

A PERFORMANCE GUIDE
TO THE SOLO DRUMMING STYLE OF DAVE WECKL

D.M.A. Project

A D.M.A. Project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts
in the College of Fine Arts at the University of Kentucky

By
Christopher Chad Floyd

Campbellsville, KY

Director: James B. Campbell, Professor of Music

Lexington, KY

2011

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ABSTRACT OF D.M.A. PROJECT

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This study includes transcriptions and analysis of selected drum set solos performed by Dave Weckl during his time leading the Dave Weckl Band. Musical examples are contained within the text of the analysis chapters. The summary of Weckl's style is used as a basis for the composition of the new work, "Imbue". Transcriptions are included for the three selected Weckl solos created for this study, along with the complete score for the original work, "Imbue".

KEYWORDS: Performance Guide, Drumming, Dave Weckl, Imbue, Dave Weckl Band

Student's Signature

Date

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By

Christopher Chad Floyd

Director of Dissertation

Director of Graduate Studies

Date

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CHAPTER 1

Introduction

Part One of this study contains a performance guide to the solo drumming style of Dave Weckl during his time leading the Dave Weckl Band. Analysis of three drum set solos by Weckl is included, along with a transcription of each solo. The resulting summary of Weckl's style is presented and used as a basis of composition for the new work for unaccompanied drum set, "Imbue".

Chapter 2 provides information on why this study is needed, followed by background information on Weckl in Chapter 3. The next three chapters, Chapters 4 through 6, will each contain analysis of a specific Weckl solo along with a transcription at the end of each chapter. Musical examples are included within the text and, together with the analysis, lead to stylistic conclusions and a summary of Weckl's style in Chapter 7. Chapter 8 reveals how the original composition, "Imbue", was constructed in terms of referencing Weckl's ideas and techniques. The entire work, "Imbue" is included at the end of Chapter 8.

Part Two contains information on the repertoire used in fulfilling the author's performance requirements. Background information is provided on all composers, as well as notes pertaining to the compositions themselves. Such notes include distinct characteristics of the work, performance techniques, and instrumental considerations.

PART ONE

A PERFORMANCE GUIDE
TO THE SOLO DRUMMING STYLE OF DAVE WECKL

CHAPTER 2

The Need for this Study

Dave Weckl demonstrates how drummers can speak a musical language through their performance with the use of various techniques and solo devices on the drum set.

Drum set solos, whether accompanied or unaccompanied, must be performed with sufficient structure and utilize the basic components of effective improvisation in the same manner implemented by other instrumental musicians who play pitched instruments. This practice allows the drummer to communicate musical meaning to the listener, an important element in establishing an internal dialogue between the performer and the audience. Without proper design and structure, drum set solos can be interpreted as a presentation of unnecessary and unrelated material with little or no musical meaning.

The drum set is comprised of various sized drums (membranophones) and cymbals (idiophones) of indefinite pitch, or those instruments that do not convey a definite pitch.¹ Unlike performers who play pitched instruments and choose to perform solos within a specific key or tonal center, drum set soloists are free to improvise outside those traditional parameters of tonality. However, while the performance of a solo without the obligation to a pitch reference allows for certain musical freedoms, the drummer is charged with the task of creating and conveying effective musical statements without the use of definite pitches that can be used within a harmonic structure of the solo. As a result, drum set improvisers must create melodic lines via the contrasting

¹ Thomas Rossing, *Science of Percussion Instruments* (Hackensack: World Scientific Publishing Co., 2000), 26.

tones of the various sized drums and cymbals in relation to one another. A line played around the drum set should be able to express “melodicness”.²

Drum set soloists are also charged with creating musical breaths throughout solos on instruments that do not physically require air to produce a sound. The absence of a physical reminder to breathe during performances requires drummers to systematically insert rhythmic breaks throughout solos to ensure an acceptable cohesive flow, similar to the speech patterns used in communication. In addition, these rhythmic breaks provide clarity in communicating structure and form of the solo. Without these musical breaths, drum set solos can quickly become overfilled with an abundance of unnecessary notes that lack an identifiable organized theme. Weckl made the following statement regarding the importance of leaving space, or in Weckl’s terms, “creating space” during the course of a drum set solo. Referring to drummer Steve Gadd, Weckl stated:

Steve (Gadd) could make a whole room of people stand up and yell. He was just unbelievable, because he used dynamics and space so well. He would lay for that one certain accent, while, in the meantime, the groove was just so intense and flirtatious. He would flirt with the listener, and then all of a sudden, out of nowhere, this thing would happen just once – BAM! It made people smile and get that shiver inside. I always thought, ‘Boy! That’s what I want to do. I want to be able to create that excitement.’ And it doesn’t necessarily take a lot of chops to do that. It does to a point, if you want certain complicated things to happen, but sometimes the simplest little dynamic thing will do it.³

The three solos performed by Weckl and presented in this study demonstrate how drummers can effectively perform solos on indefinite pitched instruments by implementing some basic techniques and devices that are used by other performers who play pitched instruments. Weckl emphasizes that it is not enough to have command of the

² Gary Cook, *Teaching Percussion*, V. 3. (New York: Schirmer, 2005), 300.

³ Jeff Potter, “Dave Weckl,” *Modern Drummer* 10, no. 10 (October 1986): 52-54.

drum set, but the drummer's main focus when performing should be on musicality.⁴ The study of these transcriptions will benefit any drummer seeking to uncover ways to evoke effective communication by playing with more musicality on the drum set.

The process of transcribing drum set solos performed by others is greatly valued by Weckl who states: "By doing it (transcribing) yourself, whether you know it or not, you are listening to the feel of the music – the emotion of it. Although you're trying to write down the notes, you're hearing the spirit of the person who is playing, and that has a lot to do with the way you would attempt to copy or play it."⁵

This document serves as a style study for those wishing to focus on the performance style of Dave Weckl. In addition, this study will also demonstrate how original drum set solos can be composed based on the stimulus created from the transcription process and analysis of other drum set solos. The three Dave Weckl solos that are transcribed and analyzed in this study, "Big B little b" , "7th Sense", and "What It Is", all demonstrate important compositional elements that serve as the basis for the original composition, "Imbue", also included in this study. "Imbue" will contribute a new work to the performance repertoire for unaccompanied drum set, a performance area that is in need of additional repertoire.

⁴ Jim Coffin, "The Dave Weckl Band: Music Over Technique," *Percussive Notes*, 40, no. 5 (October 2002): 8.

⁵ Dave Weckl, "Dave Weckl on Step It," Interview by Paul Bissell, *Percussive Notes*, 36, no. 2 (April 1998): 20.

CHAPTER 3

Background Information on Dave Weckl

Dave Weckl is recognized as one of the most influential drummers over the last three decades and regarded as one of the great living drummers today. An innovator of modern jazz drumming, he is considered one of jazz fusion's most acclaimed musicians of all time. He has accumulated numerous awards and honors throughout his career including recognition by *Modern Drummer Magazine* as one of the 25 Best Drummers of All Time⁶ and an inclusion into the Modern Drummer Hall of Fame.⁷

Dave Weckl was born in St. Louis, Missouri on January 8, 1960. He was raised in a home where music was appreciated, surrounded with his mother's love of music and his father's involvement with piano as a hobby. Weckl began playing drums upon receiving his first drum set at age eight and studied locally with Bob Matheny and Joe Buerger. His childhood musical influences apart from his family and instructors included soul, jazz, R&B grooves, and the drumming of Buddy Rich. He attended Francis Howell High School in St. Charles, Missouri, where he performed in the school's jazz band and received awards from the National Association of Jazz Educators for his drumming. Weckl began professional work as a high school student with local jazz groups in St. Louis.⁸

Following his high school graduation in 1978, Weckl attended the University of Bridgeport in Bridgeport, Connecticut and enrolled as a jazz studies major, studying

⁶ "25 Greatest Drummers of All Time," *Modern Drummer* 25 no. 1 (January 2001): 58.

⁷ "Modern Drummer Hall of Fame," *Modern Drummer* 24 no. 7 (July 2000): 72.

⁸ Dave Weckl Official Website, "Dave Weckl Biography," <http://www.daveweckl.com>, accessed September 18, 2009.

drum set with Ed Soph. He left school just two years later and moved to New York City, aspiring to find performance opportunities within the jazz scene. Weckl was successful in maintaining an active involvement with session work upon arriving in New York City in the early 1980s. In addition, Weckl joined the fusion group Nitesprite in 1980, a small group that quickly built a strong and devoted following and attracted the attention of drumming great Peter Erskine. Consequently, Erskine later helped Weckl secure his first major performing role as drummer for French Toast featuring pianist Michael Camilo and bassist Anthony Jackson.⁹

Weckl continued to gain a greater amount of recognition in 1983 when he served as drummer for the Simon and Garfunkel reunion tour, having been recommended by French Toast bassist Anthony Jackson. Chick Corea later noticed Weckl in 1985 and invited him to perform with the Chick Corea Elektric Band, an involvement that would last seven years, produce nine recordings, three videos, and two Grammy Awards. Involvement with Corea provided an international platform for Weckl to display his technical mastery. This resulted in allowing him to eventually make recordings under his own name and his own band.¹⁰

During his tenure with Corea, Weckl showcased his level of technical proficiency. His compositions were often accompanied with sequenced musical patterns produced from modern electronics. Weckl extended Steve Gadd's aggressive approach of playing to embrace technology and thus quickly began attracting the attention of listeners and winning drum polls. He began performing clinics worldwide and soon established

⁹ Jeff Potter, "Dave Weckl," *Modern Drummer* 10, no. 10 (October 1986): 17-19.

¹⁰ Yamaha Corporation of America, "Dave Weckl: Bio,"

<http://www.yamaha.com/Artists/ArtistDetail.html?CNTID=29329#>. accessed September 18, 2009.

himself as a prominent drumming figure in the jazz fusion genre and served as a role model for a new generation of fusion drummers.

Weckl augmented his work with Corea by performing with the GRP (Grusin Rosen Productions) All-Star Band, a group compiled in the late 1980s under the direction of Dave Grusin and Larry Rosen. The GRP All-Star Band performed well-known jazz pieces from the 1950s and 1960s and was comprised of well-known musicians involved in the jazz scene, many of which led their own bands. Weckl also supplemented his work with Corea by publishing several instructional books and videos. Weckl left Corea's band after a seven year period to tour and record with guitarist Mike Stern in addition to performing continually as a side musician.¹¹

In 1990, Weckl realized his lifetime dream of recording an album under his own name with the release of *Master Plan*. Similar to the influential effect of Steve Gadd's aggressive drumming in the two decades prior to the release of this album, Weckl's performance on this first solo project served as inspiration for many young aspiring drummers. Weckl continued in the solo realm releasing *Heads Up* in 1992 and *Hard Wired* in 1994. In 1998, he formed the Dave Weckl Band featuring saxophonists Steve Tavaglione and Bob Malach, keyboardist Jay Oliver, guitarists Frank Gambale and Buzz Feiten, and bassist Tom Kennedy.

The formation of the Dave Weckl Band stemmed from Weckl's desire to perform music with an original approach. Weckl wanted the opportunity to express new and innovative ways of presenting his creative ideas outside of the traditional jazz song form. The band's concept was to inspire listeners to create music through an honest blend of

¹¹ A side musician is hired by a band leader to perform/record with a musical ensemble. Side musicians are usually employed or affiliated with multiple ensembles concurrently.

different musical genres without rules and formatting. As a solo artist, Weckl has currently recorded and produced ten solo albums, including seven as leader of the Dave Weckl Band.¹²

Through his involvement with a broad range of musical styles, artists, and teachers, Weckl has managed to add stylistic devices of his own and set new standards for drum set performance. During his time with Michael Camilo, he demonstrated a keen perception of the musical demands of the Latin-style band, French Toast, while also demonstrating his creativity in performing simplistic, yet effective, backbeat-based figures with R&B pianist Richard Tee. Weckl revealed his innovative artisanship with Corea in his integration of electronic sound sources into his acoustic drumming. In addition, Weckl accomplished an unparalleled feat by duplicating the production of robotic drum machines with his performances on acoustic drums. Although his detailed grooves were intricately woven into Corea's tunes, Weckl provided fusion music with an elegant sense of musical meter, yet also managed to demonstrate his looser feel for more traditional styles of jazz.¹³

Weckl's artistry was influenced through his study with teachers such as Gary Chester and Freddie Gruber. Weckl espoused Chester's desire to have more flexibility with the drum set by creating a mirrored set up. A traditional drum set floor plan includes only one high-hat, positioned to the player's left, and a floor tom, positioned to the player's right. Weckl included an additional floor tom to the left of the high-hat and an auxiliary hi-hat, or an x-hat, on his right. This move continued to aid in the evolution of

¹² Jim Coffin, "The Dave Weckl Band: Music Over Technique," *Percussive Notes* 40 no. 5 (October 2002): 8.

