church drummer, Blade began playing in churches as a teenager, listening to many gospel music, hymns and so on. He raised in such a musically vibrant environment, and his various musical styles gave him a unique musical understanding.

He even used the term "bedrock" to describe the importance of gospel music in his playing (Pellegrinelli, 2013). Under the influence of his high school music teacher, Dorsey Summerfield Jr., Blade listened to many jazz albums. After that, he moved to New Orleans in the late 1980s, known as the world's jazz capital. There, Blade studied with jazz greats like pianist Ellis Marsalis and drummer Johnny Vidacovich and immersed himself in the city's rich jazz life (Hurt, 2013).

Over the years, he has recorded and performed with saxophonists Kenny Garrett, Joshua Redman, Wayne Shorter, pianists Herbie Hancock and Brad Mehldau, guitarist Pat Metheny, Joni Mitchell, and many others, which has been a solid testament to Blade's musical career. Blade has won the Grammy Award for Best Jazz Instrumental Album four times, specifically during the 48th, 57th, 61st, and 63rd ceremonies. Additionally, the Fellowship Band, which he co-founded with pianist John Cowherd in 1998, enables listeners to hear his unique musical ideas and the collaboration of himself and other members.

2. Musical Concepts Of Brian Blade — Serve the music

It is essential to mention that Blade is a drummer who focuses on "feeling"

in his playing. For Blade, releasing a song is about more than simply making a record; it is about the song being something that resonates with people (Dickson, 2017). He said during the interviews once, "I am projecting what I feel, and I am telling a story" (Deluke, 2009). Reacting is a crucial expectation in Blade's performance, and it would be a troubling act to think on the stage.

In an early interview, Blade mentioned that "Elvin Jones is probably my largest musical inspiration in terms of how the instrument reflects myself spiritually," he acknowledged jazz drummer Tony Williams' impact on his performance (Micallef, 1997). While listening to the CD of Elvin Jones, he often thought, "How can a single note in music have such profound significance? How can I give a note meaning?" He also mentioned that playing the instrument requires much physical work for several reasons; after practicing numerous rudiments, try to forget them and develop a pulse recognized as an individual. When he performs, he responds to the music as much as he can rather than thinking about what pattern and facility to use to show up.

Furthermore, he feels that the groove is always a part of the music, a part of the interaction between players, rather than a distinct element (Micallef, 2008). The reason that Blade enjoy to be a drummer is the drums are the only instrument that can give the song a specific dynamic and then serve it. It does not matter what style Blade plays; "Being a Drummer" is a crucial insistence for him; the drummer's duty is to offer grooves, color, and rhythmic and harmonic motion. In order to give music what it needs without causing a clash of genres, drummers are attempting to make this need more obvious,

influential, and felt. When playing, he does not consider the "style" but instead focuses intently on the music at that moment. Overall, this is what defines essential musical service (Davies, 2016).

In addition, Brian Blade is one of the few drummers today who compose his music, usually on guitar. What he wants listeners to get out of the music is something touching and holistic about each piece (Martin, 2014). Moreover, Blade suggests that the best way to study jazz is to play with other musicians and collaborate. His central theme has always been constantly searching for the fascinating things he can contribute to making the music stand out (Jolley, 2022).

Bozikovic mentioned in his personal essay that when listening to Blade play jazz, he hears the heat Blade brings to the music. He brings it whenever and wherever he wants, as well as the fluidity and control of his playing. It is hard to do at both fast and slow tempos. Evan Jones' voice may reflect Blade's touch—a loose swing continuously suggesting different rhythms. (Bozikovic, 2018).

On the other hand, Davies mentions Brian's significant application of cymbals, which fits wonderfully with the tension released at that time; Blade's highly textured playing contains several moments of speedy tension build-up and extreme climaxes. It inspired him to think of the drum kit not just as a groove and fill machine but as a creator of atmosphere (Davies, 2016).

2.1 Review of the relevant papers

In Cameron Simons' paper "Chameleons of Modern Drumming: Mastering Diverse Commercial Styles," published in 2020, it identifies Brian Blade as one of the five main subjects and analyzes three of Blade's songs: "Where Will I Be," "Ring the Alarm," and "Jazz Crimes." (Simons, 2020) The whole chapter analyzes in detail what techniques Blade applies in the three songs and how he expresses himself musically. However, it does not combine the application of Blade with songs to make a detailed analysis of the music.

In different musical paragraphs, Blade plays the cymbal in different ways, sometimes on the bell and sometimes on the bow of the cymbal. Moreover, the pulsing quarter-note bass drum and hi-hat stomps are for keeping the rhythm and the main pulse of the music. The song demonstrates Blade's ability to perform in high-energy, fast-tempo rock styles, showcasing his consistency and dynamic control. These musical abilities would convince anybody that he is more than "just" a jazz drummer.

From a different perspective than that explored in the above paper, in John T. Petrucelli's 2018 paper "Beyond the Sound Barrier: Improvisation, Repertoire, and Narrativity in the Wayne Shorter Quartet, 2000–2015", in the second chapter titled "The Band," the author analyzes the philosophical idea of the band in jazz, arguing for the band as a collective and situating the band's evolution within jazz in general (Petrucelli, 2018) .

The author then explores the conception of Wayne Shorter quartet with Blade on drums, its performing practices, and its relationship to the jazz canon.

In Chapter 3, entitled "Repertoire," the author uses a layered approach to analyze the harmonies, motives, and phrasing of the selected Wayne Shorter quartet works, revealing a concept the author calls "Form over form." In this chapter, the author looks at Brian Blade's series of musical approaches to the musical needs of the chosen pieces and draws conclusions about how important it is for the ensembles to help each other out and how unique Wayne's work is.

3. Jazz Drumming and Drummers

Jack De Johnette and Charlie Perry, two well-known drummers laid out the elements of modern drumming similarly to the ideas discussed in this thesis in their book, *The Art of Modern Drumming* in 1988. As mentioned in the book, the elements of modern drumming are time, improvisation, interaction, coordination, intensity, dynamics and tone, technique, superimposition of rhythms, time signatures, interpretation and expression, and solo development (Johnette&Perry, 1988). The above elements even become a reference when analyzing a drummer's solo and accompanying parts.

Drummers must invest significant time refining and perfecting the elements of dynamics, tone, interpretation, expression, and time signature. They work in tandem with a song's notes, rhythms, feelings, arrangements, and chord progressions, allowing drummers to convey the musical message effectively. Improvisation, coordination, intensity, technique, superimposition of rhythms, and solo development are also essential skills that drummers need to master. These skills focus on their understanding of drumming and the

application of drumming phrases. Time keeping is a critical responsibility of drummers in a band and is a significant factor in determining their level of qualification.

And in the chapter titled "Song Form and Jazz Drummer," the author makes the essential opinion, "What the drummer plays relates to the structure of the musical composition (Johnette&Perry, 1988). Therefore, the rhythmic, tonal phrases, sequences, and climaxes played by the drummer are interrelated with the musical contributions of the other players within the framework of the phrases, periods, and choruses of the song form." This concept is consistent with the main principle of this paper, which is that each note or rhythmic pattern a drummer performs on the drums should be connected to the message of the music and not merely a showcasing of the drummer's drumming abilities, not simply proving that "I can play well because I've practiced a lot."

3.1 Review of the relevant papers

In Michael Jordan's paper, "Melodic Drumming in Contemporary Popular Music: An Investigation Into Melodic Drum-Kit Performance Repertoire," published in 2019, he presents his views, teaching experience, and experience as a professional musician (Jordan, 2019). He also mentions that the drummer's role is not limited to just being a timekeeper; especially since the Bebop era, music has demanded more from the drummer, namely providing a melodic performance for the emotion of the music.

Not only that, in his opinion, melodic drumming is used to describe drum-

kit performance and related techniques (Jordan, 2019). Among them, he demonstrated several effective ways of understanding the development of melodic drumming, such as mirroring, thinking melodically, spatial relationships between drum-kit instruments and ensemble players, and ascending and descending playing patterns. In the summary section, he concluded that "the feel of music refers to the spirit of the music, making meaning of the music, as well as the communicative, emotional qualities of musical interplay," pointing out the great development of melodic drumming for music.

Moreover, the subject of this research paper is a drummer, so it is vital to discuss the drummer's status in the band. Therefore, it's enlightening to mention Gareth Dylan Smith's 2011 paper, "I Play the Drums. Therefore, I am." A Study of Kit Drummers' Identities, Practices, and Learning" (Smith, 2011). In Chapter 4, the author discusses the identity of drummers in the band and how drummers define themselves inside the band (Smith, 2011). He stated that "bands are also the contexts in which drummers' identities are perhaps the most visible.", In the interview with several drummers, it discusses the different attitudes of different drummers on this topic.

Drummer Richman said he was not happy to be discussed separately from the other band members. "The drummer doesn't separate from the musician." "Professional drummers think about melody, harmony, and timbre just like any other jazz band member," says Monson (Smith, 2011). In the conclusion section, the author concludes that most drummers would want to hope that their

bandmates view them as musicians and not only fellow drummers, but the majority discover that this is not the case.

Based on these views, the author argues that no different from other musicians, drummers can sense the rhythm, pitch contrast, and color interacting in interesting ways to form a performance. In this article's discussion chapter, the author will examine the contribution of Brian Blade's drumming to the music, including the melodies, harmonies, and arrangements, as well as the drummer's value to the band.

4. "I Mean You" by Thelonious Monk

Thelonious Monk is one of the five jazz musicians featured on Time magazine's cover (Farrell, 1964). His playing style is full of distinctive and impactful characteristics (Spencer, 2010), and he was one of the five jazz musicians on the cover of Time magazine (Farrell, 1964). Monk is considered one of jazz's legendary pianists, and his singular piano style helped pave the way for the evolution of the bebop style (Hall, 2021). He is the second most crucial jazz composer after Duke Ellington and has written several classic jazz standards such as "Round Midnight," "Straight No Chaser," "Blue Monk," "Well You Needn't," and many others.

The great American jazz tenor saxophonist Coleman Hawkins co-wrote "I Mean You" in 1946, one of his most recognized tunes. The song is composed in AABA with 32 bars, and its most well-known arrangement is in the A form, where the bass and drums work together on the two and four beats to provide a

simple, plain downbeat accent that sounds like it is operating as the one and three beat accent in most songs. Numerous well-known jazz musicians have performed it, including Joey Alexander, Art Blakey & The Jazz Messengers, John Coltrane, Gerry Mulligan, and more.

In his book *The Magnificent 7*, Clark Terry introduces each of the seven famous contemporary jazz drummers and includes transcriptions of fourteen tunes (Terry, 2014). In Chapter 3, he examines Brian Blade's version of the song "I Mean You" and concludes that Blade's flams, melodic phrases, and single-stroke rolls are characterized as the highlights of his solo. He also says, "His sense of phrasing is highly sophisticated, effortlessly flowing from one idea to the next." What caught his attention the most was Blade's application in bars 33–36, 'question and answer,' and some of the 'over the bar line phrasing' evident.

5. The composition of "Farewell Bluebird"

In 2014, Brian Blade and The Fellowship Band in Shreveport, Louisiana, USA, recorded "Farewell Bluebird" for the album "Landmark." Established in 1998, The Fellowship Band released their self-titled debut album in the same year. Guitarist Dave Devine, keyboardist Jon Cowherd, bassist Chris Thomas, alto saxophonist Myron Walden, tenor saxophonist Melvin Butler, and drummer Blade, who also served as the band's leader.

Blade has described the album as feeling like a trip, and the name "Farewell Bluebird" is the name of a coffee shop that Blade used to visit when

he lived in New Orleans (Hum, 2017). Blade stated in a 2014 article for Blue Note that he adores the journey component of Landmarks; there is something brief and poetic about it and something long and epic about the landscapes he travels.

Dickson characterizes it as a band that combines jazz, folk, and gospel music in a new manner (Dickson, 2017). Blade describes The Fellowship Band as an instrumental band, and while the band's work is full of jazz improvisation, the chords and arrangements are just as important (Hurt, 2013).

6. "Jazz Crimes" by Joshua Redman

American saxophonist Joshua Redman recorded the 2002 album *ELastic* with drummer Brian Blade and organist Sam Yahel. Nicholson (2019) said it was Redman's first work using electric instruments. The collaboration between these three musicians began with jamming with Sam Yahel and Blade at New York's Small's Club in the late 1990s. As the leader of this trio, Joshua Redman draws inspiration from the fusion movement of the 1970s by combining improvised jazz with swing, funk, and rhythm and blues. (Hall, 2003)

For this album, Fordham comments that Blade blends amazing speed and musical taste with the looseness and freedom, that Yahel liberates Redman from conventions to carry him on his most creative journey (Fordhan, 2002). *Elastic* includes layers and sophisticated polyrhythms, such as the upbeat syncopation in Jazz Crimes." "Jazz Crimes" is a pure bebop tune with a funky James Brown twist. These two musical elements alone give the song a fantastic

start, and Redman reveals a great deal of musical skill through the song's electronic melody. (Hovan, 2002) The song begins with powerful rhythmic hits to capture the listener's attention, then carries that atmosphere through the drum solo to the song's concluding melodic section. (Evan, 2007).

Sam Nadel published a detailed analysis of Brian Blade's performance in "Jazz Crimes" in his personal blog post in 2012 and came to the following conclusions:

(1) Blade performs groove based on syncopated keyboard pattern (that is, with the development of the song, the density of ghost note sounds and their modifications will increase);

(2) His judicious playing of the snare drum at the beginning of the song adds flair to the appearance of new sections;

(3) Blade pays extreme attention to the dynamics in each musical passage and modulates his volume and dynamics accordingly;

(4) When playing this piece, the sound and tuning of the drums are also considered, and this kit adjusts to a very high pitch. High tuning could enable the drummer to get a good response from the drums at a soft volume.

