

CONTEMPORARY + ONE DRUMMER


A written analysis and discussion of the nine songs
on the CD including a key to reading the music
transcription and a glossary of terms.

Text Edited By
Emily A. Frankewicz

DAVE WECKL
CONTEMPORARY DRUMMER
+ ONE

2 CDs
INSIDE


INCLUDING:
78 MINUTE LISTENING/PLAY-ALONG RECORDING
NINE STUDIO CHARTS
COMPREHENSIVE BOOK



DAVE WECKL

CONTEMPORARY + ONE
DRUMMER

WITH GUEST ARTISTS: CHICK COREA, MICHAEL BRECKER, STEVE LUKATHER, AND JOHN PATTUCCI



This project is dedicated to

My Mom and Dad, Joseph and Dorothy Weckl,
for allowing me the freedom to choose and practice
something that I loved and believed in.

If I were asked to define "Music" in just one word, that word would be *emotion*. The sounds of music cause different emotional reactions in every individual. The same song, for instance, may bring about completely different reactions in any two people listening to it.

Emotion also concerns the creator or player of the music, as in: 1) What kind of emotion is the musician feeling, and 2) What kind of emotion does the musician want to create for the listener, and for the other musicians he is playing with?

No two musicians that play the same instrument are going to feel the same exact emotion to reach a spontaneous, creative moment in the music, at the same time. One musician may be able to copy or emulate another, but it will never be the same, emotionally.

From a learning standpoint, I first want to say that I think it's *good* and *OK* to copy your favorite musicians to see where they are coming from conceptually. Music is like a language: one must first learn the given vocabulary before trying to vocalize and communicate in one's own way.

This package was created for a lot of reasons. The idea first came to me when I was writing and recording tracks for some clinics I was to do, and realized how much fun it was just to play along with a well-recorded, in-time track that had no drums on it to get in the way as I created my own ideas—as is the case when playing along with records. So the idea developed to have several different tunes in different styles to play along with, simulating a live studio session; and, with all the questions I get concerning practice material for drumset reading, the charts for each song became an obvious part of the package. Since another question I often hear is, "How do you read so well?"—and since my answer is always, "It's not so much the reading (there are only so many ways to read and write music), it's the *interpretation!*"—I thought that tying it all together with a book that talks about interpretation of the written music, along with some of my own written-out transcriptions, was a good idea.

The audiocassette that is included here contains a listening side and a play-along side. On the listening side, I am playing drums along with the tracks on each song; the play-along side contains the same songs, without drums (recorded in reverse order so that the songs match from side to side). This allows you to hear what I did, see some of it written out, and then try it your own way with your own emotional input. It also gives you the opportunity to play along with some of the best musicians in the world—the likes of Chick Corea, Michael Brecker, Steve Lukather, and John Patitucci.

The important thing here is for you to get out what I call the "musical microscope" to really analyze your playing and make sure you're locked in with the track. This package lets you practice playing against sequencers and click tracks—the way most recording is done today—to help you develop skills basic to any serious musician. You should record yourself playing along with these tracks as often as possible, really listening to determine whether or not you are locked in with the track—and if not, finding the reason(s) why not.

Suggested Method

So that you can relax with the material and obtain the given information as it was intended, here are a few guidelines for getting started. First, listen to the first side of the tape, the listening side, from start to finish, and pick a song that you would like to work on. Find the chart for that song. Read the "Chart Analysis" section of this book and follow those instructions. Then, listen to the song (listening side) and follow along with the chart. If you have no problem staying with the chart, then find the song in the book. This will tell you how I approached the song and give you some insight into the style of music being played.

When you feel relatively comfortable, go to the drums, turn the tape over, find the beginning of the song and give it a try. I suggest using headphones at first, rather than playing to loudspeakers, so you can really hear the track. As you progress, however, use loudspeakers with no headphones to simulate the "live" aspect, as opposed to the "studio" aspect with headphones. Also, when using headphones, try to get the "open-air" type so you can hear yourself as well as the track. Refer back to the book as needed; and you can always flip the tape over and see what I did, if necessary.

This package was designed to be a challenging, fun practice device in a contemporary setting, providing training for both your eyes and ears. I hope that it will be instrumental in helping you progress, in order to achieve whatever it is you may want from music.

Have fun!

Dave Weck

PREFACE

This song combines a couple of different styles of music in a contemporary jazz-rock setting that has more often than not been labeled "Electric Jazz."