¹³ Latin Percussion Corporation. "Dave Weckl." http://www.lpmusic.com/Pros_That_Play_LP/Players_Roster/weckl.html. accessed September 19, 2009.

the fusion drum set as it expanded on Steve Gadd's popularized set earlier, which involved mounting the lower floor toms on a tom stand.¹⁴

Years later, in 1996, Weckl studied with Freddie Gruber,¹⁵ largely due to Gruber's inside awareness of drummer Buddy Rich's technical facilities. Weckl was impressed with Rich's ability to perform with energy and to have complete control, all the while demonstrating amazing technique, energy, and superior musicianship. Weckl modified his grip on the stick, allowing for greater comfort and better body balance. After studying with Gruber, Weckl was able to reach a greater height of relaxation and groove during his performances. This achievement is marked with the release of Weckl's instructional video series, *A Natural Evolution*, in 2000, which pays testament to Gruber.¹⁶

Currently, Weckl resides in Los Angeles, California where he operates Dave Weckl Production Services from his home. As an independent solo artist, he records, performs, and produces records for independent artists and producers from around the world. He continues to tour the U.S., Europe, and Asia with the Mike Stern Band, a group he has been recording and touring with since the early 1990s. In addition, Weckl continues performing with guitarists Chuck Loeb and Oz Noy. Besides his busy playing career, Dave is also very involved in teaching, conducting many seminars, clinics, and classes all over the world. Weckl remarked:

It is my goal to inspire as many young (and not so young) people as possible to want to play music, whether it be drums or another instrument. With all the negatives of the world today, I feel this is

¹⁴ Geoff Nicholls and Tony Bacon, *The Drum Book*, San Francisco: Backbeat Books, 1997: 61.

¹⁵ Freddie Gruber, the New York based drummer and teacher, taught many of Weckl's contemporaries including Vinnie Colaiuta of Frank Zappa, Neil Pert of Rush, and Steve Smith of Journey.

¹⁶ Jim Coffin, "Dave Weckl: Playing Better by Playing Natural," *Percussive Notes* 35 no. 5 (October 1997): 17.

my way of contributing a positive action towards spiritual happiness, which music can be a big part of, if you let it. So parents, if your child has a talent for music, please allow them the opportunity to develop that talent!¹⁷

¹⁷ Dave Weckl Official Website, “Dave Weckl Biography”.

CHAPTER 4

Analysis of “Big B little b”

The recording of “Big B little b” used for this study was released in 1998 on the Dave Weckl Band album titled *Rhythm of the Soul*. Weckl provides musical meaning through his drum set solo in “Big B little b” by utilizing several effective solo devices including motivic use, repetition, voicing, and structuring. In addition, Weckl effectively creates musical space and accentuates the comp pattern during his solo. These elements will serve as the basis of analysis and discussion throughout this chapter as well as the remaining analysis chapters included in this study. The key for all of the musical examples throughout the analysis chapters is the same as the key located at the top of the respective transcription.

General Observations

The three drum solos, performed by Weckl, that are included in this study are all performed with accompaniment and are structured within a song. Weckl stated to interviewer Rick Mattingly,

I like to do it that way because I think it’s more musical. It’s more challenging to come up with drum solo ideas around a comp for a number of reasons. There’s something going on already, so you have to play with it. You have to make what’s already happening make sense, and you have to be able to play it in time enough so that everything goes together. Some may find that it’s a bit more confining. I feel it’s like a floating carpet, basically. You don’t have to totally keep time for yourself and play a solo on top of it. The time is going on, and you can do a real fun thing that I like to stress a lot, which is create space.¹⁸

The accompaniment pattern during “Big B little b” allows Weckl the freedom to solo without an obligation to provide a consistent rhythmic barometer for the band.

¹⁸ Rick Mattingly, “Dave Weckl,” *Modern Drummer* 14 no. 9 (September 1990): 91.

It should be noted, however, that Weckl does provide a subtle pulse in each of the solos included in this study by performing consistent hi-hat patterns with the left foot. After initially performing closed hi-hats as quarter notes and eighth notes, the majority of the solo in “Big B little b” is underlined with hi-hat splashes on every half beat. The hi-hat splash is created when the two cymbals that comprise the hi-hat quickly make contact with one another before becoming separated, allowing both cymbals to resonate freely. The resulting splash-like sound provides a metric and sonic backdrop that accompanies the drum solo. These hi-hat patterns are notated in the full solo transcription that is included in this study. However, because these hi-hat patterns are repetitive, some of the measures in the transcription do not include the accompanying hi-hat ostinato, which is separate from the solo patterns and are not part of the musical material. Such will be the case with the musical examples, taken from the transcription, that are included within this chapter.

Weckl’s drum set during his performance on “Big B little b” includes six drums: snare drum, bass drum, and four toms of different sizes. The toms are referred to as tom one, smallest, through tom four, largest, throughout this study. He also makes use of an assortment of cymbals, including a hi-hat, ride cymbal, crash cymbals of various sizes, splash cymbals of various sizes, and a China cymbal. In addition, Weckl includes a pair of stacked cymbals, a smaller cymbal stacked atop a larger cymbal.

The drum solo in “Big B little b” is performed at the end of the song and is at least sixty- four measures in length. The song is produced in a way in which Weckl’s solo is faded out to conclude the song, rendering the music after measure sixty-two of the solo indiscernible and is subsequently notated as “ad lib and fade out” on the transcription.

For analysis purposes, the solo is organized into sixteen phrases of four measures, sixty-four measures total, all of which are included as part of this study.

Motivic Use

An important component in music improvisation is the incorporation of motivic use. Motives are short melodic or rhythmic ideas that are comprised of a succession of notes that have special importance in a work. This element is commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as a musical idea, thus lending itself to serving as the basic component from which a composition is created.¹⁹

Although the drum set is comprised of indefinite pitched instruments, drum set improvisers can perform melodic motives on their instrument by creating a melodic line via the different tones of the various sized drums and cymbals in relation to one another. The rhythmic motive, however, is more prevalent in drum set improvisation due in part to the tonal limitations drummers face when performing.

An example of a rhythmic motive in Weckl's solo during "Big B little b" is evident in measures fifteen through seventeen. Each motivic occurrence is marked with a bracket in the following example.

¹⁹ Don Randel, ed., *The New Harvard Dictionary of Music*, (Cambridge: The Belknap Press of Harvard University Press, 1986), 513.

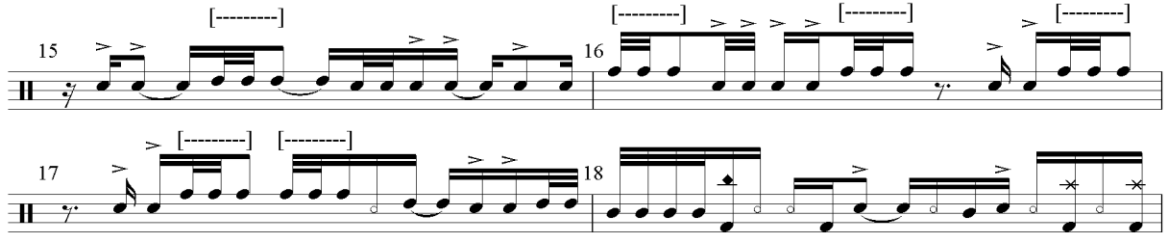


Figure 1. “Big B little b” solo, measures 15-18

The rhythmic motive implemented by Weckl in this passage is comprised of two thirty-second notes followed by an eighth note. Weckl presents this motive six times over the course of three measures on the toms. This motive is also echoed and elongated on the snare drum throughout the phrase.

Weckl magnifies the occurrences of these motives by involving several other techniques. Weckl voices these motivic statements similarly, on toms one and two. The first motivic statement is voiced on tom two, while the ensuing five statements are voiced on tom one. Additionally, Weckl ensures that these motivic presentations are heard as separate entities by creating sufficient musical space before and after most occurrences. Also, Weckl establishes a dialogue between the snare drum and tom one by performing exclusively on these voices following the initial presentation of the first motive, performed on tom two, and through the remaining motivic statements. The presentation of these motives, together with Weckl’s complementary treatment of them, provides a unique characteristic and helps establish an identity to this portion of the solo.

Repetition

Another effective solo device Weckl implements into his solo on “Big B little b” is repetition. This technique is often used by jazz improvisers in order to reinforce a musical statement. Through proper execution, a basic musical statement can continue to

gain significance with each repeated occurrence and subsequently provide the substance of an individual phrase. An example of repetition in this solo is evident in measures twenty through twenty-two. The repeated figure is initially presented during beats three and four in measure twenty. This figure, as well as the repeated statements, is identified with brackets in the following excerpt.

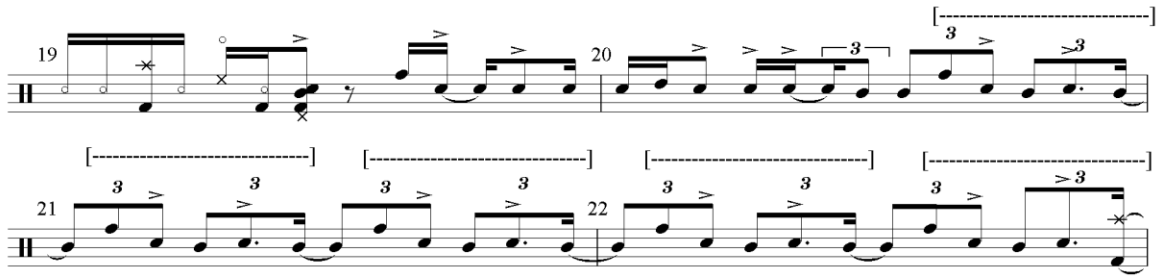


Figure 2. “Big B little b” solo, measures 19-22

Weckl repeats the original figure four times during measures twenty-one and twenty-two. The second, third, and fourth statements are exact duplicates of the original. The last statement contains a slight variation; a bass drum and splash cymbal as the last note of the pattern. The bass drum and splash cymbal help add finality to the repetitive sequence by providing more weight and sustain, respectively.

Another example of Weckl’s use of repetition in his solo during “Big B little b” is evident in measures twenty-nine and thirty, as identified with a bracket in the following figure.

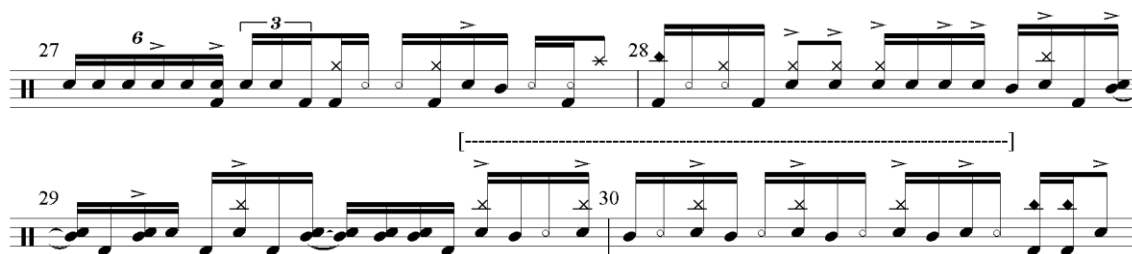


Figure 3. “Big B little b” solo, measures 27-30

Weckl presents a repetitive pattern involving the crash cymbal, snare drum, and tom three during the fourth beat of measure twenty-nine through the third beat of measure thirty. Although the duration of these patterns is only four beats, they are prefaced by similarly voiced material for four beats, thus allowing the repeated patterns to hold more significance within the passage. Four cyclic patterns are performed, each one beginning with the crash cymbal and snare drum. The succession of these patterns creates a hemiola, additionally contributing to the conveyance of musical meaning. Weckl’s utilization of repetition within his solo produces passages that are marked with identifiable features, helping to bring musical meaning to the listener.

Voicing

Weckl uses voicing techniques in “Big B little b” to highlight motives and to establish phrasing. As discussed earlier, Weckl creates a two-voice dialogue in measures fifteen through seventeen by voicing most material on the snare drum and tom one. This voicing technique effectively highlights the rhythmic motive performed in these three measures. Likewise, Weckl uses voicing techniques to provide a unique feature to a longer passage of eight measures later in the solo, measures forty-three through fifty.



Figure 4. “Big B little b” solo, measures 43-50

Weckl utilizes four instruments exclusively throughout the first seven measures of this passage. These include the snare drum, stacked cymbals, bass drum and tom three. A groove is initiated in measure forty-three and remains as the dominant feature throughout this eight-measure passage. This groove is voiced with the snare drum, stacked cymbals, and bass drum, which provides it with a unique quality unlike anything performed previously in this solo. Tom three is used as a “fill”, or a break in the groove, and is implemented four times over the course of the passage. Weckl also provides an additional dimension to this groove by shaping the tom fills dynamically. The last measure of the passage, measure fifty, features additional instruments outside of the original group including toms one and two, along with a crash cymbal. The dynamic shaping evident in this measure reinforces earlier occurrences of the same technique, creating a dramatic conclusion to the passage and helping to provide musical meaning to the listener.

Another example of how Weckl uses voicing techniques to establish phrasing is evident in measures fifty-three through fifty-six.