6.1 Review of the relevant papers

In Cameron Simons' 2020 paper "Chameleons Of Modern Drumming: Mastering Diverse Commerical Styles", the author argues that in the Intro section, the patterns that Blade plays on bass drum are highly compatible with notes played by Yahel on bass, and Blade performs sixteenth notes in a

compact Funk style; in the early part of the solo, a fixed pattern of bass runs through Blade's entire solo section, bringing Blade's solo freedom in this way; in the middle part, Blade exhibits his remarkable skill and improvisational approach to music-making (Simons, 2020).

Not only is Blade rhythmically integrated with Readman and Yahel, but it also contains two bars in which the left foot holds the eighth-note beat and the right foot and hands perform various layered linear rhythmic patterns. Ultimately, the author concluded that the song is slightly out of character for Blade, who should demonstrate more "chops" than in other songs.

In Holly Ellen Thomas's 2013 paper "Applying the Linear Concept of Contemporary Drumming: A Portfolio of Recorded Performances and Exegesis," "In the Analysis of "Jazz Crimes," the author begins by noting that the unique compositional style of the song is the underlying eighth-note rhythmic pattern played by the rhythm section (Thomas, 2013). This rhythmic pattern is an eighth-note rhythm, with Blade playing the customary sixteenth note on the hi-hat, then accented variations on the snare and floor toms.

Chapter 3

Musical Analysis

This chapter will use a cross-sectional approach to examine Blade's musical drumming by analyzing the introduction, melody, accompaniment and drum solo part of the piece. As a result, it will begin from the introduction and melody part.

1. Blade's application in introduction and the melody of three tracks

1.1 The arrangement of Introduction in "I Mean You"

"I Mean You" was one of the songs performed in a trio concert by Kiyoshi Kitagawa, a Japanese bassist and Kenny Barron, a outstanding pianist and Blade in Tsutenkaku, Japan in 2006. The song is in 4/4 with AABA, with 8 bars in each part.

The introduction has been rearranged. In the original, it is a four-bar phrase with a half-beat pick-up, but in this piece, the drums perform a four-bar solo after the piano and bass played the three bars phrases in unison. There are four groups of these conversations (*Figure 1*):

Figure 1, the arrangement of Intro section of “I Mean You”

Blade creates four sets of four-bar solos with highly rhythmic and varied patterns in this arrangement. As a result, this section will move to the drumming solo analysis section for a detailed discussion.

1.2 Blade’s application melody of “I Mean You”

The bassist and pianist play the melody in unison in all form A, so the trio immediately creates a situation in which the bassist and pianist play a fixed content and the drummer has free movement and must be "responsible" for the melody, that is, to create the new phrase while presenting the piece's structure.

1.2.1 A1 and A2 form

1.2.1.1 Let the melody stands out

There are two complete phrases from bar 29 to 31 and bar 33 to 35. Interestingly, Blade simply plays two-feels in bars 30, 31, and 34, makes the iconic melody stand out. Since the last beat of bar 33, Blade plays eight notes

on snare drum and tom-tom clearly providing space and making a smooth transition. It does not only keeps those phrases flexible but also not ruin it with too much design. In doing so, this allows the band to know where the melody is going fully (*Figure 2*).

The figure displays a musical score for four parts: Melody, Drums, Pno., and Dr. (Drum). The score is in 4/4 time and spans measures 29 to 36. Measure 29 is marked with a box labeled 'A1'. The Melody part has a red box around measures 29-31 labeled 'iconic phrase'. The Drums part has a red oval around measures 29-31 labeled 'What Blade played'. The Pno. part has a red box around measures 33-34. The Dr. part has a red oval around measures 33-34 labeled 'a group of quadruplet over the snare drum to tom-tom'. There are also red boxes around specific notes in the Drums part: one around measure 34 labeled 'notes played on second beat', and another around measure 35. Measure numbers 29, 30, 31, 32, 33, 34, 35, and 36 are indicated at the start of their respective measures.

Figure 2, Blade let two iconic melodies stand out

1.2.1.2 Typical pattern from Blade

In bar 40, Blade plays strokes and rolls on a tom-tom, and the sound sustained by playing multiple notes quickly (*Figure 3*). Not only that, the sound of the tom-tom is soft and not spiky because of the high density of single stroke. Consequently, it is enable musical driving and creating a transparent and relaxing dynamic.

Figure 3, stroke rolls Blade plays on tom-tom

1.2.2 B form

In Part B, Blade and his bassist played in a traditional comping style. As the whole song, the energy of the ride cymbal is still calm as a warm-up for the audience.

1.2.2.1 Conversation with double bass

The exciting part is the bassist plays a three-eighth-note phrase from the third beat of bar 51 in the higher pitch. Blade quickly captured and answered it to achieve the effect of answering (*Figure 4*). He does not only plays the same motive but also uses the stick-on-stick technique which results in a crisp and high-pitched sound and echoes the double bass phrase. By responding to each other, these two musicians allow the B section comes to a smooth conclusion.

Figure 4, conversation with double bass by playing on the drumsticks

1.2.3 A3 form

1.2.3.1 Typical pattern from Blade

When the melody returns to form A, it went back to playing in unison. Interestingly, Blade applies a technique called "polyrhythm," frequently employed in jazz. It was played on ride cymbal, tom-tom and floor tom since the third beat of bar 61. It highlights the melodic nature of this technique by the pitch of tom-tom is higher than floor tom (*Figure 5*). It puts things together based on playing at the original tempo but in a different rhythmic pattern in different position, which creates the feeling that the tempo is speeding or slowing down, giving the music the unexpected effect of a sudden changed tempo.

Employing this technique in the A3 part produces a small amount of energy to create a dynamic. Therefore, it makes the solo paragraph more intelligible.

The figure shows a musical score for two parts: Melody and Drums. The Melody part is written in a treble clef with a 2/4 time signature. It starts at bar 60 and continues through bar 64. The Drums part is written in a bass clef with a 2/4 time signature. It starts at bar 60 and continues through bar 64. The drums part shows a polyrhythmic pattern starting in bar 61, with triplets and eighth notes.

Figure 5 , Blade applied the polyrhythm in bar 61-63 of A3 part

1.3 Blade's application in introduction of "Farewell Bluebird"

In contrast to the typical AABA form, this song begins in AAB, then features a chorus of piano solos, then goes to C and D form, and a guitar

solo before play in unison in E form, and ends on the B form melody. The track creates a sense of freedom since the introduction through the four instruments' timbre, duration, strengths and dynamics. It starts with piano and bass playing the root note, then add the slowly and softly drumming, and guitar joins with effect finally.

1.3.1 Support the mood

Blade plays accented cymbals on the first beat of bars 1 and 5 with brushes for producing a soft and malleable effect (*Figure 6*). He employs the steel wire and hooks of brushes to play on the snare drum and cymbals, bringing the listener quietly into the picture. From bar 5 to bar 6, Blade gently played poly rhythm on the bass drum so the overall musical picture wouldn't be too monotonous. When it's performed with a piano and a bass that only plays the root notes, it sounds like memories are slowly returning to mind.

The figure shows a musical score for an 8-bar introduction. The top staff is the Melody in 4/4 time, starting with a piano (*p*) dynamic. The second staff is Drums, with a note to 'Play with brushes' and a triangle mark above the first beat. The third staff is Piano (Pno.), with a note 'Guitar effect comes in' above bar 5. The bottom staff is Drums (Dr.), featuring polyrhythmic patterns with triangle marks and a note that 'The triangle mark refers to the part played with hook of brushes'. The score is divided into two systems of four bars each, with bar numbers 1 through 8 indicated above the staves.

Figure 6, Blade supports the mood of song by using brushes and applies poly rhythm

1.4 Blade's application in melody of "Farewell Bluebird"

1.4.1 A form

1.4.1.1 Support the melody

For maintaining the feel in the introduction, Blade still plays with brushes in form A. The tenor saxophone's melody in bars 15 to 16 and 19 primarily consists of quarter notes and half notes, and the scale adds energy to the musical composition (*Figure 7*). Blade performs it following that rhythm, preventing the audience from distracted by the extra notes and allowing them to focus on the melody. The A1 part is still experiencing emotional accumulation. During the A2 part, Blade expresses himself and adds more fills as a musical extension.

Additionally, Blade employs his typical phrase, namely a legato 16th sextuplets group on the tom-tom on the third beat of bar 14 to highlight the next melody. Unlike drumsticks, playing 16th sextuplet on the tom-tom with brushes gives a softer sound with almost no sustain and a cleaner presentation.

The musical score for Figure 7, labeled 'A1', is presented in two systems. The first system contains measures 9 through 13, and the second system contains measures 14 through 19. The instrumentation includes Soprano Saxophone (Sop. Sax.), Tenor Saxophone (Ten. Sax.), and Drums. The Soprano Saxophone part is mostly rests. The Tenor Saxophone part plays a melodic line with triplets. The Drums part is marked 'Play with brushes' and features a rhythmic pattern of eighth notes with triplets. A red circle highlights a specific drum pattern in measure 14, and red arrows point to specific notes in the Tenor Saxophone part in measures 15 and 19.

Figure 7, Blade play Blade plays the same rhythmic pattern as the melody, and a typical phrase on tom-tom

1.4.2 A2 form

1.4.2.1 Support the layer

It adopted a new harmonic arrangement that the soprano saxophone has added in and the melody was highlighted by the following tenor saxophone, so the entire layer is thicker and the musical ideas and emotions expressed are deeper than in A1.

In light of this, Blade begins to add a high number of fill-ins. From bars 20 to 23, Blade plays a lot of triplets with double strokes on the snare drum, tom-tom, and cymbal to increase the density of the notes (*Figure 8*), which makes a considerable difference in the intensity of A1 and A2, allowing it to start to drive the energy by filling in, paving the way for the B section.

Figure 8 shows a musical score for three instruments: Soprano Saxophone (Sop. Sax.), Tenor Saxophone (Ten. Sax.), and Drums (Dr.). The score covers measures 20 to 23. The Soprano Saxophone part features melodic lines with triplets and eighth notes. The Tenor Saxophone part is mostly silent, with some notes in measure 23. The Drums part is highly active, featuring a dense pattern of triplets and eighth notes, highlighted with a red box.

Figure 8, Blade plays more higher density of sentences in A2

1.4.2.2 Applying of drumming phrases

From bar 24, Blade turns the brushes into drumsticks, completing the energy change, and focuses on cymbals, producing a good dynamic. From bar 26, he plays more phrases with clear triplet subdivision and generates diverse energy on the cymbal, including accented and ghost notes (Figure 9). From the first beat of bars 28 to 29, Blade plays a series of notes on cymbal in both eight-note and sixteen-note subdivision, pushing the B part. In the fourth beat of bar 29, he plays a soft motive on floor tom to instantly lower the intensity and prepare for the B section.

Figure 9 shows a musical score for three instruments: Soprano Saxophone (Sop. Sax.), Tenor Saxophone (Ten. Sax.), and Drums (Dr.). The score covers measures 24 to 30. The Soprano Saxophone part features melodic lines with triplets and eighth notes. The Tenor Saxophone part is mostly silent, with some notes in measure 27. The Drums part is highly active, featuring a dense pattern of triplets and eighth notes, highlighted with a red box. The drum part is annotated with red boxes and labels: "Play with sticks" (measures 24-25), "Phrases with clear subdivision" (measures 26-27), "Divide beats on cymbal" (measures 28-29), and "motive on floor tom" (measure 29).

Figure 9, Blade plays more phrases with clear subdivision

1.4.3 B part

1.4.3.1 The dynamic following the melody

There is an arrangement of piano, bass, and drums in the B part; in bars 31 to 33, the first beat of each bar is rest note and the others are accented quarter notes. The soprano saxophone played long notes in the higher range in bar 31. The tenor saxophone played the main melody and part of the harmony, so the music's overall sense of layering and energy became richer.

In each first beat, Blade played extremely clear rhythms on the snare and tom drum in different subdivision, connecting accents and making the soprano saxophone's long tones more comfortable (*Figure 10*).

Since the last beat of bar 33, Blade has performed a series of sextuplet phrases with a tender expression to maintain a fuller sense of energy (*Figure 10*). For example, he played the opening hi-hat continuously in the last beat of bar 33 while playing the same pattern on the ride cymbal with the right hand; the accents and rolls are added to the snare drum on the third beat on bar 34; the ride cymbal presents in different strengths by playing divide rhythm in bar 35; and in bar 38, a gentle fill in on the tom drum as the dynamic of the music gradually decreases.

In addition, through bars 38 to 41, the melody begins to fade and the energy gradually decreases to the next part. Since bar 38, Blade plays small rolls and opening hi-hat, followed by a series of gentle cymbal hits. All instruments are play in unison on the second beat of bar 40. The notes he plays

are perfectly attuned to the melody and dynamism of the music. As it enters the piano solo, Blade plays an open hi-hat, providing a wide sound that creates balance in the piece (Figure 10).

Figure 10 shows a musical score for measures 31-34. The score includes parts for Soprano Saxophone, Tenor Saxophone, Piano, Double Bass, and Drums. The piano part includes chords Bm7, Ebmaj7, Am7, C, and Em7. The drums part features a section labeled "Phrases with rich expressions" highlighted in a red box. The score is marked with dynamics like ff and includes triplet markings.

Figure 11 shows a musical score for measures 39-42. The score includes parts for Soprano Saxophone, Tenor Saxophone, Piano, Double Bass, and Drums. The piano part includes chords Ebmaj7, Bb, Ab, and D9maj7. The drums part is marked with mp and includes triplet markings. A red box highlights the drum part from measure 39 to 42.

The image shows a musical score for a jazz ensemble. The staves are labeled: Sop. Sax., Ten. Sax., Pno., Db., and Dr. The piano part shows chords: Ebmaj7, D, D7, Bb, and C. The drumming phrase is highlighted in a red box and consists of a complex rhythmic pattern with accents and triplets.

Figure 10, the drumming phrase applying in B part

1.5 Blade's application in the introduction of "Jazz Crimes"

"Jazz Crimes" differs stylistically from the first two tunes. Despite the AABAB form, the organ solo uses just an F#m7 chord as its foundation. In contrast to the lengthy and charming melody of "Farewell Bluebird", the main highlight of this track is the powerful rhythm with the sixteenth note's subdivision.

