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DVD

The accompanying DVD includes video clips that show John demonstrating various ideas as well as the band performing this book's opening and closing theme music. The band features Gerard Maunick (guitar, vocals and composition), Roy Martinez (bass), John Trotter (drums), Troy Roberts (saxophone), Mike Williams (keys) and Freddy Poncin (percussion).



01. Opening theme – *I Tell Ya Woman*.



02. Groove Demonstration.

0.08 – Funk | 0.31 – Rock (Grunge) | 0.58 – Tom Tom grooves | 1.20 – Shuffles | 1.46 – 12/8 – Triplet grooves | 1.54 – Swing | 2.04 – Brushes/Rods | 2.31 – New Orleans 'Second Line' groove | 2.40 – Reggae | 3.05 – Brazilian – Samba Batucada | 3.15 – Afro/Cuban – Mozambique | 3.24 – Afro/Cuban – Bembe | 3.31 – Drum 'n' Bass / Jungle | 3.48 – Soul / Motown | 4.02 – Advanced – Odd Time in 5/4 | 4.11 – Advanced – Fusion | 4.19 – Advanced – Fills | 4.37 – Advanced – Solos



03. Swing Solo.



04. Military Solo



05. 21st Century Drums.



06. Closing theme – *Creole Woman*.

Foreword

I am delighted that John has finally finished this book – we worked on the CD recordings of my book the *Bass Bible* in the last century and he was talking about doing it then! One of the challenges of being a musician is survival in the music industry – the more you know, the better equipped you are to survive and make a living, and John has survived successfully.

“Having survived several lifetimes in the music industry, John is a sound authority to write this book. He moves with the times whilst keeping up with the trend – after all, that’s how you survive in the music business.”

When I met John he had recently moved from the north of England to London and we immediately became friends. We spent a great deal of time working together in a wide range of situations, the result being that John found himself up to the eyeballs with musical challenges that would

have crushed a lesser man. John and I, along with guitarist Eran Kendlar, formed the band Stonemoose in which we explored World Music and how to apply it in a practical way, so that we could develop new ways of keeping our music fresh and keeping ourselves employable.

After John moved to Australia, the Brit music business suffered a recession and I hold him personally responsible for all the problems that the UK has suffered since then! It was a bold move to abandon his successful career in the UK and start again in another galaxy, but would John listen to me? Oh no. He quickly adapted to his new life in Australia and has become one of the west coast’s leading musicians, working successfully on many recording sessions and major tours. He has also found the time to develop a highly respected career in music education. The boy obviously has a doppelganger to help with his busy schedule!

Having survived several lifetimes in the music industry, John is a sound authority to write this book. He moves with the times whilst keeping up with the trend – after all, that’s how you survive in the music business.

Paul Westwood

Introduction

Welcome to *The Working Drummer*. Why this title? Because for over 30 years I've been a 'Working Drummer' performing on TV shows and recording sessions with touring bands, in cabaret clubs and on cruise ships – basically covering all aspects of the music industry.

The idea of compiling this book originated in 1995 when I collaborated with Paul Westwood on his *Bass Bible*. The goal being to create a fully comprehensive book containing hundreds of practical grooves, fills, techniques and concepts from a range of musical styles. The emphasis when writing this book was not only on the drumming but also the genre and background of the music, and the legendary musicians who made it. I'd like to think it's not just a 'drum book' but a 'musical book for drummers' that will hopefully broaden your drumming vocabulary and make you a more informed musician.

We all generally have limited time to practise and are always keen to learn a new trick. For this reason it's always been my approach to teach practical, realistic and relevant stuff. I'm not steering you up any weird or self-indulgent path, on the contrary – these are all classic ideas you can play tonight as a 'Working Drummer'.

While on the subject of practice, it's essential that you understand the difference between 'playing' and 'practising'. There's nothing wrong with sitting behind the drums and having fun – that's probably why you chose drums in the first place. However, in order to keep moving forward, an organised and focused session is required. This will allow you to develop new ideas and widen your vocabulary. I'm often asked what I practise. Quite simply, I practise things I can't play! The key word here is 'repetition' – that's how it works for me. I take an idea and play it over and over and eventually (this could be weeks later) it starts feeling 'comfortable'.

Over the years as a professional musician I've had to learn many musical styles and drumming techniques, which I will demonstrate in this book in two forms; visually

through the charts and audibly through the accompanying CD. Being able to see and hear the example is imperative in the learning process. I can still remember studying with my teacher Barry Black and working on quarter note triplets. During the lesson I had sort of grasped the new measure but by the time I'd arrived home it had gone. I thought to myself, 'if only I could hear it again' but my next lesson was two weeks away – a wasted two weeks you could say. Upon hearing the example once again the penny dropped. This is why with this book I've recorded virtually every written example – after all, this is an educational product not a showcase – and for me if you can read it and hear it, the learning process is much clearer. I've also tried to create an accurate sound that's typical to each genre.