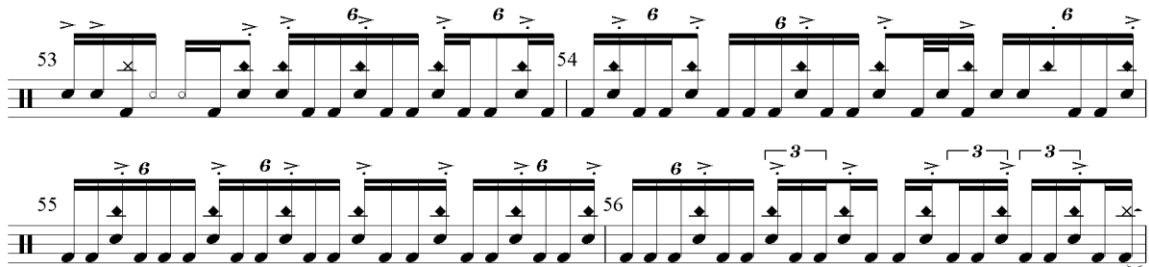


Figure 5. “Big B little b” solo, measures 53-56

This four-measure phrase is similar to the previous passage discussed, in that Weckl uses the same three instruments to provide a groove: snare drum, stacked cymbals, and bass drum. These instruments are utilized exclusively throughout this phrase with the exception of a crash cymbal on the afterbeat of one in measure fifty-three, a China cymbal on the afterbeat of three in measure fifty-four, and a crash cymbal on the ‘a’ of beat four in measure fifty-six. Note that the snare drum and stacked cymbals are performed as a unit throughout the last three measures of the phrase, essentially creating a two-voice dialogue between the bass drum and snare/stacked cymbals. The use of this voicing technique, together with Weckl’s other implementations of voicing techniques, provides this solo with identifiable passages and phrases that are marked with unique features.

Structuring

Weckl organizes his musical statements in a cohesive manner that maintains the structure of the solo within the context of the song. The use of structuring is an important soloing device that helps convey musical meaning to the listener. Structuring provides a

reference point to where various statements and developments take place inside the musical space. For example, a motivic statement that is presented at the beginning of a phrase will convey a different meaning than if it were placed near the end of the phrase. The locations of these statements within the musical space, however, can only be perceived by the listener if the structure is communicated effectively by the performer.

The drum solo in “Big B little b” contains an accompaniment pattern that provides a pre-determined structure for the solo on a small scale. This repeated figure, performed on guitar and bass guitar, is an eight-beat ostinato that features a slight variance every other occurrence, essentially functioning as a four-measure phrase.



Figure 6. “Big B little b” guitar vamp

Weckl provides a basic structure for his solo by performing complementary patterns that support the ostinato. Weckl offers the following advice regarding how to perform an effective drum set solo over this specific pattern: “With a solo like this, even though it is YOUR solo, there is a rhythmic riff happening under you, so once again you have a responsibility to play in a soloistic manner that feels good within the pocket or groove of that rhythm.”²⁰ Weckl’s philosophy regarding soloing in this type of setting is portrayed throughout his entire solo on “Big B little b”.

²⁰ Weckl, Dave. *In Session with the Dave Weckl Band*. (Chatsworth: The Player’s Circle, 1998), 32.

An example of how Weckl supports the accompaniment during his solo is found within the first four measures. The following figure reveals how the material Weckl performs in the first four measures of the solo functions.

Figure 7. “Big B little b” solo, measures 1-4

The first four measures of the solo are notated on the first and second staves above. Note the vamp pattern included on the third staff for reference. Weckl’s performance is broken down into two parts; the top staff contains material that supports the vamp and the second staff contains all other material which can be considered “fills”, or patterns that provide musical substance between the occurrences of the repeated vamp pattern.

The pickup note to the first measure of the solo, the ‘a’ of beat four, as well as the afterbeat of one, is performed by the accompaniment pattern and reinforced by Weckl with the bass drum. The remainder of the first measure contains an accented snare drum, bass drum with splash cymbal, tom three, and an additional accented snare drum, all of which align with the vamp pattern, thus establishing strong support of the accompaniment at the onset of the solo. The entire second measure, with the exception of the last note performed on the ‘a’ of beat four, can be considered a fill. This is mostly due to how the material that Weckl performs aligns with the space between occurrences of the vamp pattern.

Weckl continues to support the vamp pattern in measure three, performing a bass drum on the afterbeat of one and an accented snare drum on the ‘a’ of four. These supportive statements frame a fill that is initiated on beat two with the snare drum. Weckl again supports the vamp pattern in the last measure of the phrase by performing tom one on the afterbeat of one and a bass drum on the ‘a’ of four. Similar to how Weckl provided a fill following the first presentation of the vamp pattern, he again performs a fill following the second presentation of the vamp pattern in measure four.

Another example of how Weckl supports the accompaniment is found in the second phrase of the solo, measures five through eight.

Figure 8. “Big B little b” solo, measures 5-8

The figure above illustrates how the material performed in the second phrase of the solo functions in relation to the vamp. As demonstrated earlier in the solo, Weckl includes rhythms that align with the accompaniment, notated on the top staff, along with material between the vamp occurrences, notated on the second staff. This technique of supporting the accompaniment, while inserting fills that correspond with the rests that comprise the accompaniment, is maintained on a consistent basis throughout the entire solo.

In addition to structuring his solo along with the accompaniment pattern, Weckl additionally provides structure to his performance by constructing phrases with

identifiable characteristics through the use of various techniques. Along with the use of motives, repetition, and voicing to establish meaningful phrases, Weckl varies the overall feel from one phrase to the next throughout the solo. This shift in feel forms identifiable phrases that provide structure to the solo.

An example of how Weckl varies the feel of the solo to form phrases is evident in the third phrase of the solo, measures nine through twelve.

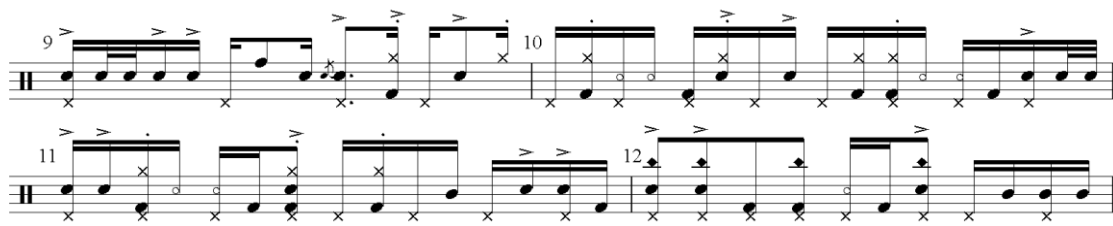


Figure 9. “Big B little b” solo, measures 9-12

In this phase, Weckl utilizes the ride cymbal dome, snare drum, and bass drum to create a syncopated groove that functions as the primary idea of this phrase. Although the China cymbal replaces the ride cymbal dome in the last measure of the phrase, the syncopated nature of the groove continues to function as the main element that structures the phrase.

The material presented in this passage is distinctive due to how Weckl performs the phrases that surround it. For example, the two phrases that begin the solo, measures one through eight, and the fourth phrase, measures thirteen through sixteen, do not contain consistent occurrences of the ride cymbal dome as seen in the third phrase. In addition, the groove established in the third phrase is a distinct change in Weckl’s overall approach. This groove establishes a strong sense of pulse despite its syncopated nature, a

contrast to the phrases presented before and after it in which the material is presented in a less groove-oriented fashion.

Another example of how Weckl varies the feel of his performance to provide structure to the solo is evident in measures thirty-seven through forty.

The image shows musical notation for measures 37-40. The top staff (measures 37-38) features a series of sixteenth-note patterns, many of which are grouped as sextuplets (indicated by a '6' above a bracket) and accented. The bottom staff (measures 39-40) begins with a 'H.H. sim.' marking and includes a triplet of sixteenth notes in measure 40. The notation is dense with rhythmic detail, including various note values and rests.

Figure 10. “Big B little b” solo, measures 37-40

This phrase is marked with several sextuplets and triplets including six sextuplets within the first seven beats and two groups of three sixteenth note triplets along with an additional sextuplet in the last measure. The saturation of these rhythmic figures over the course of these four measures helps establish the structure of the phrase. This passage is heard as a distinct phrase with unique qualities because Weckl does not include these figures in the phrases that surround this passage, nor does he utilize them often throughout the solo.

An additional way in which Weckl provides structure to his solo is by establishing phrase boundaries. Although some phrase boundaries are not clearly marked, Weckl performs his solo in four-measure phrases while inserting fills, or transitional material, from one phrase to the next at the conclusion of particular phrases. In addition to providing structure within the framework of the repeated accompaniment pattern, as

discussed earlier, these fills also function as musical boundaries that provide clarity between the unique characteristics of adjoining phrases.

An example of how Weckl provides phrase boundaries by performing fills at the end of phrases is evident in measure twenty-four. The phrase that contains this measure is included in the following excerpt.

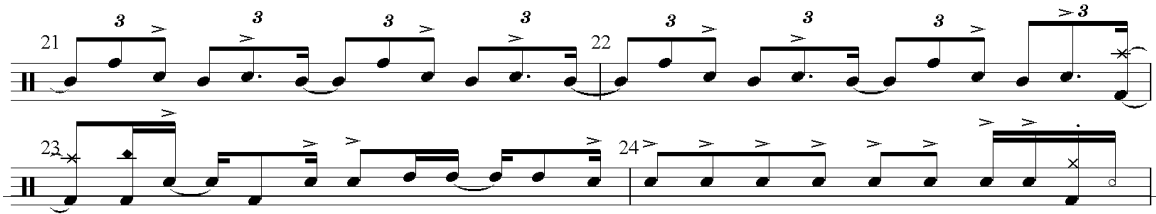


Figure 11. “Big B little b” solo, measures 21-24

The first part of this phrase, measures twenty-one and twenty-two, features a repetitive rhythmic pattern that was introduced in the previous phrase while measure twenty-three contains rhythms that complement the accompaniment pattern. Weckl then performs nine consecutive accented snare drum notes beginning on the ‘a’ of beat four in measure twenty-three through the ‘e’ of beat four in measure twenty four. This fill effectively concludes the phrase while also functioning as a transition into the next phrase.

It should be noted that Weckl anticipates the following phrase, measures twenty-five through measure twenty-nine, on the afterbeat of four in measure twenty-four. The syncopated nature of the groove that initiates the following phrase is enhanced with the simplistic metrical grouping that comprises the fill that precedes it. Additionally, this fill contrasts the material presented in both phrases for which it functions, an important feature that helps to establish the boundaries between phrases and to ultimately provide structure to the solo.

Another example of how Weckl provides phrase boundaries by performing fills at the end of phrases is evident in measure fifty-two. The phrase that contains this measure is included in the following excerpt.

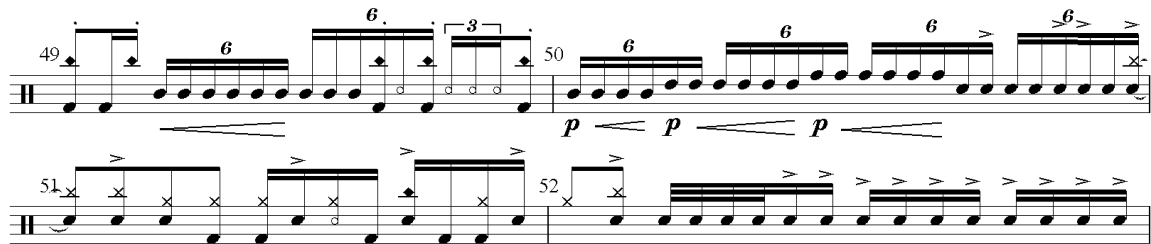


Figure 12. “Big B little b” solo, measures 49-52

The first two measures of this passage feature the same voicing combinations and variations of the rhythmic ideas found in the phrase that precedes it. The third measure of the phrase contains material that complements the accompaniment pattern and the following measure contains a fill initiated on beat two. Similar to the last fill discussed, Weckl performs this fill on the snare drum and includes simplistic rhythms which help to enhance the syncopated material that comprises the majority of the ensuing phrase. The ten accented snare drum notes performed in succession provide a stark contrast to the material found on either side of the musical boundary that it creates. As a result, the boundary solidifies the structure of both phrases as well as the overall structure of the solo.

Creating Space

Another way in which Weckl provides musical meaning to his solo is by creating musical space. These musical spaces, or musical breaths, are rhythmic breaks that ensure a cohesive flow similar to the speech patterns used in communication. In addition, the

space created by Weckl provides clarity in communicating the structure and form of the solo. As mentioned earlier, Weckl enjoys performing solos that contain an accompaniment pattern, such as “Big B little b”, partly because he can create space without an obligation to function as both the time-keeper and the soloist, a freedom not possible in the same regards when performing drum set solos without accompaniment.