1.5.1 Following the arrangement

There are totally eight bars in the introduction. The organist plays the accent that grouped by eighth notes, dotted eighth notes, and quarter notes with great precision and clear intensity from the beginning. Blade applies rim click on the snare drum, resulting in a crisp, woody sound that matches the energy of accent that short and precise.

It is worth mentioning that Blade also creates a strong and powerful pulse by hitting on the opening hi-hat and then quickly close it to fit the shorter kicks in the melody (*Figure 11*)

The image shows a musical score for the introduction of "Jazz Crimes". It consists of two systems of music, each with four measures. The top staff is for the Organ, and the bottom staff is for the Drums. The Organ part is marked with a dynamic of *mf*. The Drums part features a consistent pattern of eighth notes with hi-hat accents. Red boxes highlight the open hi-hat in measure 3 of the first system and measure 5 of the second system.

Figure 11, the arrangement of intro in “Jazz Crimes”, the place of open Hi-hat

1.6 Blade’s application in the melody of “Jazz Crimes”

1.6.1 A Part

1.6.1.1 Let the melody breath

The organ and drums mostly the same in the A1 part as in the introduction within the melody play by Redman. In A2 part, Blade let the arrangement being flow and add eighth notes on the up beat by playing open hi-hat, making the overall rhythm and melody more breathable (*Figure 12*).

In addition, he switched from playing with a rim click to a regular drumstick hit in bar 24 and played a sixteenth-note phrase as filling in, adding a second layer of energy in order to transition into the B section and highlight the

difference in energy between the A and the B parts.

The image shows a musical score for three instruments: Tenor Sax, Organ, and Drums. The score is divided into two systems. The first system covers measures 17 to 20, and the second system covers measures 21 to 24. A box labeled 'A2' is positioned above measure 17. Red boxes highlight specific drum patterns: one in measure 17, one in measure 19, one in measure 21, one in measure 23, and a larger one in measure 24. The Tenor Sax and Organ parts feature complex rhythmic patterns with many sixteenth notes.

Figure 12, opening hi-hat pattern in A2

1.6.2 B1 Part

1.6.2.1 Maintain the energy through sixteenth notes

Unlike the A part, Blade adds more sixteenth-note phrases in the B part to maintain the energy, and the snare drum has more free movement, means not only Dr play on down beat, and also adds syncopation combing with hi-hat and bass drum, which is one of the essential elements of funk, and applies rolls and open hi-hat to make the melody more breathable (Figure 13).

The image displays a musical score for three instruments: Tenor Saxophone, Organ, and Drums, during the B section of a piece. The score is organized into two systems. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. The Tenor Saxophone part features melodic lines with slurs and accents. The Organ part provides harmonic support with chords and single notes. The Drums part is highlighted with a red box and shows a consistent pattern of sixteenth-note phrases on the snare drum.

Figure 13, Blade plays sixteenth-note phrases during B part

1.6.3 A3 and B2 Part

1.6.3.1 Support the melody

Backing up to the A part, Blade applies a rim click. In the A3 part, Blade employs the buzz roll, plays sixteenth-note phrases on snare drum, and fills in on tom-tom in the last bar (*Figure 14*). Here, Blade highlights the energies of the third A parts by increasing the note's density.

Because B2 is the final melodic part, Blade combines all of the techniques that had been applied previously and adds tom-tom's fill-in in bar 40. As a result, all of the notes he plays bring this sense of energy into the mid-section and then better into the organ solo part.

The image displays a musical score for three instruments: Tenor Sax, Organ, and Drums. The score is divided into two systems, each containing three staves. The first system covers measures 33 to 36, and the second system covers measures 37 to 40. A section labeled 'A3' begins at measure 33. The Tenor Sax and Organ parts consist of melodic lines with various rhythmic patterns. The Drums part includes a dynamic marking of *mf* and features specific techniques highlighted with red boxes: 'Buzz rolls technique' in measures 38 and 39, and 'Filling in on tom drums' in measure 40.

Figure 14, Blade play a series of buzz rolls in bar 38-39, fill in on tom drums in bar 40

1.7 Conclusion

Blade pays special attention to the introduction and melody to make the song alive and breathing. He plays by note duration, scale direction, and part arrangement, creating a dynamic and flowing drumming language.

Blade also uses drumsticks, brushes, open hi-hat, sixteenth-note phrases, stroke rolls, and division triplet to add layers and balance the ensemble.

From these, he shows the song's structure from the beginning and establishes the mood through timbre, density of notes, and dynamics, presenting the song's truest and most essential information through detailed drumming rather than overly techniques.

2. Blade's accompaniment of three pieces

As we know, drummers' accompaniment can simply describe as below: keeping the basic rhythm and tempo, the right hand primarily plays on the ride cymbal, adding classical phrases and adjusting the dynamics according to the solo's energy; and playing on the proper instrument (such as the tom drum, snare drum, bass drum, or cymbals), adding extra phrases to enrich the whole band, ensuring the intensity of accompaniment and keeping it in hi-hat.

However, Blade takes a musician's solo's dynamic and rhythmic nature and answers by combining his typical words in the next segment. "I Mean You" begins the analysis, as in the previous part.

2.1 Blade's accompaniment of "I Mean You"

2.1.1 Accompaniment for piano solo

2.1.1.1 Techniques of playing cymbals

As a cue for transitioning to the B part, Blade plays a clear quarter note on the down beat at the last bar of the second A part solo in the first chorus (*Figure 15*), which was played on the cymbal and the snare drum.

Blade hits cymbal surface instead of edge. When played, different cymbal components sound different. Due of the drumstick's tiny contact area and wide angle, hitting on the cymbal's edge would make a greatly loud sound with overtones. The loud trigger immediately diverts the listener's attention to the drums when the soloist performs. Thus, blade impacts on the surface provide suitable feeling avoid needless sound effects.



Figure 15, Blade hits a quarter note on the surface of the cymbal before going to piano solo to B Part

Also, Blade plays the upbeat phrases over the bass drum and ride cymbal to create the impression that he is allowing the audience to take a tiny breath during the piano phrase (Figure 16).



Figure 16, Blade plays signature up beat phrases

2.1.1.2 Fill and expand the phrases

When the pianist plays the motive from the melody, Blade immediately grabs it and creates phrase during the long note place, expands it until the piano phrases return (Figure 17). He plays accented eight notes on each upbeat on the snare drum as a paving and phrase extension, hits the cymbal on the downbeat and concludes with three eight notes on the floor tom, maintaining the basic swing eight-note rhythm. Furthermore, the cymbal is hit on the fourth beat, slightly contrasting with typical plays on the first beat, extending the dynamic smoothly to the following piano solo part.

No accents or notes on the first beat ended from too much information and allowed the listener to focus on the pianist's solo while expecting the drummer's portion.

Figure 17, Blade fills the space and expand the drumming phrases

2.1.1.3 Play triplets before next chorus

As the pianist solos until the last two bars of the A part in the first chorus, Blade delivers a clear explanation, playing accented triplet in crescendo, bringing out a sense of energy to the next solo chorus, and ends phrases with the cymbal landing on the fourth beat, which is his signature way for finish a sentence (Figure 18).

Also, the triplet of Blade plays is precise and dense since Blade holds the drumsticks uniquely where the grip position is close to the center of the drumstick. It is an effective method for controlling the rebound of it, allowing for greater control through the fingers and wrist rather than complete control by the rebound of the sticks on the drum head.

Figure 18, Blade plays a clean and dense triplet phrase before next chorus

2.1.1.4 Replying the solo phrases

In the first solo of the second chorus, Blade quickly captures the rhythmic pattern from the pianist and responds by playing the same rhythm at the next

bar (*Figure 19*).

Figure 19 shows a musical score for Piano and Drums. The Piano staff is in 4/4 time and shows measures 97, 98, and 99. A red box highlights a phrase in measure 98. The Drums staff shows a corresponding phrase in measure 98, also highlighted with a red box.

Figure 19, a conversation between piano solo phrase and drum phrase

On the other hand, in the last 2 bars of A form, Blade plays a brief line-up phrase on the snare drum, which is in the same rhythmic pattern as the piano phrase; afterward, in the second bar of the next A part, there is also a short line-up phrase that begins on the tom-tom (Figure 20). Like the previous analysis, Blade usually performs legato note phrases on the tom drum, and it also ends up on the ride cymbal.

Figure 20 shows a musical score for Piano and Drums. The Piano staff is in 4/4 time and shows measures 103, 104, 105, and 106. A red box highlights a phrase in measure 104. The Drums staff shows a corresponding phrase in measure 104, also highlighted with a red box.

Figure 20, Blade plays line up phase for reply piano solo phrase

In the final four bars of the B form, the pianist plays a large number of running 16th-note scales. Blade adds a full phrase, symbolically reaching the first beat of the last A form with the pianist, releasing the space from the second beat, so the audience can immediately lead out of the long phrase and into a breath, thereby creating the difference between movements and stillness. In

response to the four-bar-long phrase, Blade also plays a dense, crescendo, and progressive sixteenth-note phrase in bar 118 and 120 (*Figure 21*).

Figure 21, Blade plays same rhythmic pattern as piano solo phrase

In the last two bars, the pianist plays a phrase with a rhythmic pattern extending from the second half beat of the eighth note to the next beat, and there are four sets of this pattern. In response to this obvious motive, Blade immediately played a crescendo two-bar line-up phrase to reply (*Figure 22*).

Figure 22, Blade played a two-bar line up phrase based on the rhythm of piano solo phrase

2.1.2 Accompaniment for double bass solo

2.1.2.1 Replying and line up phrases

In the last two bars of the B section of the first chorus, Blade first performs the melodic rhythm on drums, and then the bassist captures and plays it to reply Blade.

In the A3 part, the bassist plays a high-range phrase, and Blade adjusts the dynamic from continuous hits on cymbals to plays on the hi-hat. It lets the audience hear the high-range bass solo clearly and maintains the energy with

the crisp and shorter sound from hi-hat (*Figure 23*). Also, in bars 155 to 156, Blade echoes the rhythmic pattern of the bass solo phrase with a crescendo line-up phrase on the hi-hat.

Figure 23 shows a musical score for Double Bass and Drums. The Double Bass part is in 4/4 time, and the Drums part is in 4/4 time. The score is divided into two systems. The first system covers bars 149 to 152. The second system covers bars 153 to 156. A red box highlights a melodic motive in the Double Bass part in bars 151 and 152, labeled 'Motive of melody in B Form'. Another red box highlights a line-up phrase on the hi-hat in the Drums part in bars 155 and 156. The section is labeled 'A3'.

Figure 23, Blade forming a replying for the motive of melody; Blade plays line up phrase

2.1.2.2 Line up phrase that Blade applied

Based on the rhythmic motive of the double bass solo in bars 159 to 160, Blade imitates it in the first two bars of A1 of the second chorus, where he and bassist play two bars of the same rhythm phrases (*Figure 24*). Moreover, Blade plays on ride cymbal and snare drum at medium volume, which sounds clear for both the bassist and the listener due to the snare drum's solid tone and enhances the energy of the ride cymbal.

Figure 24 shows a musical score for Double Bass and Drums. The Double Bass part is in 4/4 time, and the Drums part is in 4/4 time. The score is divided into two systems. The first system covers bars 159 to 160. The second system covers bars 161 to 162. The section is labeled 'A1'.

Figure 24, two players play two consecutive bars of eighth-note up beat rhythm phrases

In the B section of the second chorus, Blade changes from playing on the hi-hat in the A part to playing the accent on the cymbal in the B part (*Figure 25*), showing the different dynamic handling between these two parts. It is obvious from the incredibly extended and forceful cymbal sound shown in the track is Blade does not hit on the cymbal's surface but instead on the cymbal's edge. Not only this, but a double stroke in a triplet also plays as the beginning of a pick-up sentence, and the sound immediately gives a sense of increasing vitality (*Figure 25*).

The image shows a musical score for Figure 25. It consists of two staves: 'Double Bass' and 'Drums'. The 'Double Bass' staff is in 4/4 time and shows a melodic line starting at measure 112. The 'Drums' staff is also in 4/4 time. A red box highlights a triplet of double strokes on the cymbal in measure 112. Another red box highlights a long, sustained cymbal sound starting in measure 113 and continuing through measure 114. The section is labeled 'B'.

Figure 25, Blade changes the comping way since turn into the B form of second chorus

During the B part of the last chorus, Blade plays the melodic rhythm with the bassist to provide a reaction (*Figure 26*). Additionally, he plays a sixteenth-note phrase on hi-hat in bar 216 that provides a crisp and clean sound. It helps to extend the energy of the bass solo effectively and ensures that he does not play too loud and cover up the bass phrase.

The image shows a musical score for Figure 26. It consists of two staves: 'Double Bass' and 'Drums'. The 'Double Bass' staff is in 4/4 time and shows a melodic line starting at measure 215. The 'Drums' staff is also in 4/4 time. A red box highlights a sixteenth-note phrase on the hi-hat in measure 216. Another red box highlights a quadruplet phrase on the hi-hat in measure 217. The section is labeled 'A'.

Figure 26, Blade plays the click of melody and a quadruplet phrase on hi-hat

2.2 Blade's accompaniment of "Farewell Bluebird"

As mentioned, this song is written by Blade and is very different from jazz standards in song format and compositional ideas. Also, the winds, piano, and bass build a picture with a sense of layering since the introduction through the highly detailed dynamics, parts, and note lengths so that the listener is prepared and has a general sense of hearing before entering the solo part. Once the solo part begins, it becomes apparent that Blade has more room to arrange the accompaniment.

2.2.1 Accompaniment for piano solo

2.2.1.1 Detailed set up and fill the space

Blade always matches the dynamics of the drumming and solo phrases, thereby the solo part is balanced and complete. The piano solo in A1 form of the first chorus is still building in mezzo forte like the beginning of a story. In Bars 47–50, a sixteenth note phrase is played in triplet subdivision with an obvious ascending and descending (*Figure 27*). For this, Blade also uses mezzo forte accented tom drum phrases with a clear crescendo and decrescendo. Furthermore, Blade begins a pickup double strokes motive on the third beat of bar 47 and expands it from bass drum to tom-tom on the fourth beat, so the entire phrase's structure is incredibly detailed due to the dynamics process.