In order to start working through this book you'll need to grasp the concept of reading drum notation. Please don't feel intimidated by this, it's only a matter of familiarity. Reading is a useful, time-saving tool that's essential for playing at a professional level – if you can read you'll be able to jump from band to band with ease and minimal rehearsal.

It goes without saying that as you begin to climb the musical ladder the demands and expectations on you will be much higher. One of the main qualities that applies here is versatility. You may now be expected to have a vast repertoire of rhythmic knowledge that fits every scenario. A frightening thought for the young player – it certainly was for me. So with that in mind I hope you'll find this book informative and enjoy exploring some of the musical styles and concepts that may be unfamiliar to you. Please remember that becoming a world-class player in one style is a lifelong challenge. To cover all styles, well that really is some ambition!

Enough said, let's get on with it ...

John Trotter

16th Note Triplet Hi-Hat Variations

Another common hi-hat variation is to mix 16th notes and 16th note triplets, once again adding a new layer and texture to the groove. Example E8 is my favourite.

CHAPTER 03
E1

R L R L R L RRLRRLR L R L R L

CHAPTER 03
E2

RRLRRLR L RRLRRLR L R L R L

CHAPTER 03
E3

RRLR L RLLR L RRLR L RLLR L

CHAPTER 03
E4

RRLRRLR L RRLRRLR L R L RRL

CHAPTER 03
E5

R R L RRLRRLR L R L RRL

CHAPTER 03
E6

RRLR L R L RRLR L R L R L R L

CHAPTER 03
E7

RRLR L R L R L R L R L RRL

CHAPTER 03
E8

RRLR R

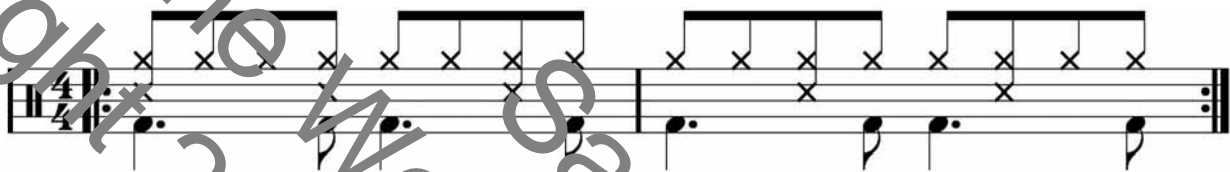
Bossa Nova

The next groove from Brazil is the Bossa Nova. The 'Bossa' became popular in the early 1960s when the Samba was slowed down to create a beat with 'new appeal'. Hence the name Bossa Nova is a Portuguese expression that literally means 'new appeal'. This translates to the 'new beat' or 'latest thing'. This delicate rhythm, which is often described as a slow, romantic Samba, has become a favourite groove in the Cool Jazz sector. I'm sure we're all familiar with the classic Bossa Nova standards: *The Girl from Ipanema* by Astrud Gilberto, Dusty Springfield's *The Look of Love* and Elton John's *Song for Guy*.

To look at the Bossa groove rhythmically, it has strong elements of a 'clave' pattern, which is usually associated with Afro-Cuban styles, not Brazilian.

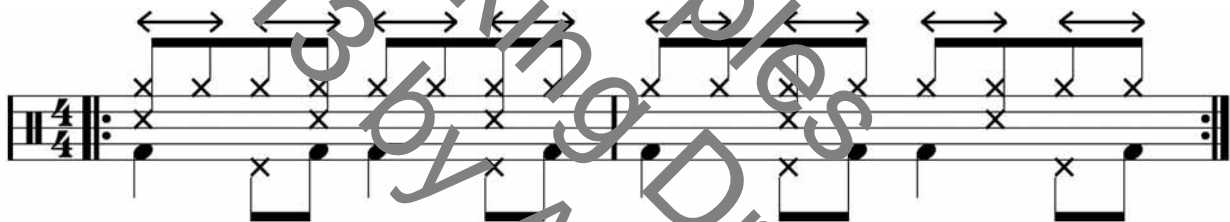
Here are two versions; one with sticks and the other my personal favourite, which adds a brush to the right hand creating a shaker effect.

CHAPTER 08
A10



Brush variation:

CHAPTER 08
A11



This version features a reversed Bossa pattern played at a fast tempo.

CHAPTER 08
A12



Displacement

'Displacement' (or 'syncopation') is a commonly used drumming term, the concept of which is 'to move the expected accent to another place in the bar'. We previously touched on displacement in the 'Funk' and 'James Brown' sections when I described how Clyde Stubblefield had transformed the basic groove for *Cold Sweat* by simply moving one snare drum accent. The displacement concept is used widely by drummers giving a more 'hip' and progressive element to a predictable groove. This type of 'messing with the beat' can get you into hot water with certain bandleaders and as Dave Weckl says, 'you won't make any friends on the dance floor', however it's cool when used appropriately!