The concept of creating space is one which Weckl deemed appropriate regarding his style of solo drumming. When comparing the soloistic concepts of creating space versus leaving space, Weckl states, “Everybody says, ‘Yeah, leave some space.’ That’s fine, but to me what you are actually doing is intending the space, and space is a real important part of what makes the non-space stick out.”²¹ Weckl demonstrates the concept of creating space throughout his solo in “Big B little b”.²²

As discussed earlier, Weckl creates space in measures fifteen through seventeen in order to heighten the effectiveness of each motivic statement, enabling each one to be heard as independent statements. Other examples of this technique are evident at several other points in the solo, most notably where the first sounding note of a measure is performed on the afterbeat of one.²³ There are nine occurrences throughout the solo where this technique is executed. The prevalence of this technique occurring at the onset of a measure parallels with the first sounding note in each measure of the accompaniment pattern. One such occurrence is found in measure thirty-five and is illustrated in the following excerpt.

²¹ Rick Mattingly, “Dave Weckl,” *Modern Drummer* 14 no. 9 (September 1990): 91.

²² The author assumes that each specific musical example discussing Weckl’s creation of musical space was intentionally created by Weckl in order to highlight the material that is considered ‘non-space’ as phrased by Weckl.

²³ Several of these occurrences include a closed hi-hat, performed with the left foot, on the first beat of the measure. Due to the repetitive nature of these hi-hat patterns throughout the solo, these notes are not included as part of this analysis.

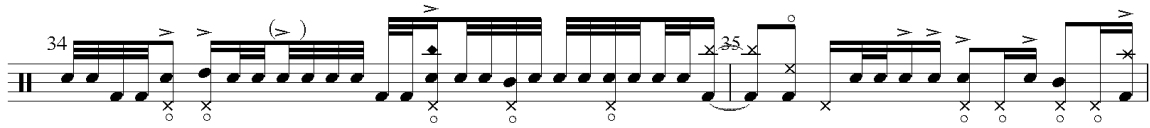


Figure 13. “Big B little b” solo, measures 34-35

Weckl creates space in measure thirty-five by sounding the first note on the afterbeat of one. In addition to aligning this note, along with the note in which it succeeds, with the accompaniment pattern, Weckl also provides a rhythmic break in his playing. Although the sustain of the cymbal performed on the ‘a’ of beat four in measure thirty-four continues to sound during the space before the following note, the duration between these notes is greater than any other note duration in measure thirty-four. This contrast in duration allows for a heightened sense of musical space, a technique Weckl demonstrates many times throughout the remainder of his solo.

Weckl’s utilization of several techniques during his solo in “Big B little b” including motive use, repetition, voicing, structuring, creating space, and comp accentuation demonstrates how drummers can speak a musical language through their performance and provide musical meaning to the listener. The techniques utilized in this solo serve as the basis for the original composition, “Imbue”.

Big B little b

Solo by Dave Weckl
Transcribed by Chad Floyd

Key

Hi-Hat Open Close w/foot Open w/foot Ride RC Bell Splash Crash China Stack

Toms: I II III IV

Bass Snare Ghost Note

Drum Set

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

H.H. sim.

Detailed description: The score is for a drum set solo in 4/4 time. It begins with a key signature of one flat (Bb). The first two staves define the notation for various drum sounds: Hi-Hat, Open, Close w/foot, Open w/foot, Ride, RC Bell, Splash, Crash, China, and Stack. The third staff defines the notation for Toms (I, II, III, IV), Bass, Snare, and Ghost Note. The main body of the score consists of 16 measures of notation for the drum set. Measures 1-4 show a complex rhythmic pattern involving Hi-Hat, Snare, and various Tom sounds. Measures 5-8 continue this pattern with increasing complexity. Measures 9-12 feature a prominent Hi-Hat pattern with accents and ghost notes. Measures 13-14 include triplets and a 'H.H. sim.' (Hi-Hat simulation) marking. Measures 15-16 conclude the solo with a final flourish.

17 18

19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36 37 38

H.H. sim.

39 40

CHAPTER 5

Analysis of “7th Sense”

The recording of “7th Sense” used for this study was released in 2002 on the Dave Weckl Band album titled *Perpetual Motion*. Similar to how Weckl constructed his solo in “Big B little b”, the solo within this piece is composed utilizing the same solo devices: motivic use, voicing, and structuring. These devices are used to provide the solo with musical meaning and serve as the basis of analysis and discussion throughout this chapter.

General Observations

The drum solo in “7th Sense” is sixty-four measures. The first half of the solo, thirty-two measures, is included as part of this study. The tempo is 200 beats per minute and, as the title suggests, “7th Sense” is written in 7/8 time. Most measures throughout the piece, including the solo, can be phrased as a group of four beats followed by three beats; four plus three phrasing. This phrasing is made clear by the placement of the snare drum and bass drum during the initial grooves that take place outside of the drum solo.

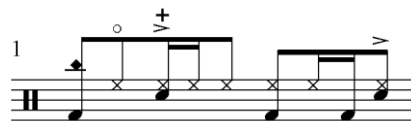


Figure 14. “7th Sense” measure 1

This pattern is similar to a basic traditional rock groove that utilizes the snare drum on the backbeats, beats two and four, or the third and seventh eighth note of the measure, and the bass drum on beats one and three, or the first and fifth eighth notes of the measure.

This pattern places the snare drum on beats three and seven and the bass drum on beats one, five, and the afterbeat of six. The listener will hear the first four beats of this measure as a duple grouping and subsequently hear the last three beats as a grouping of three.

This four plus three phrasing is also apparent in several instances during the drum solo as well, including the first measure of the solo.

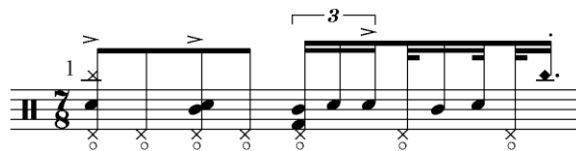


Figure 15. “7th Sense” solo, measure 1

This example demonstrates how Weckl retains the four plus three phrasing during the first measure of the drum solo by performing two quarter note durations on the snare drum and tom three followed by a syncopated grouping of notes over the last three beats of the measure.

The drum solo on “7th Sense” is accompanied by a one-measure bass guitar vamp that provides the groove and establishes the pulse for the drum set solo. Like the accompaniment pattern during the solo on “Big B little b”, this pattern also allows Weckl the freedom to solo without an obligation to provide a consistent rhythmic barometer for the band. It should be noted again, however, that the solo in “7th Sense” is underlined with hi-hat splashes on every beat of the entire solo. Because these splashes occur on every beat of the solo and function as part of the accompaniment rather than as part of the solo, they are not notated on the remaining musical examples within this chapter.

Weckl uses a wide array of drums and cymbals to perform his drum solo on “7th Sense”. He makes use of two pairs of hi-hats, one as a main pair and another pair, slightly larger, as an auxiliary set. Also included is a ride cymbal, three splash cymbals and four crash cymbals, all of varying sizes, and a pair of stacked cymbals. His drums include a bass drum, snare drum, and four toms of different sizes.

In addition, Weckl integrates instruments not normally associated with a drum set into his performance: a set of bongos and a tombek²⁴. The use of these percussion instruments stemmed from Weckl’s need to communicate forward motion on the song “Wake Up”, from the album *Transition*, released in 2000 by the Dave Weckl Band. Although Weckl entertained the thought of hiring a percussionist to perform alongside him, the incorporation of these instruments continued to become a part of Weckl’s performances on the album, *Perpetual Motion*, released just two years later and included the song “7th Sense”. “The trick”, Weckl states, “was how to do that and not disrupt the drum groove. I didn’t want to compromise the flow of the normal drum part.”²⁵

Motivic Use

The use of rhythmic motives in Weckl’s solo during “7th Sense” is evident in measures nine through twelve. This rhythmic motive, consisting of three eighth note triplets, is presented initially in measure nine during beats one and two followed by three consecutive statements in measure ten during beats one through six. Weckl performs the motivic statements in measure ten with different timbres and an embellishment, complementing the original statement in the preceding measure.

²⁴ A tombek is a drum traditionally performed with the hands but can be mounted for drum set applications. It is similar both in shape and in playing technique to that of the doumbek.

²⁵ Bruce Wittnet, “Dave Weckl, A Drummer’s Transition,” *Modern Drummer* 25 no.3 (March 2001): 72-74.

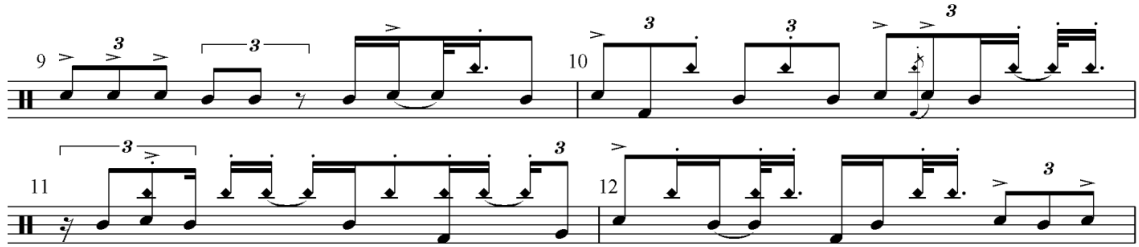


Figure 16. “7th Sense” solo, measures 9-12

Based upon the performance of this four-measure phrase, the motivic statements can be organized into two categories. Weckl either performs motivic statements as a single grouping of three eighth note triplets or as an extended statement of the same note values. The first motivic statement, occurring in measure nine during beats one through four, can be considered an extended statement and consists of three eighth note triplets presented on the snare drum followed by two additional eighth note triplets on tom three. This change in timbre helps distinguish between the motivic core, three eighth note triplets, and the motivic extension. The second motivic statement occurs in measure ten during beats one through six and can also be considered an extended statement due to the repetition of the three-note grouping of eighth notes.

Next, Weckl performs a motivic statement that is perceived as a single grouping of three eighth note triplets in measure eleven during beats one and two. Although the last note of this statement is written as a sixteenth note, the listener hears this grouping as three eighth note triplets due to the identical duration of the first two notes. Later, in measure twelve during beats six and seven, another motivic statement comprised of a single grouping of three eighth notes is used to close the phrase.

Voicing

In addition to the rhythmic motives presented in measures nine through twelve, Weckl also uses voicing to help establish unity within the phrase. Over the course of the entire twenty-eight beat phrase Weckl focuses on a core group of instruments almost exclusively: snare drum, tom three, and stack cymbals. The few exceptions are shown in Figure 17 and are marked with a circle.

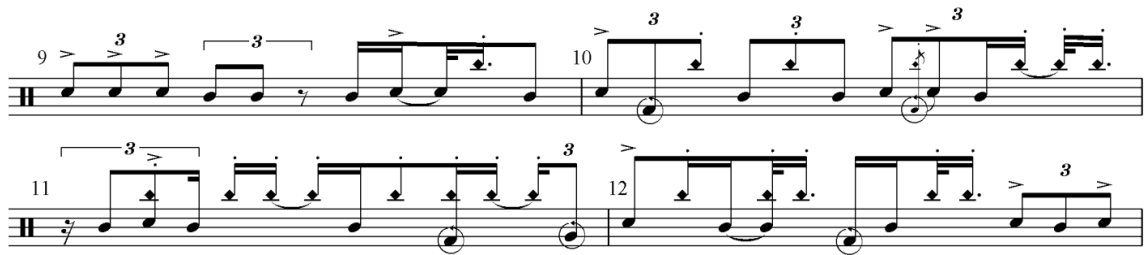


Figure 17. “7th Sense” solo, measures 9-12

The only instruments implemented in this phrase outside of the core group are the bass drum and tom four. These “outside” voices are only presented a total of five times, collectively, compared to the forty-one occurrences of those instruments included in the core group. It is important to note that the first measure of the phrase, measure nine, is comprised exclusively of notes in the core group, setting the tone for the three measures that immediately follow.

In addition to using motives to help establish unity within a phrase, Weckl also makes use of voicing to create motives. An example of this is found within the first phrase of the solo, measures one through four, and is bracketed in the following figure.

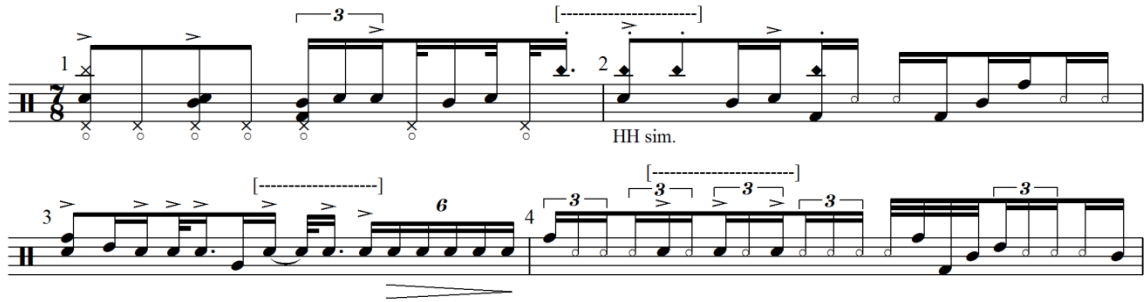


Figure 18. “7th Sense” solo, measures 1-4

Weckl creates a motive through the use of voicing by performing three consecutive notes on one specific voice, the stack cymbals, during the first two measures of this phrase. He follows this initial statement of the motive with two additional statements in measures three and four, played on the snare drum. Note the way these particular notes of the motive are performed in context to the complementary material Weckl presents outside of the motivic statements. Weckl highlights these statements by accenting each note of the motive and performing the material immediately following the statements considerably softer. This contrast in dynamic execution helps the listener identify the main idea, or motive, for this individual phrase.