Moreover, Blade's sense of space is highly delicate. He fills after a piano phrase to keep the musician's "ball" of forward movement from falling. In bar 49, Blade clearly divides the tom drum pattern into sixteenth triplet with

extended note (*Figure 27*). It starts with a crescendo and concludes with a decrescendo. Blade only accents tom-toms, emphasizing their pitch difference from floor toms and making the sentence more melodic. .

Figure 27, Blade sets up the detailed dynamics since bar 47 and fill the space

2.2.1.2 Rich dynamic cymbal phrases

In bar 53, the third beat of solo piano phrases begins with a middle triplet note, and the right hand plays B and D for two beats until the first beat of bar 54 falls on D and G (*Figure 28*). Blade had previously established rhythm and energy on the ride cymbal and pushed energy by altering the tone and playing the same pattern continually. From the first beat of bar 53, Blade plays the first note of the triplet, the doubling middle one, and links to the third one on the cymbal, playing three beats in crescendo, moving the hitting position from the surface to near the bell since the second beat. In the fourth beat, he plays on the floor tom and tom-tom in doubling middle triplet and accents on the ride cymbal at the end. After bar 53's energy-building movements, Blade accents bar 54's second beat on cymbal and snare. Its increasing accent placement surprises the listener.

Figure 28, Blade established energy by cymbal phrase

2.2.1.3 Rich snare drum phrases

Blade's snare drum phrases had a fitting accent that complemented the dynamics of the solo phrase, thereby supporting the energy and emphasizing the rhythmic background. Figure 29 demonstrates how Blade coordinated the left hand of the piano's rhythmic pattern. He achieved this by releasing a two-bar phrase on the snare drum and ride cymbal, then doubling the triplet subdivision in bar 56 and maintains the energy due to the short but strong tone of snare drum.

Furthermore, to enhance the movement of the phrase and add a greater sense of energy, when the pianist played two upward scales in sixteen triplet subdivisions with a crescendo, Blade played triplets in the sixteenth subdivision in crescendo from the last beat of bar 56 to the first beat of bar 57 simultaneously.

Figure 29, Blade follows solo piano sentences with rich snare sentences

2.2.1.4 Clear dynamic monophonic phrase and fill the space

The ability to play precisely and simply is attractive and delightful, and Blade typically reflect this. In bar 60, the piano phrase in the first two beats is still narrative and descend then rests on D, the ninth note of the C chord, and the chord tone of the G chord in the next bar, pointing to direction, narrative and space (*Figure 30*). Blade just performs the first eighth and middle doubling triplet on the ride cymbal in such a spacey phrase. The sixteenth triplet note picks up on tom-tom on the fourth beat in a clear dynamic.

The piano part's last beat of bar 60 which grouped by quarter triplet and eighth triplet sounds long and has a sense of space, and Blade's tom drum phrase is played with precise dynamics in sixteenth subdivision, so it sounds like the two instruments are always in balance. Not only that, Blade obviously displays a musical treatment - when one instrument plays in a low density, the other would play in high-density- by crescendos the sixteenth triplet on the snare drum and floor tom after the pianist delivers a quarter note in bar 61.

The image shows a musical score for piano and drums. The piano part is in 4/4 time and consists of two staves. In bar 60, the piano plays chords F and C. In bar 61, it plays chords G and D. The drums part is in 4/4 time and consists of one staff. It features a complex rhythmic pattern with triplets and sixteenth notes, highlighted with red boxes. A red arrow points from the piano part to the drums part.

Figure 30, Blade plays a very clear dynamic monophonic tom drum phrase and fills the space

2.2.1.5 The way to response high energy phrases

Since bar 69, Blade employs an open hi-hat on each eighth triplet note to answer to piano phrases with the trill (*Figure 31*). An open hi-hat demands the left foot to drive the heel forward to lightly touch the pedal and allow two cymbals crash for a strong sustain. The intensity is regulated by the left foot.

Since the third beat of bar 69, Blade employs five groups of sixteenth triplet notes in four bars, as seen in the figure. In the first two sets, Blade plays a sextet phrase that starts with two snare drum notes and two ride cymbal notes, then returns to the snare.

In the second beat of bar 70, Blade plays a subdivided sixteenth triplet on tom-tom, picking up in crescendo (*Figure 31*), and it brings a thicker and more powerful sound to the next beat due to its high density of notes; in the fourth beat of bar 70, Blade brings a constant sense of energy by playing three triplets pattern that group by two bass drum notes and one snare drum note; in the last set, on the second beat of bar 72, before moving to bar 73, Blade adds rolls It provides a better transition and touch.

The image shows a musical score for Piano and Drums, measures 69-72. The Piano part features trills and triplets. The Drums part features a complex rhythmic pattern with triplets and sixteenth notes, highlighted with red boxes. The Drums part is marked 'f' and 'swing 16th notes'.

Figure 31, Blade response trill solo phrases by playing open Hi-hat, subdivide sixteenth notes phrase and rolls

2.2.1.6 The first appearance of sforzando phrase

In addition to the up beat phrase of the cymbal analyzed above, the phrase in sforzando is also characteristic of Blade's playing. The pianist plays phrases with trills, double tones and downward scales in bar 83 and 84, which Blade plays eighth note triplet in sforzando on the second beat of bar 83 as a support, resulting in a dramatic change in dynamics and a sound that is utterly unexpected (*Figure 32*).

In the last two beats before back to the B form, Blade plays sixteenth triplets on floor tom from the middle doubling triplet on the third beat of bar

84, not only completing the energy pushing but also forming a line-up phrase with the downward piano scale at this time, providing double support.

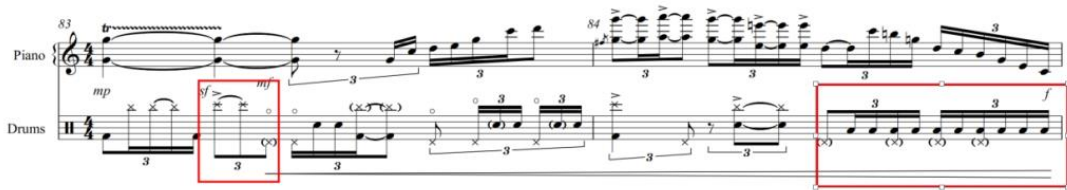


Figure 32, Blade starts to apply Sforzando phrase, which is his another signature phrase

2.2.2 Accompaniment for guitar solo

Before entering the guitar solo part, the song enters the C form (Figure 33) and repeats before entering the D form (Figure 34). Then, the C form and D form are played again once each and the guitar solos follow the D form chord progression. The following are the melody and chords of the song in C form and D form:

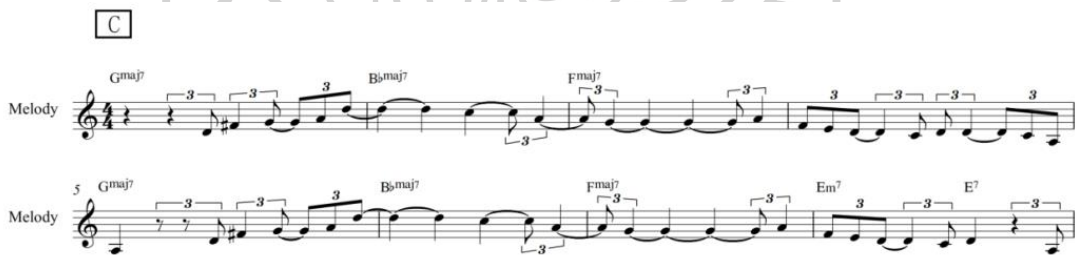


Figure 33. C form melody of “Farewell Bluebird”



Figure 34, D Form melody of “Farewell Bluebird”

2.2.2.1 Typical phrase from Blade

In bars 126 to 128, Blade applies the technique which has analyzed before: range dynamic, flams, rolls, and balance the space. As shown in Figure 35, what appears in bar 126 is the phrase that sustains an F note, and Blade's plays in mezzo piano. However, when it comes to the third beat, he plays flams in sforzando on the snare drum, instantly increasing the energy of the comping idea, sounding like the end of the previous buildup, signaling the official beginning of the guitar solo, and creating a sound surprise.

Immediately afterwards, he brings the dynamic back down to mezzo piano, and play accented triplet in sforzando again in bar 127 (Figure 35); the accented cymbal on the fourth beat clearly prevents the its energy rases again, letting the audience sense the change in energy from the beginning. Notably, the guitar does not play at the first to third beats of bar 127, so Blade's energy-rich phrase balance the density of phrase and be a contrast in the blank space.

In addition, Blade applies 32th note rolls in sixteenth triplet on bar 128. The clear rolls create space for the guitar solo in the break, which is continuous and energetic with open hi-hat and cymbal.

The figure shows a musical score for two staves: Guitar and Drums. The time signature is 4/4. The score is divided into three bars: 126, 127, and 128. The Guitar staff (top) has dynamics *f*, *mp*, *sf*, *ff*, *mf*, and *sf*. The Drums staff (bottom) has dynamics *mp*, *sf*, *mp*, *sf*, *ff*, *mf*, and *sf*. Red boxes highlight specific drum patterns in bars 126, 127, and 128. Bar 126 is marked 'Swung', bar 127 is marked 'Swung', and bar 128 is marked 'Straight'.

Figure 35, Blade plays his typical phrase in different dynamics

2.2.2.2 Line up phrase with guitar solo

For presenting the energy, Blade is exceptionally skilled at the solo in different note duration by arranging drum parts. The phrase in bar 130 is groups by F notes, with the subdivision shifting gradually from doubling triplets to dotted semiquavers (*Figure 36*). Due to the short duration of dotted semiquaver, it provides a more intense sense. For this, Blade plays the same pattern on the bass drum, snare drum, and floor tom in the last two beats of bar 130 with flams (*Figure 36*). Thus, it allows the audience directly notice the phrase's subdivision changes and adds energy to the guitar.

One cannot help but admire Blade's extremely rapid hearing sensitivity. After all, in bar 131, the F note phrase still continues to extend, while Blade's first cymbal hits much lighter than the previous phrase, effectively balance the energy of the guitar solo.

The image shows a musical score for two staves: Guitar and Drums. The music is in 4/4 time. The guitar staff (top) has a treble clef and a key signature of one flat. It features a melodic line with triplets and dotted semiquavers. The drum staff (bottom) has a bass clef and shows a complex rhythmic pattern with flams (marked with 'x') and triplets. A red rectangular box highlights the drum part in bar 130, specifically the last two beats. Dynamic markings include *mf* (mezzo-forte) and *sp* (sforzando).

Figure 36, Blade plays dotted semiquaver line up phrase in bar 130

2.2.2.3 Rich cymbal phrases

Bar 137 actually includes multiple part transitions that Blade has completed. He plays the accented cymbal on the upbeat triplet of the second beat, immediately following the sustain it produces, and utilizes snare drum's clear and short tone to play a group of dotted semiquaver phrases. It following

the floor tom's pavement highlights the sound of the snare drum, and makes the more energetic with the repetition of the same sound.

The image shows a musical score for two staves: Guitar and Drums. The Guitar staff is in treble clef with a 4/4 time signature. It contains a long, sustained note with a fermata. The Drums staff is in bass clef with a 4/4 time signature. It features a complex rhythmic pattern. A red circle highlights a specific note in the Drums staff, and two red boxes highlight other rhythmic phrases. The score is numbered 137 and 138.

Figure 37, Blade plays dotted semiquaver phrase on ride cymbal and snare drum

2.2.2.4 Linear phrase that Blade plays

In the long note phrase of bar 140, Blade plays a linear phrase with consistent energy to sustain the space of the guitar phrase above, producing a strong sense of balance between the two instruments. It was built on the snare drum, beginning with the second triplet note of the second beat, followed by the tom-tom and floor drum (*Figure 38*). The linear phrase, which means strikes one part at a time, no two limbs played together, was abundantly applied here. Likewise, figure 38 demonstrates that on the second beat of bar 140, Blade plays rolls to build up the energy, then plays a phrase of the sixteenth triplet subdivision.

In bar 141, Blade plays a phrase of the sixteenth triplet subdivision in crescendo on floor tom, which ends with accented cymbal notes on the upbeat that raise the energy (*Figure 38*). Interestingly, the guitarist also reappears to play a phrase almost simultaneously with Blade's strong accent, creating an energetic re-encounter that is quite a pleasing listening experience for the

listener.

The image shows a musical score for Guitar and Drums. The top staff is for Guitar, and the bottom staff is for Drums. The score is in 4/4 time. The guitar part features a trill in bar 140 and continues into bar 141. The drum part includes triplets and accents, with a red box highlighting the drum part from bar 140 to the end of bar 141. The dynamic markings are *mf*, *f*, *mf*, and *ff*.

Figure 38, the linear phrases that Blade play in bar 140 to 141

2.2.2.5 Linear phrase, line up phrase and cross rhythm for support the energy

To support the high-energy phrases that play with a trill on guitar and piano, Blade applies a variety of high-energy and expansive ideas. From bar 148, Blade applies the cross rhythm, which is a group of accented eighth note triplets and 32nd buzz rolls for two beats to set up the trill phrase with an extended sound effect.

In the first two beats of bar 149, Blade applies linear phrases in crescendo on the floor tom to extend the energy until the big accented cymbal falls on the first beat of bar 150 (Figure 39). It can be noticed that after played rolls, Blade habitually falls on the accented cymbal, whether the upbeat doubling buzzing rolls on the second beat of bar 148 to the accented cymbal on the third beat, or the upbeat doubling buzzing rolls on the fourth beat of bar 149 to the accented cymbal note on bar 150.

