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A WORD FROM JEFF SEITZ

January 20, 1980, Clark's Gym, State University of New York at Buffalo: My first concert as a crew member with The Police. The drums were set up, the band charged on to the stage and as drummer Stewart Copeland, whose name I had only learned a week or so earlier, pounded out the drum intro to "Next to You", my first thought was, "Why is this guy beating the crap out of the drums? Is he really angry?" And then as the song progressed and the intensity continued my second thought was, "Oh, I get it, he must have been a jock (athlete) who learned to play drums in college and got a gig with this new English punk band!"

I had come from a different world, drumming-wise. I had studied percussion at The Juilliard School, had lessons with notable drum set instructors, and strived to perfect the techniques of the many fusion and progressive drummers of the period. I wasn't unfamiliar with New Wave music but the energy of punk was something that had bypassed me entirely. And that punk energy is what was seemingly powering Stewart's performance, or so I thought.

After several concerts on what was a two-week close-out U.S. tour for the album *Reggatta de Blanc*, I began to sense something unique was happening. The punk energy I mentioned wasn't what was driving Stewart. It was his own personal and creative energy pouring out in all directions. A new and unique drumming style was being born as well as a drum sound that was completely his own, a drum sound that I began to embrace and hoped to maintain and enhance. Stewart was indeed "pushing the envelope" in the world of drumming. For myself, I began to realize that the energy Stewart was projecting was something that had been waning over the years in my own playing, and I was glad to rediscover it.

Due to several years of intense studio work, post-Police touring years, I had forgotten what it was like to experience Stewart's drumming in a live band situation again. He had been asked to assemble a band for the purpose of performing at a charity event. While sitting near him in a small rehearsal studio I was reminded of the power and energy that was so key to Stewart's playing style. With the many projects we have worked on together, those performance observations have repeated over the years.



Working with Stewart on records, scoring visual media, and live concerts over the years has been a journey of musical and visual discovery. His wisdom, insights, and intelligence are boundless. His drumming interests have branched out into a multitude of arenas. As a composer, his interest and love of all types of musical genres has energized his curiosity, and he continues to experiment with all types of compositional opportunities. Operas, concertos, ballet, theater, and world music, to name a few, are all in his sphere of interest, as well as diving into that good old rock 'n' roll spirit.

Our friendship and family ties have been interlocked for many years and I cherish the relationship. I look forward to many more years of being involved directly or indirectly in whatever Maestro Copeland sets his hand to.

Jeff Seitz

INTRODUCTION

Certain memories cement themselves with sight, sound and smell, and stay with you. I can close my eyes and be a teenager again in the Livingston Mall, circa 1982. I can smell the French fries and see the arcade game screens, and I can hear “Spirits in the Material World” and “Every Little Thing She Does is Magic” playing loudly in the record store there as I looked for the latest cool music. Those songs were everywhere, and that summer down at the Jersey Shore, dozens of kids were walking around in *Ghost in the Machine* T-shirts. I thought it was Japanese writing on the front. The Police were *everywhere*. The rhythms in those songs intrigued me; I had never heard grooves like them before, and the songs were so catchy that they stuck in my head. The following year, I kept seeing the video for “Wrapped Around Your Finger” on MTV. I would run a tape in our family’s new VCR when a video came on that showed my favorite drummers—there were no drum videos or YouTube, of course—to capture a few seconds where I could check out the drum setup. The drumming on the song was unstoppably creative, and as the camera panned around the kit, with its cool-looking octobans sticking out to one side and various splash cymbals and bells adorning the front, I knew I had found another drummer who would be put under my personal microscope.

Of course, I was not the only one. Stewart Copeland was inducted to the *Modern Drummer* Hall of Fame in 2005, joining an elite list of the drummers who have been trendsetters in the playing of the drum set. There are leading rock drummers like Taylor Hawkins and Travis Barker who openly state they were influenced by Copeland, but really, drummers across all ages and styles list him as an inspiration. I think it’s fair to say that he changed the game for every rock drummer who came after him. His approach, which is the topic of this book, is truly a unique voice on the instrument. If the highest goal in drumming is to serve the music while creating an instantly identifiable sound and vocabulary, Stewart Copeland is without a doubt in the pantheon of greats.

For this book, I sought to provide insight into Copeland’s development as a drummer, and then delve deeply into his work with The Police. Stories about the relationships among Sting, Stewart, and Andy Summers are not the

focus here; I was able to discuss some of this with him, but it is only included in these pages where it provides insight into how he approached his work. As you begin to study the transcriptions contained in this book, you will quickly learn that Stewart did not just develop a strong personal voice on the drums, he also used the recording studio as a tool or medium to create the parts he thought fit the songs. This included overdubbing parts wherever it felt right, and using effects, especially delay, to create a part for the song. He saw these things as simply part of the creative process. We have tried to document them carefully here, striking a balance between clarity and accuracy to the note. For instance, in “Walking on the Moon,” Stewart wanted us to document every delayed note, since he played off those delayed notes to create his part; it was in essence part of the song. This makes the transcription very dense, but it is intriguing to study. For each song, where necessary, we provide notes about how we handled documenting the delay: in some songs we use only text in the manuscript to show it, while in other charts there is notation representing delayed notes. For some of his solo and soundtrack work (“Too Kool to Kalypso,” “Koteja (Oh Bolilla),” “Don’t Box Me In”), the parts are so layered that we use a grand staff to document them. In these cases, an additional key is provided.