Weckl also uses voicing to establish a dialogue between the different tones of his drums at several points throughout the solo. An example of this is found in measures five through seven.

Snare Drum and Third Tom Dialogue

Figure 19. “7th Sense” solo, measures 5-8

Note the use of the snare drum and tom three throughout measures five through seven, the first three measures of the four-measure phrase. Weckl establishes a dialogue between these two voices by performing them in succession during measure five, beats one and two, followed by beats four and five. Weckl continues to develop this dialogue in measure six, beats five and six, and again in measure seven, beats two through four and beat six. The last measure of the phrase is not marked with this dialogue and can be interpreted as a fill that transitions into the next phrase. The use of voicing in measures five through seven not only creates an interesting dialogue between voices, but also helps to establish an identity for this particular phrase.

Weckl also makes use of voicing to help mark the beginning of phrases. The accented snare drum voice, the most defining voice on the drum set due to its natural projection and increased articulation produced by a strand of snares on the bottom head, is implemented by Weckl on the first beat of several phrases. The snare drum, referred to by Weckl as the physical “steering wheel” of the drum set, is used to aurally steer the listener into new phrases that contain new ideas.²⁶ In the first thirty-two measures of the solo, which contains eight phrases of four measures, the accented snare drum voice is

²⁶ Rick Mattingly, “Dave Weckl, New and Improved,” *Modern Drummer* 22 no.4 (April 1998): 51.

placed on beat one of the first measure in five of the eight phrases. The following examples illustrate Weckl's use of this voice during the first beat of a phrase.

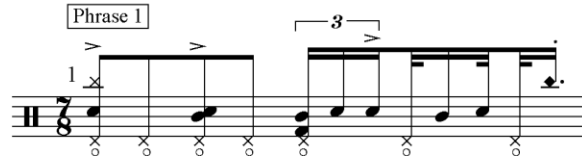


Figure 20. "7th Sense" solo, measure 1



Figure 21. "7th Sense" solo, measure 5



Figure 22. "7th Sense" solo, measure 9



Figure 23. "7th Sense" solo, measure 13

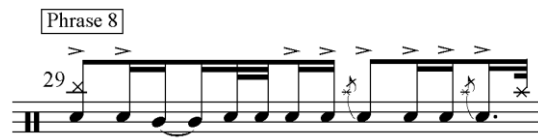


Figure 24. "7th Sense" solo, measure 29

Structuring

Weckl organizes his musical thoughts into a cohesive manner that maintains the structure of the solo within the context of the song, as seen in his other solo “Big B little b”. The use of structuring is evident in the first thirty-two measures of Weckl’s solo. Although the bass guitar is providing a one-measure vamp, this accompaniment part does not provide any structure outside of one measure.



Figure 25. “7th Sense” bass guitar vamp

The phrasing that takes place during the drum solo, which works to build the structure, must be communicated by the drum set. Weckl performs this solo by presenting ideas along with developmental material in four-measure phrases. Within the first thirty-two measures of the solo, eight phrases comprised of four measures in length, are evident. In addition, four stanzas, containing two phrases of four measures each, are also present.

Weckl creates the structure for his solo by marking each phrase with an underlying characteristic, such as a particular motive or voicing technique, which allows it to be distinguished as a separate thought or statement. To provide clarity between phrases, Weckl establishes phrase boundaries by creating musical bookends that mark the beginning and ending of each phrase. Although some phrase boundaries are more evident than others, Weckl consistently alters his approach depending on which measure in the phrase he is performing.

In general, the first part of each phrase is reserved for the initial presentation of the new phrasing characteristic followed by developmental material. The last part of the phrase is often treated as a transition, or fill, which subsequently leads into the ensuing phrase. This differential treatment throughout each phrase solidifies the structure of the solo. Weckl's organizational variance within a four-measure phrase is evident in measures twenty-one through twenty-four.



Figure 26. “7th Sense” solo, measures 21-24

The underlying characteristic of this phrase is the presentation of the accented snare drum voice in succession. This voice is well-defined due to the clarity of the articulation; a result attributed to the duration of each note. Four accented snare drum notes in succession are presented early in the phrase, measure twenty-one, beats two through four. This initial statement is then followed with a series of nine accented snare drum notes in succession over the next two measures, from beat six of measure twenty-two through beat four of measure twenty-three. Weckl then adds closure to the phrase by performing a pattern that is not closely associated with the first three measures of the phrase; a series of thirty-second note patterns. This distinct change in direction helps guide the solo into the next phrase while establishing musical boundaries for the two phrases that it connects.

Weckl's use of structuring extends beyond four-measure phrasing to encapsulate two phrases within a stanza. Four stanzas, each containing eight measures, are evident in the first thirty-two measures of the solo. These stanzas reveal similarities between successive phrases that comprise them, helping to establish the structure of the solo on a larger scale. Additionally, the comparable shape and patterns of successive stanzas parallels large portions of the solo, further solidifying the overall structure.

The first stanza, measures one through eight, is comprised of two phrases that feature different musical elements. The first phrase, measures one through four, features a three-note motive created through a voicing technique, while the second phrase, measures five through eight, is built around a dialogue between the snare drum and tom three. While these two phrases display different features and, as a result, are heard as two separate statements, together they form a stanza that shares a similar structure to the one that ensues.

The second stanza of the solo, measures nine through sixteen, also features two independent phrases that complement one another. The first phrase in the second stanza, measures nine through twelve, is built around a six-note rhythmic motive. This is comparable to the first phrase in the first stanza which is constructed around a three-note motive. The second phrase in the second stanza, measures thirteen through sixteen, can also be compared to the corresponding phrase in the first stanza. Both of these phrases feature a dialogue between the snare drum and tom three. In addition, both stanzas utilize a greater number of notes in the second phrase, helping to establish momentum and a subtle climax to each stanza.

Similar comparisons can be made regarding the third and fourth stanzas of the solo. Both stanzas begin with a continuation of ideas from the previous phrase. Both of these continuations stem from thirty-second note patterns that precede the stanzas, as illustrated in the figures below.



Figure 27. "7th Sense" solo, measures 16-17

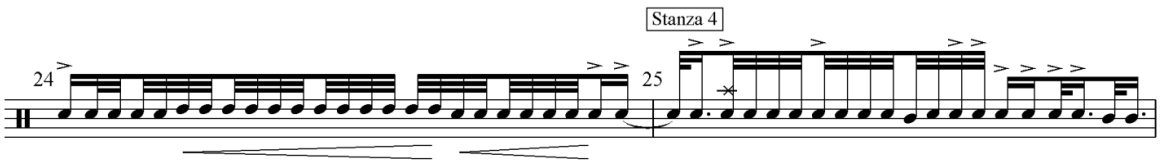


Figure 28. "7th Sense" solo, measures 24-25

Weckl quickly transitions from the thirty-second note patterns to longer note durations in both stanzas. The dotted sixteenth note then becomes the primary characteristic of the first phrase in both stanzas. Next, Weckl parallels the second phrase of both stanzas by featuring the accented snare drum voice in the opening measure, as illustrated in the following figures.

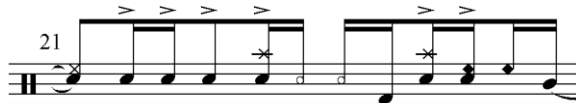


Figure 29. "7th Sense" solo, measure 21



Figure 30. “7th Sense” solo, measure 29

Note the use of the splash cymbal in conjunction with the accented snare drum in both examples. The splash cymbal is performed simultaneously with the accented snare drum in measure twenty-one and is performed as grace notes in measure twenty-nine. This combination of voices, utilized at the same point within the phrase, additionally parallels the two stanzas.

Weckl continues to feature the accented snare drum voice in the second phrase of both stanzas before concluding each phrase with thirty-second notes almost exclusively. Similar to the conclusions of the first and second stanzas, the utilization of a greater amount of notes towards the end of these phrases increases momentum and provides a sense of closure to each stanza.



Figure 31. “7th Sense” solo, measure 24



Figure 32. “7th Sense” solo, measure 32

Weckl's solo within "7th Sense" is constructed similarly to his solo in "Big B little b". The solo devices utilized in both of these works include motivic use, voicing, and structuring. Through the implementation of these techniques, Weckl is able to communicate musical meaning to the listener and establish an internal dialogue between the performer and the audience. The devices and techniques utilized in this solo also serve as the basis of composition for the original solo, "Imbue".

7th Sense

Solo by Dave Weckl
Transcribed by Chad Floyd

Key

Hi-Hat Open Open w/foot Ride RC Bell Splash Crash China Stack

Toms: I II III IV

Bass Snare Ghost Note Bongo I Bongo II Tombek

$\text{♩} = 200$

Drum Set

HH sim.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Musical score for guitar, measures 15-33. The score is written on a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth-note patterns, often grouped in threes (trios). Measure 15 starts with a double bar line and a key signature change to one flat. Measures 16-18 feature a triplet of eighth notes. Measures 19-22 show a mix of eighth-note runs and quarter notes. Measures 23-24 continue with eighth-note patterns. Measures 25-26 include a triplet of eighth notes. Measures 27-28 feature a triplet of eighth notes. Measures 29-30 show eighth-note patterns with some slurs. Measures 31-32 continue with eighth-note runs, and measure 33 ends with a final eighth note and a double bar line.

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CHAPTER 6

Analysis of “What It Is”

“What It Is” was released in 2005 on the Dave Weckl Band album titled *Multiplicity*. Similar to his approach on “Big B little b” and “7th Sense”, Weckl incorporates several solo devices throughout this drum solo as well. These devices, including motivic use, voicing, and structuring, help shape the solo in an organized way, providing it with musical meaning for the listener. The analysis and discussions throughout this chapter are based on these key musical components.

General Observations

The drum solo in “What It Is” is sixteen measures and is included in its entirety as part of this study. The entire song, solo included, is written in common time. The tempo is eighty-four beats per minute, the slowest of the three solos included in this study. Weckl’s solo is again integrated within the framework of a song and is accompanied by a two-measure repeated pattern performed on keyboard. In contrast to the previous two accompanied solos discussed, this accompaniment pattern provides little rhythmic support, leaving much space for Weckl to perform his solo. As a result, Weckl artistically saturates the musical space with several notes over the course of a relatively short solo.

Weckl performs hi-hat splashes on every half beat with his left foot throughout the entire solo. This repeated pattern provides a consistent pulse for the solo; a needed element due to the syncopated nature of the accompaniment pattern. Because the hi-hat splashes occur on every half beat of the solo and are not considered an integral component of the solo material, they are only notated in the first measure of the

transcription and are not shown in most of the musical examples that are included within this chapter.

Weckl uses the same instruments in his drum set on “What It Is” as he did on “7th Sense”. This includes two pairs of hi-hats, one as a main pair and another pair as an auxiliary set. Also included is a ride cymbal, three splash cymbals and four crash cymbals, all of varying sizes, and a pair of stacked cymbals. His drums include a bass drum, snare drum, and four toms of different sizes. He again incorporates additional percussion instruments not normally associated with a drum set by including a set of bongos and a tombek into his performance.

Motivic Use

Weckl uses rhythmic motives throughout his solo in “What It Is” as basic components from which he constructs his entire solo. An example of his motivic use is evident in the first phrase of the solo, measures one through four.

The image shows a musical transcription of the first four measures of a drum solo in 4/4 time. The notation is organized into three staves. The first staff contains measures 1 and 2, with measure 1 starting with a '1' above the staff. The second staff contains measures 3 and 4, with measure 3 starting with a '3' above the staff. Above the notes, rhythmic motives are labeled 'A' and 'B'. Motive 'A' is represented by a dashed line with a vertical tick mark at the end, and Motive 'B' is represented by a dashed line with a vertical tick mark at the end. The notation includes various drum symbols: a cross for snare, an 'x' for hi-hat, and a circle with an 'x' for cymbal. Measure numbers 1, 2, 3, 4, 6, and 9 are placed above the notes. The text 'H.H. sim.' is written below the second staff.

Figure 33. “What It Is” solo, measures 1-4

This phrase is constructed around a rhythmic motive that is initially presented during beat three of the first measure, labeled as ‘A’ in the above example. This motive is comprised of four thirty-second notes and contains both accented and unaccented notes. The first, second, and fourth notes are accented and the third note is unaccented. The ‘A’ motive is presented a total of four times during the first phrase.