Then comes the occurrence of the cross rhythm. As indicated in Figure 39, Blade decreases in mezzo piano and applies a cross rhythm on snare drum, cymbal, and bass drum that begins on the third beat in Bar 150. The cross

rhythm with sixteenth triplet subdivision is brought to the next bar in a crescendo, and the accented cymbal on the first beat is highlighted once more. Every time the accented cymbal is played, Blade applies a different phrase to set the scene, producing a sense of subtle, crescendo energy.

The same designed cross rhythm appears from bar 151's fourth beat through bar 152 (*Figure 42*). It matches the piano's left-hand rhythm that in the downbeat and upbeat triplet of the second beat of bar 151, These two places are again demonstrated so that the rhythm sections support each other to bring maximum energy to the soloist.

Figure 39, Blade plays linear phrase, line up phrase and cross rhythm in bar 148 to 153

2.2.3 Accompaniment for saxophone solo

In reaction to the arrangement, the band moves to the E form (*Figure 40*), which has only simple chords to tell a different story with different mood, and the tenor saxophone plays a solo based on this. Compared to the previous part,

the E form is much calmer. Here is the chord progression of E form:

The musical score for the E form of "Farewell Bluebird" is presented in three staves. The top staff is for Tenor Sax, the middle for Piano, and the bottom for Bass. The key signature is two sharps (F# and C#). The Tenor Sax part consists of six whole notes: G, G, Bb, Bb, F, C, and Eb. The Piano part provides harmonic support with chords corresponding to these notes. The Bass part provides a steady accompaniment with notes: G, G, Bb, Bb, F, C, and Eb.

Figure 40, E form of "Farewell Bluebird"

2.2.3.1 Tom drums in middle triplets

Unlike the guitar and piano solos, the saxophone solo's energy flows slowly and evenly like water. After a fairly peaceful beginning, the saxophone part picks up the pace in bars 201 to 203 featuring several chromatic leaps and intricate rhythmic themes that don't yet resolve in crescendo.

With such a free-flowing phrase, Blade performs a four-beat phrase that hi-hat and cymbal in the first note, and the tom drum is in the middle triplet with an accent (*Figure 41*). This phrase sounds like the focus is on the middle of the triplet instead of the usual sound of the first one, generating a novel sound effect and a great contrast between movement and silence.

On the second beat of bar 203, after the saxophones finish a series of phrases, Blade gently plays the sixteenth triplet on cymbal (*Figure 41*), whose extended sound creates a graceful picture of the overall hearing, echoing the energy of the watery shape.

Figure 41 shows a musical score for Tenor Saxophone and Drums. The Tenor Saxophone part (measures 201-203) features triplet runs. The Drums part (measures 201-203) includes a triplet of notes on the tom drum and a triplet of sixteenth notes on the cymbal, both highlighted with red boxes.

Figure 41, Blade plays tom drum note in middle triplet and sixteenth triplet notes lightly on cymbal

2.2.3.2 Cross rhythm phrase that Blade applies

When the saxophonist finishes a phrase in bar 208 and moves into bar 209, Blade quickly fills the empty space with a cross-rhythm phrase before adding an accented phrase that amps up the energy (Figure 42). The musical phrase starts with a loud snare drum note, alternating accented notes on the bass drum and tom-tom in a triplet rhythm. The tom-tom's soft tone blends with the bass drum's low and deep tone to create a layered sound. Blade finishes the phrase by unexpectedly accenting the cymbal on the fourth beat, creating a pleasant surprise for the listener.

Figure 42 shows a musical score for Tenor Saxophone and Drums. The Tenor Saxophone part (measures 209-210) features triplet runs. The Drums part (measures 209-210) includes a triplet of notes on the snare, bass drum, and tom-tom, and a triplet of notes on the cymbal, both highlighted with red boxes.

Figure 42, Blade plays cross rhythm phrase for filling the space in bar 209

2.2.3.3 Echoing by the energetic phrase

Later on, the soprano saxophone plays the chord note from bar 213, adding to the chorus to support the tenor saxophone solo. Blade follows its rhythmic pattern, playing triplets with accented first notes aligned with the bass drum (*Figure 43*). Clear accents of soprano saxophone emphasize its rhythmic pattern, directing the audience's focus towards the harmonic progressions and the music's overall level.

To transition smoothly into the next part, Blade increases the doubling triplet notes on both the snare drum and cymbal from bar 214. This common technique of Blade creates a buildup of energy with a focus in crescendo by being single-toned and dense.

The image shows a musical score for three instruments: Tenor Sax, Soprano Sax, and Drums, spanning three bars (213, 214, 215). The key signature is two sharps (F# and C#) and the time signature is 4/4. The Tenor Sax part has a melodic line starting in bar 213. The Soprano Sax part has a rhythmic line with accents on the first notes of each triplet. The Drums part features a pattern of triplets of snare and cymbal notes. A red box highlights a section of the Drums part from bar 214 to 215, showing a buildup of energy with a focus in crescendo. The dynamic markings are *f* (forte) for the first triplet in bar 213, *mp* (mezzo-piano) for the first triplet in bar 214, and *f* (forte) for the second triplet in bar 215.

Figure 43, Blade echoes the soprano saxophone phrase

2.3 Blade's accompaniment of "Jazz Crimes"

Funk music thrived in the mid-20th century and is characterized by its focus on dance and highly rhythmic sensations. In this music genre, rhythm plays a crucial role as it forms the basis of the entire musical style. It creates a danceable vibe while retaining the essential "breathing" feel. In contrast, jazz-

funk emerged during the 1970s. It incorporates electronic instruments instead of relying solely on traditional funk instruments. Additionally, due to the development of jazz music, the drum patterns are more complex.

Various techniques, such as ghost notes, sixteenth notes, linear concept, hi-hat introduction, backbeat, snare phrase, and more, characterize funky drumming. These techniques create space, energy, and an irresistible urge to dance. Most funk drummers apply the above skills to perfection, while the sound is solid and robust to support the whole band.

This analysis of Blade's jazz-funk music performances will not label him solely as a funk drummer. Instead, it will emphasize how Blade utilizes traditional funk drumming techniques, highlighting his unique phrases and specific situations. Blade's distinct musical style results from his recognized tone and unique understanding of music, particularly evident in his funk style. Furthermore, Chapter 4 of this paper will thoroughly examine Blade's signature drumming tone.

2.3.1 Accompaniment for organ solo

2.3.1.1 Outline phrases by applying hi-hat opening

Organist Sam Yahel only uses one F#7 chord throughout the whole part, creating a bright and melodious solo. From bars 69 to 72, the fifth to eighth bars of the solo, he focuses on detailed storytelling with well-placed rest notes rather than relying on many running phrases. In bars 69 and 71, no music is played on beats 3 and 4 (*Figure 44*). However, bars 70 and 72 have more

precise and detailed phrases. This comparison creates the effect of four bars being heard as two phrases.

Blade expertly incorporates the open hi-hat in bars 69 and 71, creating a distinct sound commonly associated with funk drumming (*Figure 44*). This technique effectively applies the sound of two cymbals colliding briefly, immediately captivating the listener and adding a breath to the music. Additionally, Blade's applying highlights the spacing of Yahel's phrases, enabling the audience to discern each phrase's duration and where it pauses for breath.

Furthermore, in bar 72, Blade plays eighth notes on the bass drum, snare drum and hi-hat (*Figure 44*). This bar is more like a break for the listener from the previous sixteenth note phrase while at the same time summing up Yahel's previous phrase, suggesting the preparation of a more energetic solo paragraph.

The image shows a musical score for two parts: Organ and Drums. The Organ part is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Drums part is written in a bass clef with a 4/4 time signature. The score covers four bars, numbered 69 to 72. In bar 69, the Organ plays a quarter note followed by an eighth note, and the Drums play a pattern of eighth notes with an open hi-hat symbol (a circle with an 'o') above the first eighth note. In bar 70, the Organ plays a quarter note followed by an eighth note, and the Drums play a pattern of eighth notes with an open hi-hat symbol above the first eighth note. In bar 71, the Organ plays a quarter note followed by an eighth note, and the Drums play a pattern of eighth notes with an open hi-hat symbol above the first eighth note. In bar 72, the Organ plays a quarter note followed by an eighth note, and the Drums play a pattern of eighth notes with an open hi-hat symbol above the first eighth note. Red boxes highlight the hi-hat openings in bars 69 and 71, and the eighth-note pattern in bar 72.

Figure 44, Blade outlines solo phrases by applying hi-hat opening; plays eighth notes more like a break for listener from the previous phrase

2.3.1.2 Flexibility in combining and applying elements of funk drumming

In bar 85, Yahel play ascending and descending sixteenth-note phrases, includes third intervals and similar themes. In bar 85 (*Figure 45*), he raises the solo phrase an octave, energizing the sixteenth-note diatonic phrase.

For this, Blade crescendos bass drum and eighth cymbal notes instead of repeating this high-energy sixteenth note rhythm (*Figure 45*) for adding excitement without disrupting the solo organ sections.

Blade also applies open hi-hat and syncopated notes in this part. In bar 86 (*Figure 45*), he plays two open hi-hat eighth notes on the first beat and syncopation notes on the third beat. The open hi-hat is applied on the middle eighth note of the third beat, and the first 16th note on the fourth beat, which falls on the accented snare drum, completing the articulation between the syncopation note and the backbeat; in bar 88, he plays syncopation notes again on the third and fourth beats (*Figure 45*). It is worth noting that Yahel plays four downbeat eighth notes which combined with Blade's phrase, creates a fantastic feature of interweaving the upbeat and downbeat, which can continue to boost the energy of the solo section.

The figure shows a musical score for two staves: Organ and Drums. The Organ staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The Drums staff is in bass clef. The score covers measures 85 to 88. In measure 85, the Organ plays a sixteenth-note phrase (G4, A4, B4, C5, B4, A4, G4) and the Drums play eighth notes (G, G, G, G) with an open hi-hat. In measure 86, the Organ continues the phrase (F#4, G4, A4, B4, A4, G4, F#4) and the Drums play syncopated eighth notes (G, G, G, G) with an open hi-hat. In measure 87, the Organ plays a steady eighth-note line (G, A, B, C, B, A, G) and the Drums play eighth notes (G, G, G, G) with an open hi-hat. In measure 88, the Organ plays a syncopated eighth-note phrase (G, A, B, C, B, A, G) and the Drums play eighth notes (G, G, G, G) with an open hi-hat. Red boxes highlight these specific rhythmic patterns in both staves.

Figure 45, Blade plays eighth note phrase in crescendo; plays syncopation notes by applying open hi-hat

2.3.1.3 Design comping phrase by thinking outside the box

Blades' ability to think outside the box during comping and follow the song's progression in unexpected ways is also noticeable. In this paragraph, Yahel's rest note, spacing, and paragraph are flawless again. He repeats the line from E to D# to C in bars 89 and 90, and the rhythmic structure is similar (*Figure 46*). For this, Blade plays two sixteenth notes on the fourth beat of both bars, accenting the second one, fits Yahel's solo line better.

In bar 89, Blade utilizes rolls in crescendo to create dynamic instead of the typical funk pattern with a strong back beat (*Figure 46*). Moreover, Blade moves his right hand to hit the bell from the third beat in bar 91 to the first beat in bar 92 (*Figure 46*). Due to the consistent movement and rapid change in timbre, the comping phrase surprises the listener and keeps the music from becoming stagnant.

The image shows a musical score for two instruments: Organ and Drums, spanning four bars (89-92). The Organ part is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Bar 89 has a whole rest. Bar 90 features a melodic motif of eighth notes: E4, D#4, C#4, B3, A3, G3, F#3, E3. Bar 91 continues with a similar motif: E4, D#4, C#4, B3, A3, G3, F#3, E3. Bar 92 features a more complex melodic line. The Drums part is written in a standard drum notation. It features a consistent pattern of eighth notes with accents and rolls. Red boxes highlight specific rhythmic elements: in bar 89, the first and second beats; in bar 90, the first and second beats; in bar 91, the first and second beats; and in bar 92, the first and second beats. A red oval highlights a specific rhythmic element in bar 92, likely the bell mentioned in the caption.

Figure 46, Yahel applies the same motive in bar 89 and 90; Blade produces dynamic phrases with two of his regular approaches; Blade moves right hand to plays on the bell

2.3.1.4 Blade's sensitivity to sound

It is impressive that Blade is sensitive to sound duration and quickly adapts his playing to match the phrase's shape. Yahel plays many short notes in staccato on bar 95 (*Figure 47*), making it seem sharp and clear. Blade utilizes

the hi-hat, snare drum, and bass drum and plays flam notes on the first and third beats, avoiding sustained portions and allowing the sound effect to match Sam's performance by being sharp and clear.

In the same way, after Yahel plays long note on the fourth beat of bar 96, Blade instantly picks up the idea and plays the accented eighth note on cymbal and floor toms on the first beat of bar 97, in order to match Yahel's phrase with the sustain created by cymbal (*Figure 47*). It's obvious that Blade can identify desired sound effects for soloists.

Figure 47, Yahel plays a lot of short notes; Blade is always recognize changes in sound that match to the sound effect of solo phrases

2.3.1.5 Line up phrases that Blade applies

The lineup phrase, a common idea of Blade in the preceding two pieces, supports the organ solo's unbroken sixteenth note phrase in the last three bars. Blade echoes the ghost-note running solo phrase by a clean and brief tone on hi-hat and snare drum during this six-beat lineup phrase (*Figure 48*). The whole sound is dense and delicate, and the last beat of bar 104 fills in on tom drums to continue to the following saxophone solo with the energy generated by the previous lineup phrase more smoothly.

The image shows a musical score for two instruments: Organ and Drums. The Organ part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. A red box highlights measures 103 and 104. The Drums part is written in a standard drum notation on a single staff. It features a rhythmic pattern of eighth and sixteenth notes on the snare drum. A red box highlights measures 103 and 104.

Figure 48, Blade applies line up phrase for support solo phrases

2.3.2 Accompaniment for saxophone solo

2.3.2.1 Create phrases instead of playing common patterns

Joshua Redman's saxophone solo builds on the organ solo's energy and sense of expectation. He performs sixteenth note phrases with minor second intervals in bars 116–117 (Figure 49), which seem deeper and more descriptive than the organ solo.