The most exciting part of writing this book was a series of Zoom interviews that Rob Wallis and I were able to conduct with Stewart. He spent hours with us, answering all our questions and regaling us with stories of the old days—and the current days! We truly want to thank him for being so open with us—and *really fun* to talk with. While he has told (and extensively written about) stories of The Police many times, he indulged my drummers’ deep dive into the minutiae of his drumming: coming up with parts, how he learned the songs, which snare drum he used, how his setup developed, which heads and cymbals were used, where he was set up in the studio, how many takes were done, and so on. For these questions, we feel we have assembled an unequalled document of his work. Where Stewart could not remember a detail, he directed me to people who could, especially his longtime drum tech Jeff Seitz and PoliceWiki co-founder/Police historian Dietmar Clös. Both gentlemen have been indispensable in

getting the facts straight here, and I thank them profusely.

As I have done in all my transcription books, I have strived here for note-for-note accuracy. As the work progressed, I realized that in order to complete this in a timely fashion, I might need help, and I loved the idea of getting a couple of colleagues who love Stewart's playing to share in the project. I thank my old friend Mike Sorrentino and newer friend Christian Johnson for their detailed work on the charts, and Brad Schlueter for his masterful engraving. We think you'll find some truly inspiring listening as you sit with, study, and play the songs.

As with my previous work *Neil Peart: Taking Center Stage*, this book is much more than just a drum transcription book. In addition to the text documenting Stewart's career and work, plus the many transcriptions, we have presented many never-before-seen photos from throughout Stewart's career and organized them to match the era and album. There are also lots of old magazine ads and drum catalog images that will satisfy you if you are a drum gear geek like me.

Copeland's drumming with The Police is the stuff of legend, but he is a prolific composer who has amassed a huge body of work outside of the band. While his

numerous film scores are outside the scope of this book, we have included a look at much of his other drum set work outside The Police, including his early project Klark Kent; *The Rhythmattest*, his album documenting his travels to Africa; his first film soundtrack, *Rumble Fish*; and his playing in post-Police bands Animal Logic, Oysterhead and Gizmodrome, each of which have a different musical environment to which he adapts while retaining his unique voice.

Most drummers who have casually listened to Stewart know that he was the first mainstream rock drummer to incorporate reggae concepts as a core of his playing, but there is *a lot* more to him than that. As you dig deeper into the layers of his work, you will discover that he has a very deep well of intention and concept in all aspects of his playing, which includes the choice of notes played, phrasing, density, composition, and also the tuning, effects, sound and overall percussive environment including overdubs and other instruments. Whether you want to dissect every delayed note of "Walking on the Moon," or just want to enjoy an overview of the storied career of one of the true rock greats, I think you'll find your trip into Stewart Copeland's world as fun and inspiring as I have.

Joe Bergamini, August 2021





THE POLICE EARLY YEARS

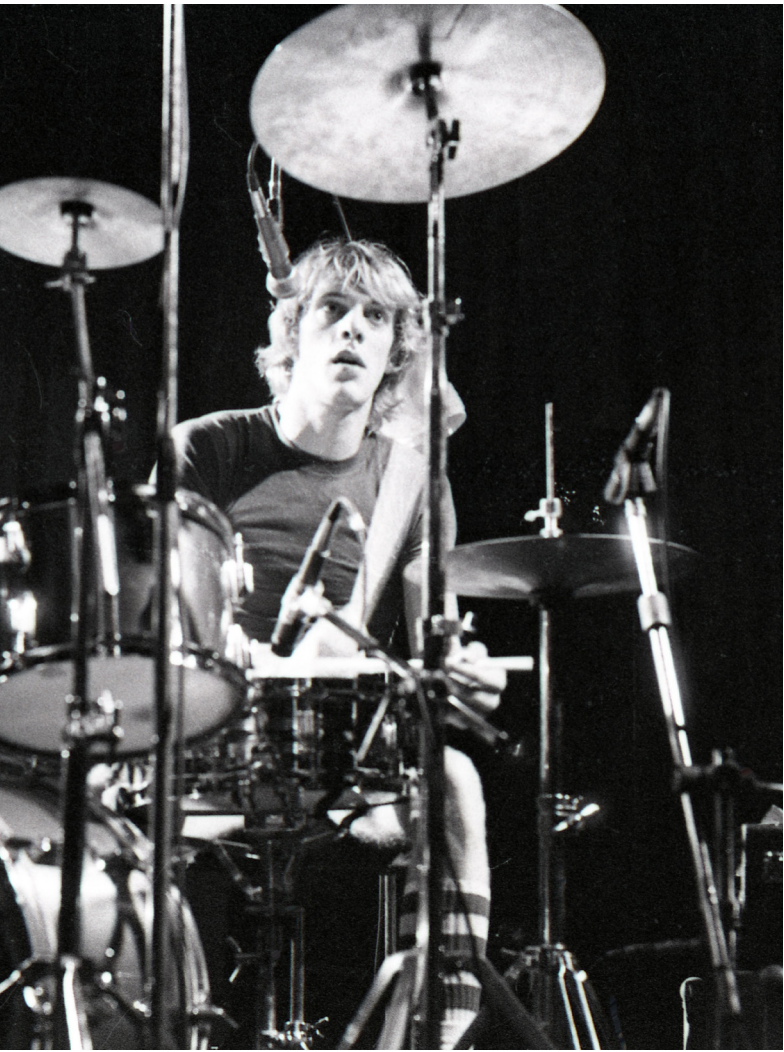
Stewart started to form The Police in late 1976. He used his brother Miles' resources, such as his office and contacts, to do business, because in the early days Stewart managed the band and made most decisions on his own, right down to choosing photos and using Letraset to create the artwork for posters, concert flyers and record sleeves.