Note that all occurrences of the ‘A’ motive are performed on the snare drum with the exception of the third occurrence, which takes place during beat two of measure two. The first two notes of this motivic statement are performed on the bass drum and tom one. Although these notes are not notated as accents, they are perceived as being accented based upon how Weckl implements them into his phrasing. That is, the toms and bass drum are performed at relatively the same dynamic to that of the accented snare drum voice. Because Weckl does not perform two distinguishable dynamic levels in succession on the toms, such as how he performs on the snare drum throughout this phrase, all notes performed on the toms are notated without accents.

Weckl uses this motivic figure to produce a second motive, which is labeled ‘B’ in the example. The ‘B’ motive is constructed from the first two notes of the original motive, two accented thirty-second notes, and is presented seven times throughout the first four measures. Weckl again substitutes other voices in place of the accented snare drum voice to vary the presentations. The result of the blending of both motives establishes a strong sense of unity within the four-measure phrase and equips the listener to recognize future occurrences of these motives throughout the remainder of the solo.

The ‘A’ motive is presented again in measure six of the solo.



Figure 34. “What It Is” solo, measure 6

The presentation of this motive in the second phrase helps the listener relate two successive phrases together, establishing a cohesive flow to the solo. In addition to reinforcing the previous motivic statements presented in the first phrase, the inclusion of another statement in the second phrase better prepares the listener for the climax that ensues.

The third phrase of the solo, measures nine through twelve, functions as the climax of the solo and is saturated with several motivic statements. There are seven motivic statements in the first two measures of the phrase, measures nine and ten.

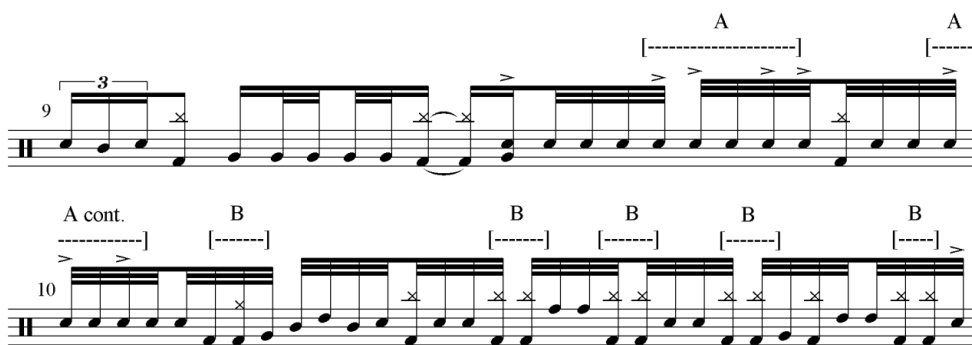


Figure 35. “What It Is” solo, measures 9-10

Similar to how Weckl utilized motives earlier in the solo, he again references both motives throughout this phrase.

Note the ‘A’ motive is presented first, as it was in the first phrase of the solo, followed by five occurrences of the ‘B’ motive. Weckl performs the ‘A’ motive with the snare drum, the same voice that it was originally presented with in measure one of the solo. However, all presentations of the ‘B’ motive throughout this phrase are performed differently than how they were originally presented in the first phrase. Most statements of the ‘B’ motive throughout the first phrase were performed on either the snare drum or the toms. Weckl creates more intensity and momentum by performing the ‘B’ motive on the bass drum and crash cymbals simultaneously throughout this phrase, helping to establish the climax of his solo. Although the notes performed as part of the ‘B’ motive are not notated with accents, most of these notes are coupled with a crash cymbal, which provides more color and depth to each note in comparison to the other non-motivic related notes.

The next two measures in the phrase, measures eleven and twelve, contain an additional nine motivic statements and conclude the climax of the solo.

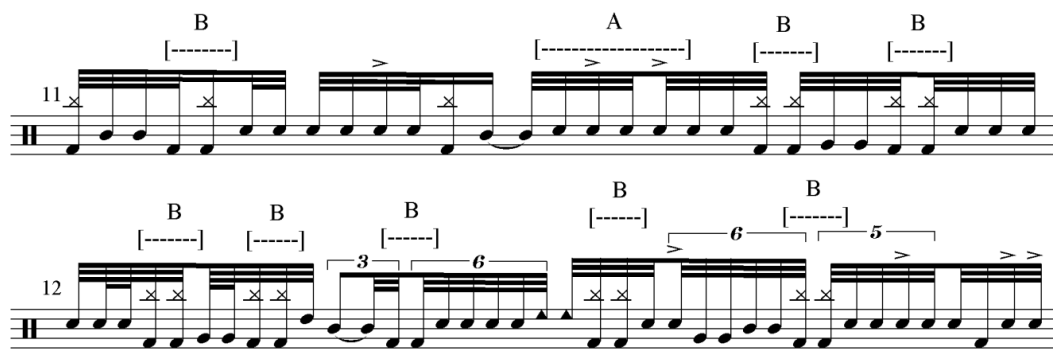


Figure 36. “What It Is” solo, measures 11-12

Weckl effectively uses these motives to help build momentum as the phrase develops. This is evident with his inclusion of eight motivic statements within the last six beats of

the phrase. In addition, Weckl incorporates the last of these statements with an odd-numbered note grouping. The blending of the odd-numbered note grouping, along with the motivic statements, creates a degree of tension which serves as the climatic point of the solo. The effectiveness of the climax is due in part to Weckl's incorporation of familiar motivic statements that were previously introduced and later referenced during the first half of the solo. The inclusion of these familiar elements during the climax helps the listener relate to this technical portion of the solo.

The last presentation of the 'A' motive occurs in measure thirteen as part of the final phrase.

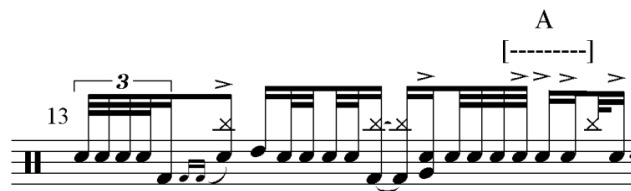


Figure 37. "What It Is" solo, measure 13

Although this occurrence of the 'A' motive does not include all four notes as it was originally presented, the inclusion of the three accented notes allows the listener to recognize this as a motivic statement. The durations between each accent is consistent with the original presentation, resulting in the perception of a repeated motivic statement. With the incorporation of this motive in the final phrase of the solo, Weckl effectively relates each phrase to one another, providing musical meaning to his solo.

Voicing

In addition to Weckl's motivic use during his solo, he also uses voicing techniques to establish phrasing. The prominence of the snare drum voice in the first phrase provides an overall sense of cohesion, despite the presentation of several motivic

statements containing varied voicings. Weckl's use of the snare drum voice in the first four measures, particularly the accented snare drum voice in the first two measures, helps to emphatically mark the entrance of the drum solo.

Another example of Weckl's use of voicing to establish phrasing is evident in the third phrase of the solo, measures nine through twelve. Similar to how Weckl used the snare drum voice in the first phrase, he provides a unique characteristic to the third phrase of his solo by placing a strong emphasis on the crash cymbals. The extensive use of the crash cymbals throughout the entire four-bar phrase produces a shimmering effect which, when combined with several notes performed in a relatively short amount of time, helps provide for the climax of the solo.

Weckl also uses voicing techniques to support the accompaniment pattern that is performed along with his solo. The accompaniment pattern is a two-measure vamp that is performed on the keyboard. Due to the substantial musical space left between notes that comprise the vamp pattern, each accompaniment note holds a significant amount of weight towards supporting the drum solo. The majority of these accompanying notes are reinforced by Weckl on the cymbals. An example of Weckl supporting the accompaniment on cymbals is evident in measure nine.

The image shows musical notation for measure 9. It is divided into two parts: 'Drum Set' and 'Vamp'. The 'Drum Set' part is on a single staff with a treble clef. It begins with a triplet of eighth notes, followed by a series of eighth notes. There are several 'x' marks above the notes, indicating cymbal accents. The 'Vamp' part is on a single staff with a bass clef. It consists of a series of notes with rests and accents, supporting the drum solo.

Figure 38. "What It Is" solo, measure 9

Each accompaniment note is reinforced in this measure with the cymbals establishing a connection between the solo and the accompaniment. Weckl performs a crash cymbal on the afterbeat of one, the ‘a’ of beat two, and on the afterbeat of beat four. As a result of Weckl voicing all of these supportive notes with cymbals, the listener is more apt to understand how Weckl’s phrasing is constructed in relation to the accompaniment and subsequently obtain musical meaning from it.

Another example of how Weckl uses voicing techniques to support the accompaniment pattern is evident in measure thirteen.

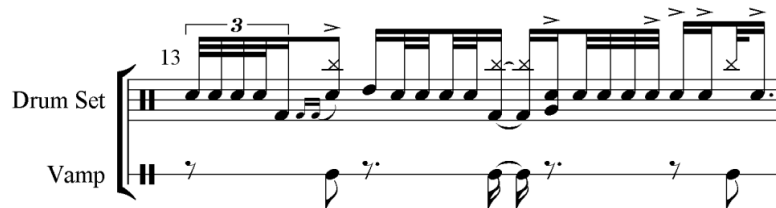


Figure 39. “What It Is” solo, measure 13

Similar to how Weckl incorporated the cymbals in a supportive role earlier in the solo, he once again makes use of the cymbals to reinforce the underlying accompaniment pattern. In this measure, Weckl performs a crash cymbal on each accompanied note.

Weckl consistently reinforces the accompaniment pattern with cymbals throughout the solo. The effectiveness of this technique is magnified by Weckl’s overall approach to voicing. For example, Weckl performs only eighteen cymbal strikes in the first nine measures, excluding the hi-hat and the ride cymbal. Twelve of these eighteen occurrences coincide with the accompaniment part, establishing a strong sonic connection between the cymbals and the accompaniment. In addition, the six cymbals

performed in the last four measures of the solo, with the exception of the hi-hat and ride cymbal, are used to support the accompaniment as well.

The sparse treatment of the cymbals throughout the solo amplifies the effectiveness of each occurrence, particularly when these cymbals coincide with the repeated keyboard pattern. The only passage of the solo that contains frequent use of cymbals is in measures ten through twelve, where these voices are used to help establish the climatic point of the solo. The impact of several cymbal voicings within a relatively short period of time is heightened by Weckl's selective use of these voices in the measures that precede the climax.

Weckl's voicing techniques are often enhanced with specific note durations that are aligned with the accompaniment pattern, as evident in measure five.

The image shows musical notation for measures 5 and 6 of a solo. It consists of two staves: 'Drum Set' and 'Vamp'. The 'Drum Set' staff has a treble clef and contains rhythmic notation for measures 5 and 6. Measure 5 is marked with a '5' and contains a series of eighth notes with various cymbal markings (asterisks and 'x' marks) and accents (>). Measure 6 is marked with a '6' and contains a similar rhythmic pattern. The 'Vamp' staff has a bass clef and contains a few notes with accents (>) and a fermata over a note in measure 5, indicating a sustained sound.

Figure 40. "What It Is" solo, measures 5-6

In addition to utilizing similar voices to complement the accompaniment pattern in this measure, Weckl performs notes with the same duration as the notes performed in the accompaniment. Each supportive note performed on the drum set is allotted one-half beat of duration before additional material is presented afterwards.

Weckl makes use of the naturally sustaining qualities of the cymbals by allowing each one performed in measure five to speak briefly before proceeding. A splash cymbal

is performed as an eighth note on the afterbeat of one, followed by an accented snare drum on beat two. Next, a crash cymbal is performed as an eighth note on the ‘a’ of beat two, followed by a snare drum and tom on the ‘e’ of beat two. Finally, a crash cymbal is performed as an eighth note on the afterbeat of four, followed by an unaccented snare drum note on the downbeat of the ensuing measure. All three of these occurrences coincide exactly with the accompaniment, a technique Weckl implements prominently throughout the solo.

Structuring

Weckl performs his solo in “What It Is” within the structure of a song. Accordingly, Weckl provides structure to his solo through the use of motives and voicing techniques. In addition, Weckl supports the accompaniment pattern during his solo. This pattern that accompanies the solo is a slightly modified pattern of what was presented as a supportive role earlier in the song during the guitar solo. These structural elements provide this solo with a cohesive flow that makes musical sense for the listener. The sixteen-measure solo is performed in four phrases of four measures each.

Weckl provides an overall organizational form to his solo by structuring his performance in a way comparable to that of an effective story-teller. This approach to soloing is commonly used by jazz musicians seeking to provide meaning to their solo. Present in Weckl’s solo is an initial expository statement, development, climax, and transition. The initial expository statement is voiced with the snare drum during the first two measures of the solo. This voice, in particular the accented snare drum voice, is the most prominent voice on the drum set due to the natural projection of the drum. Weckl’s use of this drum during the first two measures effectively captures the attention of the

listener and establishes a clear genesis of the solo. This initial phrase also functions as an introduction to Weckl's solo with the presentation of the motives from which the solo will be constructed.