Instead of the typical funk pattern with bass drum and hi-hat, Blade plays eighth and sixteenth notes on the snare drum from the third beat of bar 116 to the second beat of bar 117 (Figure 49), applies this monophonic phrases to create surprises, allowing the soloist to play more freely.

The image shows a musical score for two instruments: Tenor Saxophone and Drums. The Tenor Saxophone part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with sixteenth notes and rests. A red box highlights measures 116 and 117. The Drums part is written in a standard drum notation on a single staff. It features a rhythmic pattern of eighth and sixteenth notes on the snare drum. A red box highlights measures 116 and 117.

Figure 49, Blade performs phrases with eighth notes and sixteenth notes on the snare drum

2.3.2.2 Flexible application of snare drum parts

When Redman plays the same motif, which is rising scales in different 16th

note placements in bars 126–128 (*Figure 50*), Blade does not disturb it and plays the pattern smoothly. However, from the second beat of bar 126 to the second beat of bar 128, Blade's snare drum notes land on the different position of the 16th note, or on the upbeat eighth note throughout the nine beats, instead on the backbeat (*Figure 50*).

For the return to the A part of the song with kicks, Blade starts a pattern with snare drums on the third beat of bar 128, then plays 16th notes on floor tom to pad the first kick that the upbeat eighth note on the first beat of bar 129 (*Figure 50*). Similarly, Blade plays two sixteenth notes on the snare drum before the kick on the third beat, then accents the eighth notes on the bass drum and cymbal. The kick is smoother and more natural when played with padding, which Blade will use a lot in his solo.

The figure shows a musical score for two staves: Tenor Saxophone and Drums. The Tenor Saxophone staff has a treble clef and a key signature of two sharps (F# and C#). The Drums staff has a bass clef. The score covers bars 126, 127, 128, and 129. In bar 126, the Tenor Saxophone plays an ascending scale starting on D4. The Drums part shows a snare drum pattern with notes on the 16th note position (upbeat eighth note) from the second beat of bar 126 to the second beat of bar 128. In bar 128, there is a kick drum on the third beat. In bar 129, the Tenor Saxophone continues the ascending scale, and the Drums part shows a snare drum pattern with notes on the 16th note position from the first beat to the second beat, followed by a kick drum on the third beat. A text box above bar 129 reads "Rhythm section backed to play kicks of melody".

Figure 50, Redman keeps playing a series of ascending scale; the snare drum notes on different position

2.3.2.3 Flexibly display the kick position in the song

Before the second sixteen notes on the third beat of bar 136, which is the kick, Blade takes the sixteen notes as a subdivision, plays three notes on the snare drum and three on the tom drum (*Figure 51*), so the phrases ends with the

last tom drum notes that land on the kick; the second kick, which is the second sixteenth note on the fourth beat, is performed without accent on the bass drum, which is simple and clear.

In contrast to bar 136, Blade plays bass drum and cymbal on the downbeat eighth note of beat one and the upbeat eighth note of beat three in bar 137 (*Figure 51*), revealing the kick with its sustain and energy, with an accent on the second 16th note on beat two between the two kicks.

The image shows a musical score for two instruments: Tenor Saxophone and Drums. The Tenor Saxophone part is written in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It spans two bars, 136 and 137. The Drums part is written in a bass clef with a 4/4 time signature. It shows various rhythmic patterns, including eighth and sixteenth notes, with several notes highlighted by red boxes and circles to indicate specific approaches to the kick drum.

Figure 51, Blade displayed kicks by different approaches though bar 136 to 137

2.3.2.4 Apply the simply and energetic motive in the right time

In the solo part from bars 157 to 158, near the end, Redman plays high pitch notes and difficult rhythmic patterns with a rich tone and elegant phrasing to generate excitement. Faced with this tidal wave of energy, Blade continues to play on the cymbal, accenting it whenever Redman is ready to move up to complement Joshua's energy (*Figure 52*).

The image shows a musical score for two instruments: Tenor Saxophone and Drums. The Tenor Saxophone part is written in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It spans two bars, 157 and 158. The Drums part is written in a bass clef with a 4/4 time signature. It shows various rhythmic patterns, including eighth and sixteenth notes, with several notes highlighted by red boxes and circles to indicate accented eighth notes.

Figure 52, Blade plays accented eighth notes for support Redman

2.4 Conclusion

Detailing dynamics and paving the energy are the two things that best define Blade's comping style, which is the focus of this chapter.

Through detailed analyzing each piece, it is evident that Blade's tom drum phrases are always presented in different subdivisions to match the rhythm of the solo phrases. Furthermore, he enhances the intensity of solo phrases by playing various ride cymbal phrases with different dynamics, such as crescendo and sforzando. He also design the comping during the soloist's long notes, including line-up phrases from snare drum to tom-tom, tom drum phrases in sixteenth notes, and different subdivisions of snare drum phrases. In "Jazz Crimes," The flexibility of the snare drum phrases are not only gives a sense of energy and freshness due to the variety of placements but also reveals Blade's way of thinking, which differs from the general approach of drummers in funk music; that is, even a simple snare drum note can be applied in different positions to bring constant energy and freshness to support the soloist.

In addition, this part offers a detailed analysis of Blade's selection of drum parts and demonstrates that he is very good at creating aural surprises for the audience through timbre and notes of duration.

Indeed, Blade does not play many phrases and can always work with the precise details required when the energy is needed to achieve an effect. Combined with the soloist's forceful accompaniment, Blade highlights their feeling of vigor and explosive power by choosing the right place and adding a suitable flavoring to it.

3.The drum solo part

3.1 Blade's trade 4 solo in "I Mean You"

The piece "I Mean You" is arranged that the piano and bass play in unison for three bars in the intro part (see to Section 1.1 of this chapter for reference), and then Blade plays solo for four bars.

3.1.1 The accented hi-hat phrases that Blade applied

Blade's trade 4 solo is impressively detailed featuring precise sixteenth note phrases. In bars 4 and 5, Blade accents the hi-hat and each note plays with single strokes. According to the position of the accents, Blade's phrase is divided into groups 4 and 6 (*Figure 53*). The single strokes begin with the right hand, and both hands take turns hitting each note, therefore even though the tempo is fast, the phrase will be heard as accented and unaccented due to the sticking. And Blade plays the phrase on the edge of the close hi-hat, employing its short but muddy tone to emphasize the accents of groups 4 and 6, thereby creating a distinctive sound contrasted to the typical rhythmic sequences.

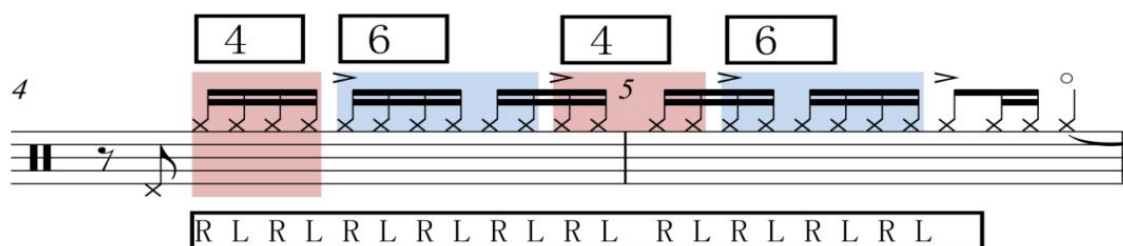


Figure 53, the phrase Blade played on Hi-hat in trade 4 solo of <I Mean You>

3.1.3 Double Drag sticking

Blade's another signature technique is double-drag sticks which entails one hand hit twice, then the other hand hit once in a pattern. It is suitable for a fast tempo and is easy to execute. As seen in Figure 56, in bars 6, 14, 20, and 21, he typically plays it with his left hand on the snare and right hand on the tom-tom, cymbal, and snare drum. This sticking allows the left hand to stay while the right hand plays other drum parts, quickly creating multiple tones and adding layers to the phrase.

Figure 56, Blade applied double drag sticking during the trade 4 solo

3.1.4 syncopated phrases that Blade applied

Blade has a distinctive style that includes both double-drag sticking and syncopated phrases. One example of this is what are applied in bars 18, 19, 27, and 28 (Figure 57). In bars 18 and 19, Blade applies syncopation mainly between the bass drum and buzz rolls on the snare drum. The phrase ends with

an accented cymbal on the fourth beat. Similarly, bars 27 and 28 have syncopation played on the floor tom, hi-hat, and snare, with the last note falling on a cymbal. Both phrases have a clear direction due to ending on the bass drum and cymbal, and the cymbal's sustain creates a anticipation feeling for the following phrase.

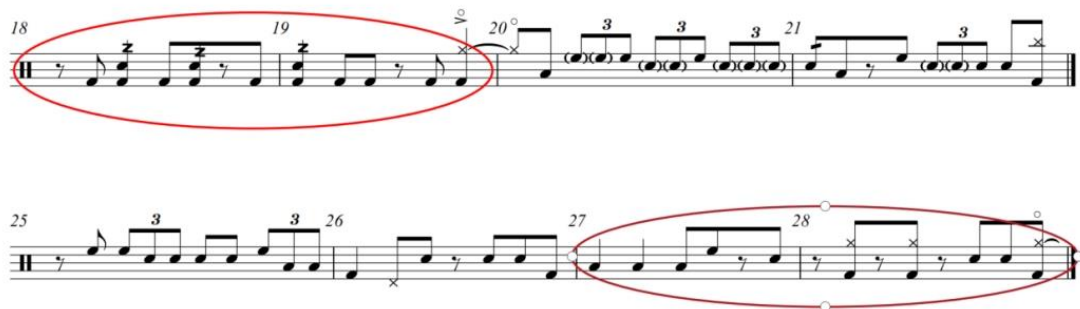


Figure 57, the syncopated phrases Blade applied during the trade 4 solo

3.2 Blade's trade 8 solo in "I Mean You"

3.2.1 The rhythmic sequences that Blade applied

Blade's solo section features unique and personalized phrases that showcase his technical and dynamic. In particular, it highlights two rhythmic sequences he performs in bars 265-268.

Three drum parts are included in this phrase: Both hands on the snare drum and rides cymbal; the left foot hi-hat; the final triplets play on the cymbal, snare, and floor tom, with the quarter note on the bass drum as the final note (Figure 58). Then it appeared again in bars 267–268.

Both phrases share similar dynamics and motives that apply a diffuse sound effect on the cymbal at the beginning and end with the un-delayed sound of the tom drum and bass drum to build the contrast. Both hands playing on the

cymbal and snare drum create a fixed sound effect to establish a forwarding direction.



Figure 58, the rhythmic sequences that Blade performed in trade 8 solo of “I Mean You”

3.2.2 Paradiddle diddle phrase that Blade applied

In bar 251, Blade employs the paradiddle diddle sticking to play three groups of sixteenth notes without interruption (Figure 59). He plays the groups on snare drum first, then moves to the tom tom, and to the floor tom, creating an anticlockwise movement on the drum set.

Blade takes full advantage of the sticking of paradiddle diddle to achieve the sense of over-barline by playing since the upbeat of the first beat; to conclude the phrase, he plays three eighth notes in succession on the ride cymbal and bass drum, highlights different effect between snare and tom drum. Blade's interpretation showcases the charming of different drum parts and his often-used technique of moving from high to low tones.



Figure 59, the paradiddle diddle phrase that Blade performed in trade 8 solo of “I Mean You”

3.2.3 Repeated pattern phrase

Repeated pattern phrase, a dense, solid phrasing consistently and effectively, is a standout element in Blade's trade-8 solo. He builds upon this pattern in the following three phrases in crescendo, ending each with a bass drum and cymbal.

The first instance of this repeating pattern phrase can be found in bars 237-238. Blade begins with three beats of triplets on the snare drum by double drag sticking, then plays four eighth notes with rolls, finally ends with four eighth notes on the cymbal and bass drum in crescendo (*Figure 63*). It showcases two of Blade's most common techniques - rolls and crescendos - and creates continuous and energetic effect.



Figure 60, Blade performs the repeated pattern phrase for raising the energy in bar 237 to 238

Blade demonstrates two standard techniques by playing eight notes in bars 249–250: hands playing and flaming accents. In bar 249, Blade plays eighth notes on the snare drum and floor tom on every upbeat by both hand (*Figure 61*), adds thickness sound and intensifies the energy by highlighting the upbeat. In bar 250, Blade uses the flam accent to extend the energy. He plays the snare drum distinctly and crisply, and then concludes by transferring this energy to

the cymbal iconically.

249 250

B L B L B L B L L L L L L R

*"B" means both hands

Figure 61, Blade applies both hands playing and flams phrase as repeated pattern phrase

The third phrase can be found in bars 287 and 288, two bars before returning to the melody. In figure 62, it is evident that Blade uses eighth note and quarter notes with left hand, avoiding complicated techniques. This approach helps to reduce the energy compared to his solo, which is more energetic. The resulting sound indicates to the audience that the trade 8 solo is almost finish and transitioning to the next part. To achieve this smooth effect, the drummer's left hand must control the distance between the sticks and the drum head precisely for a clean and smooth sound.

287 288

L L L L L L L L L L L L

Figure 62, before returning to the head out part, Blade plays a simple rhythmic two-bar phrase with his left hand only

3.2.4 Diverse opening hi-hat phrase

Blade uses the fuller opening hi-hat phrase flexibly in bars 253 to 254. In bar

bar 165. He plays a single dotted eighth note in the first group on the bass drum, snare drum, and cymbal, and the second one on the bass drum alone (Figure 66). It contrasts with the first four bars, which maintain the sixteenth note subdivision and create a short tension and rest in a brief period. In bar 166, Blade moves the right hand on the cymbal's surface to the bell, resulting in a sudden change in tone that maintains the tension of the previous bar's subdivision change and produces a more vibrant sound.

In the first section of the solo, Blade builds tension by using various subdivisions and bell tones, temporarily shifting the focus away from the sixteenth note subdivision, and creating new patterns for suggesting that more innovative phrases will emerge in the following solo sections.