You can apply displacement to the odd beat here and there or displace an entire bar (as shown below). Here I'm playing a regular bar followed by a displaced bar and varying the movement from eighth notes to 16th notes (eighth notes are most effective in my opinion). I've also included a bar in 12/8.

Regular time

Displaced



This example features a partially displaced groove as the open hi-hat remains the same



Keep a Knockin' – Little Richard 1957 (Drums: Charles Connor)

(C+T: Penniman, Richard W.
UNIVERSAL/MCA MUSIC PUBLISHING GMBH)

This track features the unison – two handed style that was developed by Rock 'n' Roll drumming pioneer Charles Connor. This innovative four-bar intro was literally copied note for note by the entire band on Eddie Cochran's *Something Else* (drums: Earl Palmer) and was obviously John Bonham's inspiration for Led Zeppelin's *Rock 'n' Roll*.



Rock 'n' Roll – Led Zeppelin 1971 (Drums: John Bonham)

(C+T: Bonham, John / Jones, John Paul / Page, Jimmy / Plant, Robert A.
NEUE WELT MUSIKVERLAG GMBH & CO. KG)

My personal favourite!



When the Levee Breaks – Led Zeppelin 1971 (Drums: John Bonham)

(C+T: Page, Jimmy / Plant, Robert A. / Jones, John Paul / Bonham, John
NEUE WELT MUSIKVERLAG GMBH & CO. KG)

Another monstrous drum intro by the original 'stadium drummer' John Henry Bonham, I need say little more.



Pop Drumming in the 21st Century

In the final chapter we're going to get right up to date and look at drumming in the 21st Century, exploring ideas that feature in today's Pop/Dance productions. In bygone eras Pop backing tracks consisted of a generic rhythm section embellished with tasteful horn and/or string arrangements – '4 on the floor' with a few open hi-hats and I'll see you at the end! Well, long gone are the relatively straightforward 1970s Disco arrangements. Today's production style is created by elaborate arrangement ideas where the drummer is required to trigger electronic snare and bass drum sounds as well as the infamous 'clap' and other embellishments. Contemporary Pop arrangements are also jam packed full of 'stops and starts', gimmicks and hooks, some might say to make up for melody. Well not me – I admit it, I love Pop music! There's some wonderful stuff out there today and it's as catchy as ever. You see, I was born in 1966 so I grew up in the 70s, the golden era of bubblegum Pop and Glam Rock. Switching on the radio at that time you'd hear Slade, David Bowie, Marc Bolan and T Rex, Rod Stewart, Elton John, ABBA, Roxy Music, Wizzard, The Electric Light Orchestra (ELO), Tocc, Suzi Quatro, The Osmonds, The Jackson 5 and, my favourites, The Sweet. So you see, Pop is very dear to me.

It's inevitable that at some stage as a musician you will perform 'cover versions'. There are two approaches to performing covers, basically there are cover bands and there are artists who do other people's material. In the first case the idea is to replicate the original recording. In the second case the arrangement, 'feel', tempo and dynamics are often changed producing a new version of the song or tune. A classic example of this would be Amir Stewart's 1979 cover of *Knock on Wood* – a drastically different version to Eddie Floyd's 1967 original. The tempo is considerably faster, the feel changes from a straight ahead eighth groove to a shuffle and it's a female vocal rather than a male. One of the bands I currently play in has taken the first option of replicating covers from the current 'Dance' charts. Technically speaking, this is generally straightforward music but pulling off the modern day production has been anything but. It quickly dawned on me that an acoustic kit alone wasn't going to get the job done. This forced me to once again spend money on my art resulting in me purchasing a Roland SPD-SX Sampler. Now I was able to run 'loops' and trigger 'samples' of the programmed rolls, reversed gates/cymbals, claps and other sound effects you hear on the recordings of David Guetta, Calvin Harris, LMFAO, Rihanna, Nicki Minaj, Lady Gaga, Jason Derulo, Chris Brown, Maroon 5 and the majority of other modern day Dance artists.

The thing to remember with this type of artist is that in a live situation there is more often than not a backing track running. Here the drummer plays with a click-track and the sounds/effects feature in the same spot every night (next time you go to a concert if the drummer is wearing headphones he's more than likely playing to a backing track. Having said that, 'in-car' monitoring is more the go these days). This track will provide the majority of the sound you hear coming off stage leaving the other musicians with little to do!

In my situation there are no backing tracks, it's all live, so I've had to learn how to adapt electronic percussion ideas and blend them with an acoustic kit. You may ask why I don't go all out and buy an electronic kit? Well, two reasons. Playing an electronic kit alone on a regular basis or over a long period of time will reduce your stamina or 'chops' (technique), in the same way a concert pianist who plays daily on a 'weighted' grand piano would fare after getting used to playing synthesizers. The second reason is that electronic drums sonically have a lack of 'weight' or depth (unless you have a really powerful system, which the majority don't and even then the cymbals still sound weird). On an acoustic kit the drummer has to hit the drums in a specific way to obtain 'a sound' out of them. This is what differentiates drummers, whereas on an electronic kit the sound is