The second phrase, measures five through eight, can be considered as part of the development within Weckl's structural story-telling sequence. Following the introductory phrase, where Weckl presents eleven motivic statements, the second phrase contains only one motivic statement. Weckl primarily develops ideas around the accompaniment pattern throughout this phrase, helping to ensure that the climax that follows is effective.

The third phrase, measures nine through twelve, functions as the climax of the solo. The tension created at the climatic point of the solo, measures eleven and twelve, resolves in measure thirteen, the first measure of the last phrase. The last phrase functions as a transition from the solo to the chorus. This is especially evident in the final two measures of the solo.



Figure 41. "What It Is" solo, measures 15-16, and chorus, measure 1

Weckl transitions his solo into the chorus by extending the durations of the notes within the last six beats of the solo, including the use of eighth notes and sixteenth notes exclusively within the last measure. This elongation in note durations, in particular the drum fill that begins on the 'e' of beat two in measure sixteen, provides a smooth

transition into the drum pattern that Weckl performs during the first measure of the chorus, a pattern based upon the same note durations that precedes it.

Another way Weckl provides structure to his solo is by supporting the accompaniment pattern. This helps provide musical meaning to his solo by connecting the musical elements unique to the solo, such as rhythmic motives, with a modified presentation of the accompaniment part that was performed earlier in the song. The incorporation of supportive material is carefully placed within the overall structure of the solo. The result is a meaningful solo that utilizes independent musical motives as a basis of construction within the parameters of the larger song structure.

Similar to the previous two solos presented in this study, “Big B little b” and “7th Sense”, Weckl incorporates solo devices throughout the solo in “What It Is” as well. These devices, including motivic use, voicing, and structuring, help shape the solo in an organized way, providing it with musical meaning for the listener. In addition, Weckl’s solo in “What It Is”, as well as the previous two solos, demonstrates how drummers can speak a musical language through their performance and communicate musical meaning to the listener. The techniques utilized by Weckl throughout these three solos will be implemented into the original composition, “Imbue.”

What It Is

Solo by Dave Weckl
Transcribed by Chad Floyd

Key: **H**

Hi-Hat Open w/foot Ride RC Bell Splash Crash China

Toms: I II III IV

Bass Snare Ghost Note Bongo II TombeK

Detailed description: This block contains the key signature and initial notes for the drum set. The top staff shows the key signature as 'H' (Half note). Below it, various drum sounds are indicated with symbols: a cross for Hi-Hat, an 'x' for Open w/foot, a cross for Ride, a cross for RC Bell, a cross for Splash, a cross for Crash, and a downward arrow for China. The bottom staff shows the initial notes for the Toms (I, II, III, IV) and other drums (Bass, Snare, Ghost Note, Bongo II, TombeK).

♩=84

Drum Set

Detailed description: This block shows the first measure of the drum set part. The tempo is marked as quarter note = 84. The drum set part is written on a single staff with a key signature of 'H'. The notation includes various drum sounds indicated by symbols (crosses, asterisks, downward arrows) and notes with accents (>). The measure is numbered '1'.

2

H.H. sim.

Detailed description: This block shows the second measure of the drum set part. The notation includes various drum sounds indicated by symbols and notes with accents (>). The measure is numbered '2'. Below the staff, the text 'H.H. sim.' is written.

3

4

6

9

Detailed description: This block shows the third measure of the drum set part. The notation includes various drum sounds indicated by symbols and notes with accents (>). The measure is numbered '3'. Below the staff, the numbers '4', '6', and '9' are written, likely indicating specific drum sounds or patterns.

5

6

Detailed description: This block shows the fourth measure of the drum set part. The notation includes various drum sounds indicated by symbols and notes with accents (>). The measure is numbered '5'. Below the staff, the number '6' is written, likely indicating a specific drum sound or pattern.

Musical staff 7-8. Staff 7 contains measures 7 and 8. Measure 7 has a triplet of eighth notes. Measure 8 has a sixteenth-note triplet. Staff 8 contains measures 9 and 10. Measure 9 has a triplet of eighth notes. Measure 10 has a sixteenth-note triplet. Both measures in staff 8 have a fermata over the final note.

Musical staff 9. Measure 9 contains a triplet of eighth notes. Measure 10 contains a sixteenth-note triplet. Both measures have a fermata over the final note.

Musical staff 10. Measure 10 contains a sixteenth-note triplet. Measure 11 contains a sixteenth-note triplet. Both measures have a fermata over the final note.

Musical staff 11. Measure 11 contains a sixteenth-note triplet. Measure 12 contains a sixteenth-note triplet. Both measures have a fermata over the final note.

Musical staff 12. Measure 12 contains a triplet of eighth notes. Measure 13 contains a sixteenth-note triplet. Measure 14 contains a sixteenth-note triplet. Measure 15 contains a sixteenth-note triplet. Measure 16 contains a sixteenth-note triplet. Measure 17 contains a sixteenth-note triplet. Measures 12-17 have a fermata over the final note.

Musical staff 13-14. Staff 13 contains measures 13 and 14. Measure 13 has a triplet of eighth notes. Measure 14 has a sixteenth-note triplet. Staff 14 contains measures 15 and 16. Measure 15 has a sixteenth-note triplet. Measure 16 has a sixteenth-note triplet. Both measures in staff 14 have a fermata over the final note.

Musical staff 15-17. Staff 15 contains measures 15 and 16. Measure 15 has a triplet of eighth notes. Measure 16 has a sixteenth-note triplet. Staff 16 contains measures 17 and 18. Measure 17 has a sixteenth-note triplet. Measure 18 has a sixteenth-note triplet. Both measures in staff 16 have a fermata over the final note.

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CHAPTER 7

Summary of Dave Weckl's Style

The three solos transcribed for this study demonstrate how drummers can speak a musical language through their performance and communicate musical meaning to the listener. Although Weckl's technical command of the drum set is superior, his devout focus on musicality enables his solo drumming style to speak a musical language. Weckl utilizes a variety of techniques and solo devices throughout these solos that ultimately combine to create effective musical expressions. The solo devices implemented by Weckl include motivic use, voicing, repetition, and structuring. In addition, Weckl creates musical space and complements the accompaniment pattern throughout his solos as well.

Weckl's motivic use is apparent in all three of the solos included in this study. Rhythmic motives are implemented in "Big B little b" and "7th Sense" to establish phrasing. The drum solo in "What It Is" is composed around a rhythmic motive that is broken into two parts. Although motives assume a larger role in "What It Is", their primary function of providing each phrase with a basic component from which it can be constructed remains consistent throughout all three solos. This element of Weckl's solo drumming style provides the listener with a recognizable component that can be identified later in the solo as either a repeated or modified statement.

The rhythmic motives included in Weckl's solos are often enhanced with voicing techniques. By performing motivic statements on the same voice or similar voices, Weckl heightens the effectiveness of each statement and subsequently provides more musical meaning to the listener. Weckl also uses voicing techniques to create dialogues between

the different drums included in his drum set. These dialogues provide unique characteristics to particular passages, a technique that helps establish phrasing within his solos. Additionally, Weckl utilizes select voices exclusively at various points in his solo, creating unity among the voices performed and providing passages with distinct features. Voicing techniques are also utilized by Weckl to help mark particular points within a phrase, such as implementing the snare drum to initiate a new phrase.

Weckl additionally makes use of repetition while performing his solos. This technique reinforces a repeated musical statement and enables it to gain significance throughout a passage. Often, Weckl prefaces the repetition with similarly voiced material, thus enabling the repeated statement to more effectively communicate with the listener. The utilization of repetition within Weckl's solos, aside from the hi-hat ostinati, produce passages that are marked with identifiable features, additionally helping to bring musical meaning to the listener.

The use of structuring is also evident throughout Weckl's solos. By organizing his musical statements in a cohesive manner that makes musical sense, Weckl maintains the structure of his solos within the context of the songs to which they belong. This effective solo device provides reference points to where various statements and developments take place inside the musical space.

One way Weckl provides structure to his solos is by supporting the accompaniment patterns. This connects the independent musical elements that comprise the drum solo with the accompaniment patterns that are performed, albeit slightly modified, at other points in the songs. The result is a connection between the drum solo and the overall structure of the song. Additionally, Weckl occasionally varies the feel

from one phrase to the next throughout the solo which produces identifiable phrases that provide structure to his performance. For example, in “Big B little b”, Weckl utilizes a syncopated groove that conveys a strong pulse and functions as the main element of the phrase following several phrases in which he allows the accompaniment to provide more of the pulse.

Weckl also structures his solos by establishing phrase boundaries through the use of fills or voicing techniques. These musical boundaries often function as conclusive statements in addition to providing transitions, often containing a simplistic rhythm that enhances the effectiveness of the rhythmic patterns performed in the ensuing phrase. Another structuring technique, implemented consistently during his solo in “7th Sense”, is Weckl’s organizational variance, or his differential treatment of material in relation to the placement within the phrase.

Weckl also demonstrates phrasing that extends beyond four-measure phrasing to encapsulate two phrases within a stanza, as evident during his solo in “7th Sense”. These stanzas reveal likenesses between successive phrases that comprise them, helping to solidify the structure of the solo on a larger scale. The overall structure of Weckl’s solos, particularly his solo in “What It Is”, resembles the form of an effective short story with the inclusion of an initial expository statement, development, climax, and transition. Although all of these elements are not clearly evident in all three of the solos presented in this study, Weckl consistently demonstrates effective musical motion that culminates in a climax near the end of each solo.

An additional technique that plays an important role in Weckl’s solo drumming style is the way in which he creates space. Weckl’s philosophy regarding this matter, to

intentionally create the space, is portrayed throughout his solos. He inserts musical spaces, or musical breaths, that ensure a cohesive flow similar to the speech patterns used in communication. These rhythmic breaks help provide clarity in communicating the structure and form of the solo. In addition, Weckl utilizes the repetitive nature of the patterns that accompany his solos to provide the pulse at various times. This allows Weckl a degree of freedom in performing his solos without an obligation to function as both a time-keeper and a soloist.

The numerous devices and techniques implemented by Weckl throughout his solos effectively communicate a musical language to the listener. He utilizes sufficient structure and basic components of improvisation in the same manner as other performers who play pitched instruments. The result is an establishment of an internal dialogue between the performer and the listener, which provides the musical corridor where meaning can be conveyed.

CHAPTER 8

Analysis and Observations of “Imbue”

The three Dave Weckl solos that are transcribed and analyzed in this study, “Big B little b”, “7th Sense”, and “What It Is”, all demonstrate important compositional elements that serve as the basis for the original composition, “Imbue”, and create value as a style study for the solo performance practice of Dave Weckl. These elements include motivic use, repetition, voicing, and structuring. The intention is to demonstrate how original drum solos can be composed based on the stimulus created from the transcription process and analysis of other drum solos. The notation key for all musical examples throughout this chapter is the same as the key located at the top of the respective transcription.

General Observations

“Imbue” is eighty measures in length and is approximately three minutes in duration. The length of this solo is longer than any of the other three solos included in this study, totaling approximately forty-five seconds longer than the solos in “Big B little b” and “7th Sense”.^{27, 28} The majority of “Imbue” is written in common time, similar to Weckl’s solos on “What It Is” and “Big B little b”. The tempo is 104 beats per minute, about the average tempo of the two Weckl solos performed in common time.

A fundamental difference that separates “Imbue” from the other solos previously discussed in this study is the absence of an accompaniment. The absence of an

²⁷ The solos on “Big b little b” and “7th Sense” are approximately two minutes and fifteen seconds in length before they fade out and are no longer discernible, suggesting that both solos are actually longer than this time.

²⁸ The solo on “7th Sense” is at least sixty-four measures in length before it fades out. The first portion of the solo, thirty-two measures, is transcribed and analyzed as part of this study.

accompaniment throughout the solo places a strong importance on motivic use in order to establish a framework in which the musical material can be presented. Although the solos performed by Weckl are accompanied, his use of motives throughout each, in particular “What It Is”, provided the stimulus for the inclusion of strong motivic use in “Imbue”.

The instruments implemented in “Imbue” include a standard five-piece drum set with various cymbals. The drums composed for include a bass drum, snare drum, and three toms of differing sizes. The cymbals composed for include a hi-hat, crash cymbals, ride cymbal, splash cymbals, China cymbal, and a pair of stacked cymbals. This group of instruments closely resembles the drum set utilized by Weckl during his performances of the three solos included in this study.

The composer recommends at least two crash cymbals and two splash cymbals of differing sizes to be included in the performance of “Imbue”. However, the notation throughout “Imbue” does not designate differing crash cymbal and splash cymbals parts, a common practice found in drum set transcriptions, solos, and ensemble literature. Likewise, the multiple crash cymbals and splash cymbals throughout the three Weckl solos included in this study are not designated according to the differing sizes. The unspecific designation of these cymbals in “Imbue” allows more freedom for the performer, creating multiple performance interpretations of these parts.