The image displays musical notation for a drum solo. It consists of four staves of music in 4/4 time. The first staff shows bars 161 and 162. The second staff shows bars 163 and 164. The third staff shows bars 165 and 166, with bar 165 containing a dotted eighth note circled in red. The fourth staff shows bars 167 and 168.

Figure 66, the first paragraph of Blade's solo in "Jazz Crimes"

3.3.2 The second section of Blade's solo from "Jazz Crimes"

In bar 169 of the second solo, Blade plays with 32nd notes on snare drum notes on the downbeat of beat 1 and upbeat of beat 2 to keep the solo's high energy (Figure 67). In bar 170, Blade switches to eighth note subdivisions and

treats each eighth note as a group of sixteenth-note triplets, adding a left foot hi-hat on the first note of each group, creating a more rhythmic and distinct shape. This pattern is repeated four times, with the second and third notes on snare drum by maintaining the same tonal pattern, the intensity of the music increases.

Blade returns to the 16th note subdivision in the next two bars and plays on the cymbal's bell, producing a noticeable change in timbre (Figure 67). This sudden shift of subdivision creates tension, similar to the effect in his first solo.

The image displays four staves of musical notation for a drum solo. The notation is written on a grand staff with a double bar line on the left. The first staff contains measures 169 and 170. Measures 169 and 170 are enclosed in a red box. The second staff contains measures 171 and 172. The third staff contains measures 173 and 174. The fourth staff contains measures 175 and 176. The notation includes various rhythmic patterns, rests, and articulation marks. Red boxes highlight specific sections: the first two bars (169-170), the first two bars of the second staff (171-172), the first two bars of the third staff (173-174), and the first two bars of the fourth staff (175-176).

Figure 67, the second paragraph of Blade's solo in "Jazz Crimes"

Another rapid subdivision change can be noted in bars 173–174 (Figure 67). Blade adjusts the subdivision from sixteenth notes to the sixteenth notes triplet on the third beat as two groups, both plays the first two notes on the snare drum and the third on the tom tom or floor tom within the first note on open hi-hat. According to the note distribution, the double drag sticking - a rudiment commonly used by Blade is suitable.

3.3.3 The third section of Blade's solo from "Jazz Crimes"

As a climax, in bars 177 to 178 of the last section, Blade plays a motive that consists of two 32th note rolls and a left-foot hi-hat or the bass drum note since the upbeat of beat 2 in bar 177, and it's based on a subdivision of sixteenth notes as an over-barline phrase (*Figure 68*). It always lands on the cymbal and bass drum, giving the pattern a stable sense of direction. It also creates a unique sound and a brief pause in advancement, adds to the solo's energy and showcases the pattern's full potential.

In bar 181, Blade changes the subdivision by playing sixteenth-note triplets for a short time. It begins on the second beat with a left foot hi-hat note, two snare drum notes, two tom tom notes, and a floor tom note (*Figure 68*). The second group is appear since the up beat of the third beat with snare drum, bass drum and hi-hat at the same time. To smoothly transition between the drum parts, Blade uses an anticlockwise hand movement. Additionally, Blade plays a left-foot hi-hat on the first beat of each sixteenth-note triplet group, creating a brief moment of tension in the solo.

The image displays four staves of musical notation for a drum solo. The first staff (measures 177-178) features a triplet of eighth notes. The second staff (measures 179-180) continues the rhythmic pattern. The third staff (measures 181-182) contains a sextuplet of eighth notes, followed by two triplet markings. The fourth staff (measures 183-184) shows further rhythmic development. The notation includes various note values, rests, and articulation marks typical of a drum solo score.

Figure 68, the third paragraph of Blade's solo in "Jazz Crimes"

3.4. Conclusion

Unlike the analysis of melodies and accompaniment parts, this section studies Blade's arrangement of patterns, sticking, and drum parts to figure out how he combines these elements and what the final effect is. In Blade's solos, most of his phrases are meant to create tension and increase energy to build the shape of the phrase.

The trade 4 and 8 solo parts of "I Mean You" are constantly represented by opening hi-hat phrases, over-barline phrases, paradiddle diddle phrases, accented hi-hat phrases, syncopated phrases, and repeated pattern phrases. Over and above, the analysis of "Jazz Crimes" not only explored in detail the places where Blade applies subdivision transitions, which are frequently applied, but was also filled with over-barline phrases.

The patterns in this section will be applied by most drummers, but Blade does it through a series of techniques such as buzz rolls, playing in crescendo

and sforzando, starting the phrase in an uncommon place, and adding left foot hi-hat on the first note to create Blade's own style. He also frequently utilizes the different tones of the close hi-hat and open hi-hat to create a variety of phrases. In addition, Blade's most common techniques include double stroke sticking, paradiddle diddle sticking, flams, both hands playing, and subdivision transferring.



Chapter 4

The observation for Blade's performance

The last chapter analyzes three different musical pieces, focusing on their song structures, including the introduction, melody, accompanying part, and drum solo. It examines musical elements, such as musical phrases, dynamics, patterns, solo phrases, interactions between phrases, and the rudiments, patterns, and skills that Blade frequently employed.

Furthermore, this chapter will summarize Blade's commonly observed drumming techniques and combinations, providing the reader with a deeper understanding of Blade's iconic tone. Percussive technique and drumming combinations are crucial skills that drummers must master as the most vital factors. While the choice of the drum set and cymbals is a personal preference, these two skills, combined with musical conception and design, allow drummers to develop their performing style.

1. The way Blade holds the drumsticks

Drummers have their own grip positions. Blade used to hold his drumstick in the grip position at one-third of the stick's length (Radlwimmer, 2006), closer to the end, during early performances (*Figure 69*). However, in more recent works, Blade's grip position is closer to the drumstick's center (Hutcherson, 2019) (*Figure 70*). It allows for better control over the amplitude and direction of the sticks by the index finger and thumb, resulting in greater control over the intensity of the notes played.

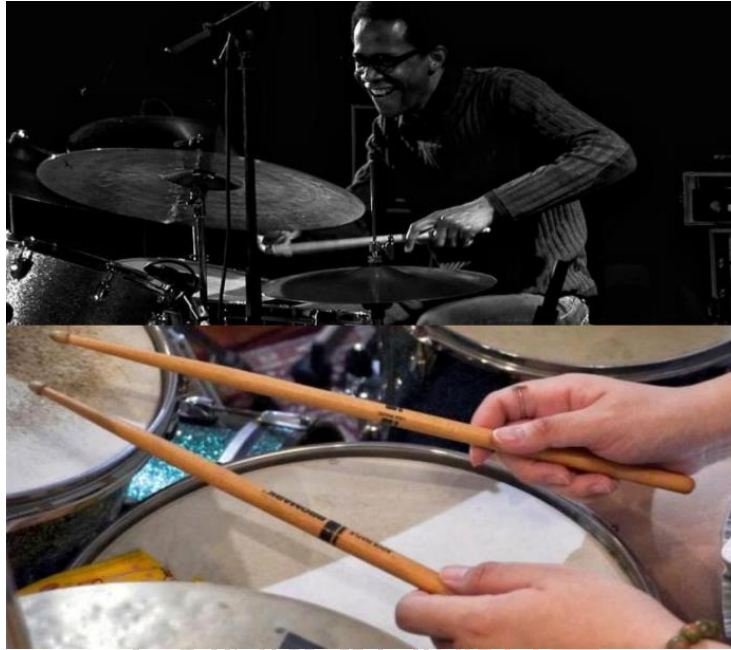


Figure 69, the grip position of Blade held before



Figure 70, the grip position of Blade holds nowadays

2. The hitting style of Blade

The movement trajectory of both hands significantly impacts the tone and control of drummers (Riley, 2004). The following are the principal observations of Blade:

(1) Blade uses his forearm to make a slight downward motion, which helps prevent any directionless movement of the wrists. This posture provides better control over the hands' trajectory and avoids unnecessary details that may affect the motion.

(2) When Brian plays peacefully, he holds the drumsticks on the snare that only around 5cm high from the drum head (*Figure 71*). He prefers to play with the shaft of the sticks. Additionally, Blade will slightly raise his elbows and bring the tip of the drumstick as close to the drum head as possible to have better control over the stick's movement when playing softly.



Figure 71, the sticks are only around 5cm high from the drum head

(3) When playing sixteenth notes, Blade usually hits the hoop of high toms and fills on it (*Figure 72*). This technique could enhance the music by changing the timbre of phrase gradually.



Figure 72, Blade hits the hoop of high toms typically

(3) Blade adjusts the hi-hat width to about 2cm, allowing for precise control over the velocity and intensity of the splashing hi-hat (*Figure 73*).



Figure 73, the width of the hi-hat that Blade sets

(4) Blade raises his hand very high when performing clear notes but brings it down with moderate force to avoid making a loud noise. In Blade's earlier performances, his hands moved higher and were raised at a steeper angle, playing cymbals more intensely.

(5) When the music needs to show intensity, Blade will even briefly bounce his body off the drum stool to apply the power from upper body to hit.

(6) Blade typically uses traditional grips with left hand no matter in jazz or other styles, and switches to matched grips when necessary. (*Figure 74*).



Figure 74, Blade applies traditional grips on the left hand

(7) In the early video, it can be observed that Blade tilts the snare drum towards the high tom to execute traditional grips better (*Figure 75*). However, in a more recent video, it showed that he now tilts the snare drum towards his body at an angle of approximately 45 degrees (*Figure 76*).



Figure 75, Blade tilted the snare drum toward the high tom in the early performance



Figure 76, Blade tilted the snare drum slightly toward the body in the recent performance

3. The position of Blade playing on cymbal

Blade's cymbal sound is easily recognizable and iconic. The reason for this is his high-pitched tone and unique hitting technique, as what has noticed below:

(1) When the music is peaceful, Blade taps the cymbal closest to the edge, using precise control without exerting too much force.

(2) Blade has a unique drumming technique where he hits the cymbal with the upper half of the stick and moves his forearm downward, unlike most drummers who use the shoulder part of the stick for increased intensity (Figure 77).

(3) Blade often expresses the intensity of the music by hitting the cymbal diagonally instead of vertically on the surface, as shown in Figure 78.



Figure 77, Blade hits the cymbal with the upper half of the stick



Figure 78, Blade hits cymbal diagonally from the left or right

4. The combination of drum set parts from Blade

This section explains Blade's typical approach to arranging drum parts during his performances, which helps convey the musical composition's texture:

(1) Splashing hi-hats frequently accompany Blade's buzz and stoke rolls, improving the sound quality overall. This combination creates a rich and textured sound.

(2) Blade hits the accented cymbal when he transitions from playing fills on the snare drum or high tom to the floor tom.

(3) Blade consistently starts by playing stoke rolls or ghost notes on the snare drum and tom-toms, followed by an accented cymbal hit.

(4) Blade consistently starts with a rhythmic phrase on the ride cymbal and bass drum, which then gradually builds up to lead the other parts. Also, Blade plays the bass drum for accompanies the bass or piano. Typically, Blade plays in sforzando on the snare drum, high toms and cymbal.

(5) Blade often applies rim shots on the snare drum during his performances to emphasize specific beats. Additionally, he often incorporates cymbal notes immediately after the rim shot.

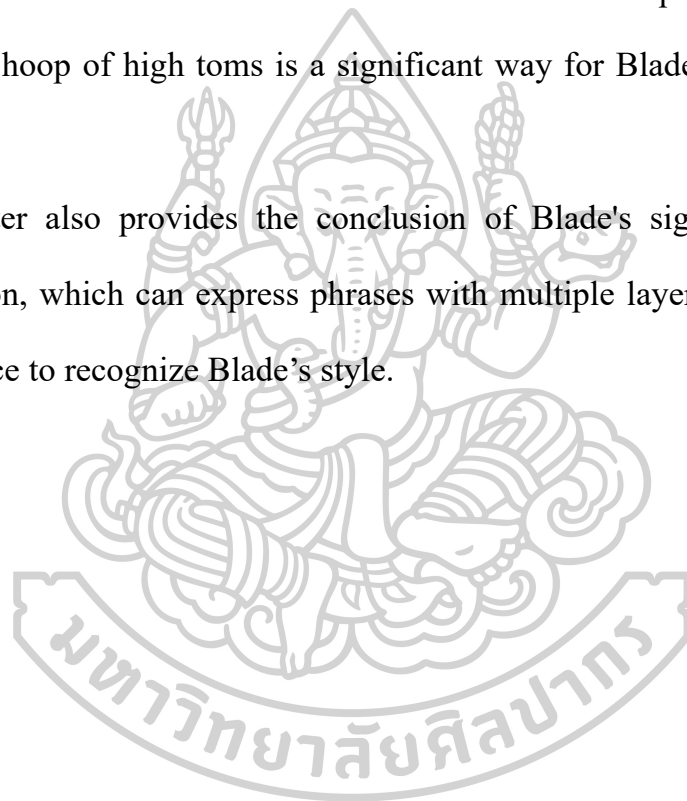
5. Conclusion

Blade's grip position, which is close to the center of the drumstick, allows for greater control and resulting in more controllable notes. Additionally, Blade positions his drumsticks close to the drum head and adjusts the width of the

open hi-hat, contributing to his accurate and intentional phrases.

Cymbal playing is essential for jazz drummers, and the details mentioned in the chapter help explain how Blade expresses himself musically while maintaining a degree of freedom. Despite the abundance of material available for cymbal playing, little attention is given to the way and technique of hitting the cymbal, which can establish the emotional tone of each musical phrase. Additionally, hitting the hoop of high toms is a significant way for Blade to fill in between phrases.

This chapter also provides the conclusion of Blade's signature drum parts combination, which can express phrases with multiple layers and essential for the audience to recognize Blade's style.



Chapter 5

The application of Blade's analysis to recital

After analyzing Blade's style in detail, the author put it into practice in the graduation recital, which included "Jazz Crimes" and other jazz pieces. It was found that some of Blade's techniques can be used directly to help the music, while others can be adapted to fit the actual playing situation. Here are a few details about what happened:

1. When hitting the cymbal surface for a long amount of time and then switching to hitting the bell, the thick and high-pitched tone produced will be heard more clearly, encouraging the bassist and guitarist to increase the volume and dynamic, thereby boosting the band's energy.