Looking through the chart reveals that it's basically a backbeat-oriented tune, with the bass line going in and out of a Latin/salsa feel. There are some time changes, but they are consistent with the different sections of the piece. So let's go through the chart, with an emphasis on how much of the written music I took literally, and why I played what I did when my part does not exactly agree with the notes on the page. Remember, it's chart *interpretation* we're concentrating on here—so you must use your ears as well as your eyes!

First, do the usual chart analysis and get comfortable with the "road map;" then, let's go through the sections:

Starting with the Intro—first, the words "Latin Funk" appear at the top of the page, so right away that tells you that a backbeat of 2 and 4 is in order on the snare, and this is suggested in the chart as well. Check out all the written-out words; they're there to give you clues as to what's going on in the music. The dynamic marking is *ff*, or "fortissimo," so the fill in bar (A) can be pretty hefty. The sax and synth trade bars of melody and solo fill, respectively. Looking at the melody and the bass line, a 16th-note feel is implied. So, upon *hearing* and *seeing* this, I felt I should play a part with 16th-note motion. I decided to orchestrate the part with the motion coming from the "top end" of the kit—that is, the high end sounds, like cymbals and hi-hat—while keeping the snare and bass drum parts relatively simple and consistent. Accenting the melody with the bell of the ride cymbal and filling in some of the 16th-notes with the left hand on the hi-hat worked very well. Pay attention to the first bar of the melody (bar 1): sound-wise, the tendency is to hear that bar as a measure of 3/4, with beat 4 sounding like beat 1. Keep the time going with the consistent backbeat: it's all in 4/4!

My approach was to play a more time-oriented part, rather than accent all of the melody notes in a heavy manner. This concept continues until bar (5), where that particular figure occurs for the last time in the Intro. The chart says "Fill around," so I made sure that my fill accented the melody rhythm. It may sound better to you to play more of the melody accents all the way through the Intro. Experiment. Remember, the way I did it is not the *only* way—try different things! The basic time feel I played in the Intro looks like this, starting with the fill in bar (A):

Crash Cym.
Ride Cym.
H.H. - L
Snare
B.D.
H.H. - Foot

Intro

(A) (1) (2)

In bar (5), everybody plays the figure, and the last 16th-note of beat 3 is tied to beat 4, and over into bar (6). The bongos keep the time going, so it's not necessary to keep strict time through here. It's very important, however, to continue singing the 16th-note subdivisions so that you don't lose the time feel. I played a cymbal swell in the beginning of bar (6) to give it that release feeling, and then a light rim shot on beat 4 to set up the next section at Letter A. Notice the decrescendo in bar (6) and the dynamic marking of *mf* at A.

The bass part is written out, so I know what the bass is doing, along with a suggested, sketchy drum part. It implies a 16th-note-oriented cymbal part and a cross stick on beat 4. The cymbal idea is good; it gives a nice, airy feeling behind the sax melody. Upon hearing the melody, I added to the cross stick part by playing the "and" of beat 1, and the "e" (second 16th-note) of beat 2, creating a consistent, repetitive pattern that goes with the melody. I only played the first couple of notes of the bass part with my bass drum. To play the whole line would, in my opinion, be too heavy. This is the basic pattern at A:

GARDEN WALL

▶ WITH DRUMS

▶ WITHOUT DRUMS

"Garden Wall"

Latin funk

4 clicks to Intro fill

Intro

Sax. mel. Cym. Synth fill.....

Bass *f*

(A)

(1) (2)

Sax. Synth..... fill around

fill..... *sf*

(3) (4) (5)

Bongos

Sax. melody

light/Cyms. Cyms. fill

A

crs. St.

Bass *mf*

(6) (7) (8)

(9) (10) (11)

1. light fill

2. fill *f*

(12) (13) (14)

Salsa funk

Sax. & Synth mel.

B

(15) (16) (17)

(18) (19) (20)

melody fill

The musical score is written for a 4/4 time signature. It features multiple staves for different instruments: Saxophone (Sax.), Bass, Bongos, Cymbals (Cym.), and Synth. The score is divided into sections: 'Latin funk' (measures 1-5), 'Intro' (measures 6-8), and 'Salsa funk' (measures 15-20). Dynamics include *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). There are also markings for 'fill', 'light/Cyms.', 'crs. St.', and 'melody'. Section A is marked with a box 'A' and Section B with a box 'B'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some special symbols like a double slash with a percent sign (//%) indicating a section change or a specific drum pattern.