Having a punk image was the key to getting gigs. Because none of their music was on the radio, punks would go into record stores and buy albums and singles based on the images of the band on the cover. Did it look hostile? Then they wanted it! "So that was my function in the band," Stewart laughs, "and then Sting and Andy started writing actual *songs* and getting all *musical*. They'd complain about me enforcing the punk thing." Interestingly, gigs were few and far between in the early days, and many came due to cancelations from other bands. They'd even play under the billing of other bands. "Many of these other bands were real kids," Stewart relates. "They sometimes couldn't get to the gig. They didn't know about professional responsibility, and that this is a job, and you have to show up. That was kind of antithetical to the 'stance.' So we did shows, but not that often. Mostly we rehearsed, and made a couple of records, which sold a couple thousand. The record stores sent me the checks. I remember putting the checks in the bank and then splitting the money three ways. A thousand records was a hit. I still have the receipts and my accounting books."

Around this time, the musicians of The Police, being in a starving punk band, did recording sessions for other artists to earn a living. One of the records they made at the time is by the band Strontium 90, fronted by Mike Howlett (released 20 years later with the title *Police Academy*). Howlett was dating Sting's music publisher, and he was the bass player in the band Gong. Howlett wanted two bass players on the recording, and called Sting, who brought Stewart as the drummer to the session. The guitarist on the session was Andy Summers, who was a well-known and respected studio musician in London. After making the album, Strontium 90 did one show at a Gong reunion concert in Paris, and then two gigs in London (under the name "The Elevators") where they filled time by playing some Police songs, which Andy had learned. At the next Police gig (at the Marquee in London), Andy came onstage to play, which resulted in him joining The Police. What is interesting is that this recording occurred during the time that The Police were keeping themselves restricted to a punk vocabulary, not allowing themselves to play anything that would call for technical chops. On *Police Academy*, Stewart, Sting and Andy can be heard stretching out their chops in a way they were not doing in The Police at the time.



Clockwise from top left: June 10, 1979; Lyceum Ballroom, London.



June 11, 1979; Guildford, UK. June 10, 1979; Lyceum Ballroom, London. June 10, 1979; Lyceum Ballroom, London. All photos courtesy Dietmar Clös.

ROXANNE

♩ = 133 Intro

Musical notation for the first line of the Intro section, measures 1-6. The music is in 4/4 time and begins with a *mf* dynamic. It features a series of eighth-note chords with accents and a '+' sign above the first chord. Measure 6 ends with a repeat sign.

Musical notation for the second line of the Intro section, measures 7-10. Measure 7 starts with a repeat sign. The music continues with eighth-note chords and accents. Measure 10 ends with a triplet of eighth notes.

Verse 1

Musical notation for the first line of Verse 1, measures 11-14. The music continues with eighth-note chords and accents. Measure 14 ends with a repeat sign.

Musical notation for the second line of Verse 1, measures 15-18. The music continues with eighth-note chords and accents. Measure 18 ends with a quarter note.

Musical notation for the third line of Verse 1, measures 19-22. The music continues with eighth-note chords and accents. Measure 22 ends with a repeat sign.

Musical notation for the fourth line of Verse 1, measures 23-26. The music continues with eighth-note chords and accents. Measure 26 ends with a quarter note.

Musical notation for the fifth line of Verse 1, measures 27-30. The music continues with eighth-note chords and accents. Measure 30 ends with a quarter note.

Musical notation for the sixth line of Verse 1, measures 31-34. The music continues with eighth-note chords and accents. Measure 34 ends with a quarter note. A *f* dynamic marking is present at the end of the line.

Chorus 1

Musical notation for the first line of Chorus 1, measures 35-38. The music continues with eighth-note chords and accents. Measure 38 ends with a quarter note.