2. As was pointed out in the preceding chapter, the paradiddle diddle is ideal for speedy tunes due to its handy sticking. However, compared to Blade, which is typically applied to tom drums, the author suggests that it may additionally be applied to snare drums and bells, where its crispy and sharp sound can more directly drive the band and phrases (*Figure 79*).



Figure 79, apply the paradiddle diddle sticking on snare drums and bells

3. In "Jazz Crimes," the varied subdivision provides the band with aural enjoyment. However, when serving as an accompaniment, the author

maintained the same subdivision, which makes the soloist feel more at ease. And when the soloist modifies the subdivision, the author replies with the same rhythmic rhythm for building the line up phrases.

4. The author incorporated Blade's hi-hat phrase within the bass drum from "I Mean You" into the drum solo of "Jazz Crimes" and observed that the hi-hat's crisp tone highlighted the kicks more effectively and that the audience's emotions were clearly more excited (*Figure 80*).

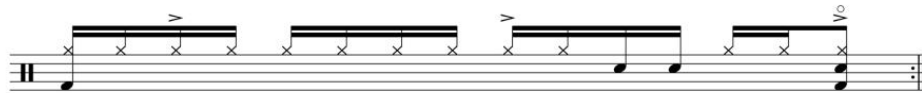


Figure 80, apply accented hi-hat phrases on kicks of "Jazz Crimes"

5. Since the buzz rolls have an extended sound, the author applied on tom drum and snare drum and discovered that playing the tom drum in crescendo and the splash hi-hat, it makes the overall mood more surging (*Figure 81*).

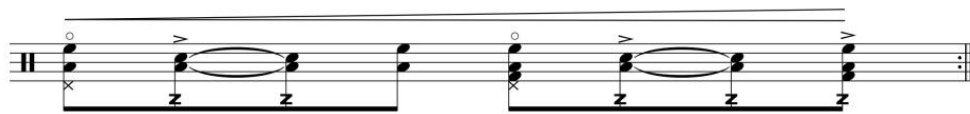


Figure 81, apply buzz rolls on tom drum and snare drum in crescendo with splash hi-hat

6. Blade enjoys playing the in sforzando phrase in the accompaniment, and the author incorporates it into a pattern, discovering that the piece's dynamics are more contrasted and less abrupt as a result.

7. During the accompaniment, when the soloist plays lengthy notes, the

author combines tom drum, snare drum, and ride cymbal to play over-barline phrases and discovers that it does create a spatial surprise, thereby providing the soloist with ideas in the moment and allowing them respond appropriately (Figure 82).

The figure consists of two staves of musical notation. Each staff begins with a double bar line and a cymbal symbol (a cross with a vertical line) above it. The notes are grouped into triplets, indicated by a '3' below each group. Above the first note of each triplet is a cymbal symbol with a vertical line, indicating a cymbal hit. Below each staff is a sequence of letters in a box, representing the drum strokes: 'R' for right hand and 'L' for left hand. The first staff has six triplet groups, and the second staff has eight triplet groups.

Figure 82, apply over-barline phrases in solo part

8. In a piece with a vocalist, the Blade's method of hitting the cymbal, which involves using the top half of the drumstick to lightly hit the edge of the cymbal in a crescendo, will convey the mood of the moment to the vocalist more naturally than hitting the surface of the cymbal, giving the whole piece a softer feel.

9. In a swing piece, it will be more surprising to hit the accented cymbal on the upbeat of the second beat than on the upbeat of the fourth beat.

Chapter 6

Conclusion

This paper examines Blade's drumming style in four parts for each piece: introduction, melody, accompaniment, and drum solo. The purpose of dividing each piece into these sections is to analyze Blade's style from different perspectives - his collaboration with the whole band and his solo performances. As a jazz drummer, Blade is attentive to detail and reacts to every phrase of the soloist; during the drum solo, he displays flexibility by skillfully highlighting the dynamics of each pattern through his subdivision.

In the introduction, Blade plays a simple rhythm with varied dynamics that effectively communicates the general mood and style of the piece, establishing a solid foundation for the melody and adapting to the musical cues given by the other performers. His musical technique is to set up a reasonable pattern to match the melody's dynamics, phrase's direction, and note's density while applying varying timbres from drumsticks and brushes.

Blade's exceptional musical sensitivity and responsiveness are most noticeable in the melody and accompaniment parts. He skillfully showcases the melody by leaving enough space for it to breathe, highlight the song's structure and arrangement by different density and dynamics of patterns and maintain the energy by sixteenth note and sixteenth triplet phrases. Moreover, when the melodic notes are dense, he favors playing just a couple of notes; when the notes are of a specific length, he prefers playing a pattern of subdivided beats.

After researching the solos of various soloists and Blade's accompanying

phrases, it has been concluded that Blade frequently uses crescendos and sforzandos to express dynamics of solo phrases. Not only that, he employs various techniques to keep the music from becoming monotonous, such as using buzz rolls, double sticking, syncopated phrases and playing clear downbeat on beat four to enhance transitions between phrases. Blade also responds to the solo with the same rhythmic patterns and uses multiple linear and triplet to create a layered sound that maintains the energy and helps the audience keep attention on the soloist.

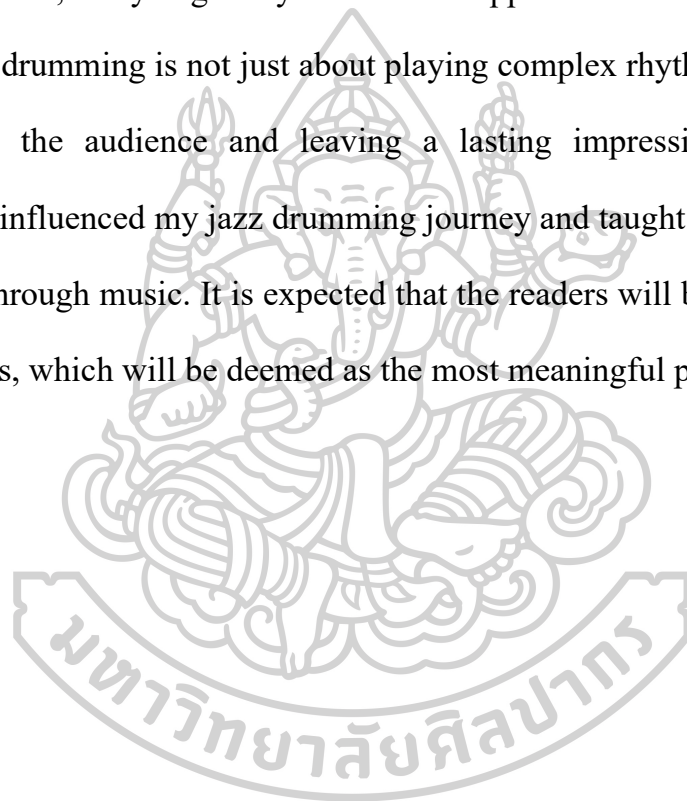
The way Blade plays in solo section is closely examined. The analysis focused on the arrangement of patterns, sticking, and drum parts to figure out how Blade apply these elements. The hi-hat phrases, linear phrases, rhythmic sequences and alteration of subdivisions in both "I Mean You" and "Jazz Crimes". Blade applies common jazz pattern and phrases through a series of techniques such as buzz rolls, playing in crescendo and sforzando, starting the phrase in an uncommon place, and adding left foot hi-hat on the first note to create his style. In addition, his most common techniques such as double stroke sticking, paradiddle diddle sticking, flams and both hands playing are concluded in this section.

Blade's grip, the angle and style of his cymbal hits, and the various drumming combinations he employs are summarized in the final chapter to provide a closer look at his personal playing style and habits. In this section, it is evident that Blade primarily employs drumstick or limb weight to control dynamics and combines drum parts with compatible tones to present phrases

with multiple layers.

In my opinion, a drummer's technique is crucial for a performance's freedom, fluidity, and enthusiasm. However, technique should serve and enhance the music. In my paper, I thoroughly examine Blade's techniques of using dynamics, drumming patterns, and layering to evoke emotional responses in the audience, analyzing every detail of his approach.

Great drumming is not just about playing complex rhythms, and it is about captivating the audience and leaving a lasting impression. Brian Blade's drumming influenced my jazz drumming journey and taught me how to express emotions through music. It is expected that the readers will be inspired in some possibilities, which will be deemed as the most meaningful part of this thesis.



Appendix



Appendix A

I Mean You

Thelonious Monk

Intro E_b^7

1.2.3. | 4.

A1 F^6 D_b^7 D^7
 G_m^7 C^7 F^6 G_m^7

A2 F^6 D_b^7 D^7
 G_m^7 C^7 F^6

B E_b^9 F^6
 D_b^7 G_b^7

A3 F^6 D_b^7 D^7
 G_m^7 C^7 F^6

Intro E_b^7

Appendix B

Farewell Bluebird

Brian Blade Fellowship Band

Intro

Am Em G D Am Em G D

Melody

A1

Am Em G D Am G D

Ten. Sax.

Am G D F C G D

Ten. Sax.

D C C Bm Bb

Ten. Sax.

A2

Am D(sus4) D Am D(sus4) D Am

Sop. Sax.

Ten. Sax.

D(sus4) D F C G D F C C G Bb

Sop. Sax.

Ten. Sax.

2 [B] *ff*

Sop. Sax.

Ten. Sax.

Pno.

ff Bm7 Bbmaj7 Am7 C Em7

Sop. Sax.

Ten. Sax.

Pno.

Ebmaj7 D D7 Bb C

Sop. Sax.

Ten. Sax.

Pno.

mp Ebmaj7 Bb Ab Dbmaj7 Am

[C] Piano Solo

Pno.

Am D(sus4) D Am D(sus4) D

Pno.

Am D(sus4) D F C G D F C C G Bb

D *ff*

Sop. Sax. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3

Ten. Sax. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno. *ff* Bm7 Bbmaj7 Am7 C Em7

Sop. Sax. *mp* 3 3 3 3 3 3 3 3 3 3 3 3 3

Ten. Sax. *mp* 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno. *mp* Ebmaj7 D D7 Bb C Ebmaj7

Sop. Sax. 3 3 3 3 3 3 3 3 3 3 3 3 3

Ten. Sax. 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno. Bb Ab Dbmaj7

E *pp*

Pno. *pp* Gmaj7 Bbmaj7 Fmaj7 Em7

Pno. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno. *p* Gmaj7 Bbmaj7 Fmaj7 Em7

4 **F** Gmaj7 B♭maj7 Fmaj7 Em7

Pno. *mf*

Pno.

G A Dm Dm7 C Dm Dm7 D

Pno. *mf*

H Gmaj7 B♭maj7 Fmaj7 Em7

Pno. *f*

Pno.

I Guitar Open Solo

Pno.

J A Dm Dm7 C Dm Dm7 D

Pno. *f*

K G(sus4) B♭(sus4) F E♭maj7

Pno. *pp*

L 5

Piano: *p* G(sus4) G B \flat (sus4) B \flat F C E \flat maj7

Drum: *p*

M Saxophone open solo

Piano: G(sus4) G B \flat (sus4) B \flat F C E \flat maj7

N Slowly *mp*

Piano: D D 7 B \flat C E \flat maj7 rit. B \flat A \flat D \flat maj7 Dmaj7

Appendix C

Jazz Crimes

Joshua Redman

Intro

mf F#13 A13 Bb7(b13) Eb7(#9) D C#(sus4) C#7 Bmaj7 D7 Gmaj7 Abm7 Db7(#9)

A1 F#13 A13 Bb7(b13) Eb7 D C#(sus4) C#7 Bmaj7 D7 Gmaj7 Abm7 Db7(#9)

F#13 A13 Bb7(b13) Eb7(#9) D C#(sus4) C#7 Bmaj7 **TO CODA** D7 Gmaj7 Abm7 Db7(#9)

A2 F#13 A13 Bb7(b13) Eb7 D C#(sus4) C#7 Bmaj7 D7 Gmaj7 Abm7 Db7(#9)

F#13 A13 Bb7(b13) Eb7(#9) D C#(sus4) C#7 Bmaj7 D7 Gmaj7 Abm7 Db7(#9)

B

Ogran. Em7 A7(add13) Ebm7 Ab7(add13) Fm7 Bb7(b9) F#m7 B7(b9) Fm7

Ogran. Em7 A7(add13) Ebm7 Ab7(add13) Fm7 Bb7(b9) F#m7 B7(b9)

A2 F#13 A13 Bb7(b13) Eb7 D C#(sus4) C#7 Bmaj7 D7 Gmaj7 Abm7 Db7(#9)

F#13 A13 Bb7(b13) Eb7(#9) D C#(sus4) C#7 Bmaj7 D7 Gmaj7 Abm7 Db7(#9)

B

Ogran. Em7 A7(add13) Ebm7 Ab7(add13) Fm7 Bb7(b9) F#m7 B7(b9) Fm7

2

Ogran.

Em⁷ A⁷(add13) Eb^{m7} A^{b7}(add13) Fm⁷ B^{b7}(b9) F^{#m7} B⁷(b9)

Open Solos

F^{#7}

F^{#13} A¹³ B^{b7}(b13) Eb⁷([#]9) D C[#](sus4) C^{o7} Bmaj⁷ D⁷ Gmaj⁷ Abm⁷ D^{b7}([#]9)

F^{#13} A¹³ B^{b7}(b13) Eb⁷([#]9) D C[#](sus4) C^{o7} Bmaj⁷ D⁷ Gmaj⁷ Abm⁷ D^{b7}([#]9)

Drum Solos

F^{#13} A¹³ B^{b7}(b13) F^{#13} A¹³ B^{b7}(b13) B⁷(sus4)

D.S. AL CODA

F^{#13} A¹³ B^{b7}(b13) F^{#13} A¹³ B^{b7}(b13) Eb⁷([#]9) E⁷(sus4)

Abm⁷ D^{b7}([#]9)

Ogran.

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