Weckl’s use of a pair of stacked cymbals in his solos influenced the decision to include this timbre in “Imbue”. Resembling Weckl’s utilization of these cymbals, the composer employed this aggressive and articulate timbre to create isolated grooves with a strong pulse. An example of how the stacked cymbals are implemented into the solo is evident below in measures fifty-eight and fifty-nine.



Figure 42. “Imbue” solo, measures 58-59

This excerpt demonstrates the use of the stacked cymbals to present an aggressive groove during a two-measure passage. In addition, these cymbals are used to quickly highlight strong points within a phrase that only require short durations.

Another cymbal technique present in “Imbue” that was heavily influenced by Weckl’s performances is the incorporation of hi-hat patterns executed with the left foot. Weckl includes these repetitive hi-hat patterns throughout all three solos, utilizing both closed and open techniques to provide a sonic backdrop that also functions as a metrical reference point to the material presented with his other limbs. Although this technique literally functions as part of the solos, the repetitive nature of the parts coincide with the repeated accompaniment figures that are presented in all three of the solos, thus allowing the listener to hear the hi-hat patterns in a supportive role.

Similar to how Weckl utilizes repetitive hi-hat patterns with the left foot, the composer implements these techniques throughout “Imbue” to provide both metrical reference points and a sustaining timbre that accompanies the material presented in the other limbs. The lack of an accompaniment pattern performed on a different instrument, such as the patterns presented in conjunction with Weckl’s solos, places a greater importance on a consistent rhythmic barometer throughout “Imbue”. Without an accompanist, the drummer must establish the time in addition to performing a solo within that time. Such is the task in “Imbue”.

Motivic Use

Motives are utilized throughout “Imbue” to provide a basic musical component from which the composition can be created. The use of these motives were influenced by Weckl’s strong reliance on motivic use throughout his solos, particularly during his solo in “What It Is”. The repetitive accompaniment patterns that are performed with Weckl’s solos, although not considered to be motives, consistently provide the listener with a recognizable element throughout the entire solo. The absence of a repetitive accompaniment pattern in “Imbue” magnifies the importance of including identifiable elements in order to convey musical meaning to the listener.

The primary motive implemented in “Imbue” is a dotted eighth note followed by a sixteenth note. The duration of the second note of the motive varies throughout the solo depending on the instrument it is presented with as well as notational concerns. The primary motive is initially introduced on the first beat of measure one with the cymbals.

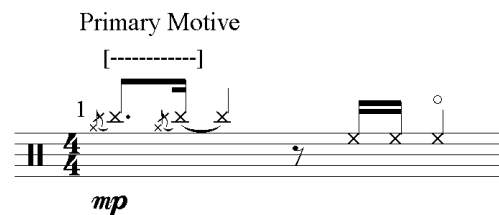


Figure 43. “Imbue” solo, measure 1

Each note of the motive is presented with grace notes in the first measure, a feature that accompanies several of the ensuing statements of this motive. As the solo develops, this motive retains its function as the primary compositional component, evident in the following excerpt.

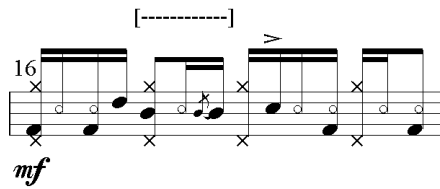


Figure 44. “Imbue” solo, measure 16

The primary motive, labeled with a bracket in Figure 44, is presented on beat two in measure sixteen with tom two. Note the occurrence of the ghost note on the afterbeat of two, which is placed between the two notes that comprise the motive. Because the ghost note is voiced lightly on the snare drum the listener is clearly able to distinguish the entire motivic statement performed on tom two.

An additional motive, referred to as the secondary motive, accompanies the primary motive near the beginning and ending of the solo.

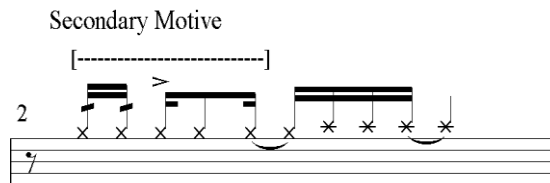


Figure 45. “Imbue” solo, measure 2

This motive is comprised of two thirty-second notes followed by an accented sixteenth, eighth note, and sixteenth note. Unlike the primary motive, this statement is presented on one voice, the ride cymbal, exclusively throughout the solo. Together, these two motivic statements provide a subtle dialogue that serves as an identifiable element from which the listener is able to gain musical meaning. The first fourteen measures of the solo, which

contains both motivic statements, are included below. The motivic statements are labeled ‘PM’ for primary motive and ‘SM’ for secondary motive.

Figure 46. “Imbue” solo, measures 1-14

There are seven occurrences of the primary motive along with eleven presentations of the secondary motive within the first fourteen measures of the solo. The saturation of these motivic statements at the onset of the solo establishes the importance of both motives and enables the listener to understand the relationship between the two. As a result of the prominent motivic presentations performed at the beginning of the solo, the listener will become more engaged when the dialogue between the two motives is again established near the conclusion of the solo.

In addition to the primary and secondary motives, “Imbue” also contains motives unique to individual phrases. The inclusion of motives in order to provide unique

characteristics to individual phrases was influenced by Weckl’s utilization of this compositional technique throughout his solos. These motives provide a distinct signature to the individual phrase in which they are placed, additionally supplementing the prominence of the primary motive. The phrase included below, measures sixty-one through sixty-four, exemplifies the implementation of this technique within “Imbue”. Each motivic occurrence is labeled with a bracket.

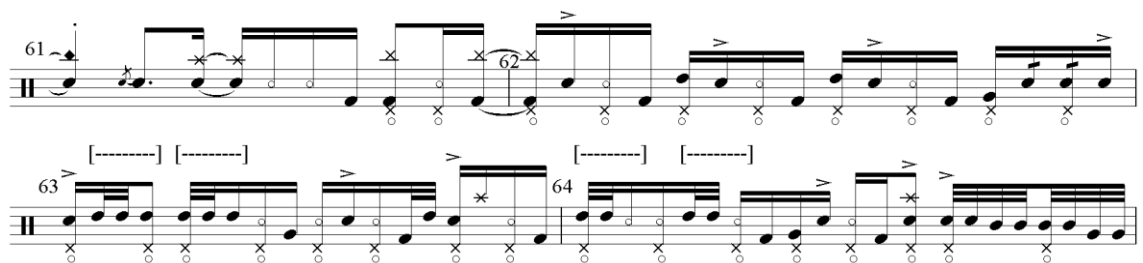


Figure 47. “Imbue” solo, measures 61-64

Following the presentation of the primary motive in the first measure of the phrase, a rhythmic motive comprised of two thirty-second notes followed by an eighth note is implemented. This motive is presented four times over the course of the last two measures of the phrase. Comparable to how Weckl intensifies the occurrence of motivic statements with voicing techniques, the motive presented in this phrase is also highlighted through the use of voicing. With the exception of the hi-hat pattern, measure sixty-two is comprised with only three voices: snare drum, bass drum, and tom one. The exclusive use of these three instruments within this measure establishes a brief dialogue that provides additional significance to the voices utilized throughout the motivic statements that follow.

Repetition

Repetition is utilized in “Imbue” at several points throughout the solo. The occurrences coincide with the presentations of the secondary motive near the beginning and ending of the solo. The following excerpt illustrates the use of repetition in measures eight and nine.

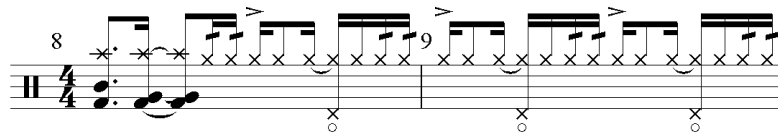


Figure 48. “Imbue” solo, measures 8-9

The secondary motive is presented initially in measure eight, beginning on the afterbeat of two, and is repeated three times during the course of the two measures. This results in establishing a groove that is comprised almost exclusively with one of the major motives of the piece, allowing the listener to relate this key musical component to the pulse of the solo. Additionally, the continued use of this technique in the following measures furnishes the entire phrase, measures eight through twelve, with an underlying feature unique to the phrases that surround it. Weckl’s use of repetition, documented in the analysis of his solo during “Big B little b”, produces analogous results. His utilization of repetition produces substantial components of phrases and provides unique characteristics to particular passages.

Voicing

Resembling Weckl’s enhancement of rhythmic motives with voicing techniques in his solo performances, “Imbue” contains motivic statements that are performed on the same voice or similar voices in order to heighten the effectiveness of each statement and

subsequently provide more meaning to the listener. An example of this technique is evident in measure twenty-five.

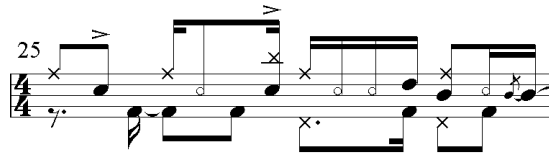


Figure 49. “Imbue” solo, measure 25

This measure contains a statement of the primary motive beginning on beat four. The motive is voiced on tom two and is placed within the groove of the phrase. The exclusive use of tom two in voicing the primary motive within this measure highlights this statement. In addition, by voicing the ensuing statements of this motive on the same voice along with the limited involvement of tom two within the overall phrase, the listener is able to easily identify the motivic statements. This technique is utilized consistently throughout a large portion of the solo, measures sixteen through thirty-two.

“Imbue” also contains voicing techniques that establish dialogues within the solo, comparable to Weckl’s implementation of these within his solos. In addition to the dialogue created between the primary and secondary motives near the beginning and ending of the solo, an additional occurrence of this technique is evident in measures thirty-three through thirty-six.

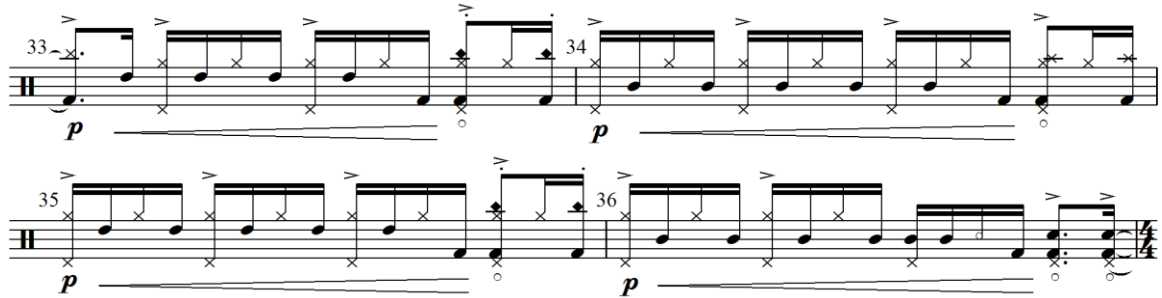


Figure 50. “Imbue” solo, measures 33-36

This four-measure phrase functions as a transition between two large segments of the solo composed in contrasting styles. The idea presented in the first measure of the phrase, measure thirty-three, is an off-beat sixteenth note pattern voiced on tom one. This idea, including the dynamic shape of the line, is then repeated in the next measure on tom two. As a result of re-voicing the original idea on a different drum, a question and answer dialogue is established between tom one and tom two. In addition to the motivic statements on beat four of every measure, the relationship between tom one and tom two provides the passage with a unique feature that helps establish the identity of the phrase.

Structuring

“Imbue” contains musical statements that are organized in a cohesive manner. As evidenced in the solos of Weckl, the formation of a sufficient structure within a solo provides the listener with a point of reference. The structure of “Imbue”, modeled after the structures present in the solos of Weckl, allows the listener to determine where the presented material takes place inside the musical space.

The establishment of phrase boundaries through the use of fills is one way structuring is created within “Imbue”. With a few exceptions, this solo is comprised of four-measure phrases. Fills are inserted at the conclusion of most phrases, establishing

musical boundaries that provide clarity between the unique characteristics of adjoining phrases. An example of a fill that establishes boundaries for both phrases in which it functions is evident in measure forty.

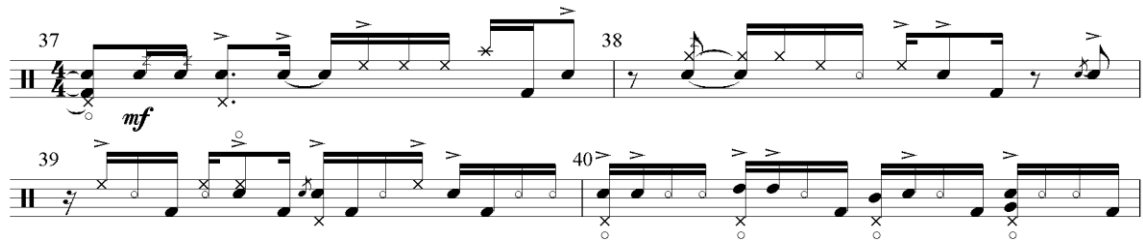


Figure 51. “Imbue” solo, measures 37-40

This phrase begins with an ornamented statement of the primary motive beginning on the afterbeat of one in measure thirty-seven. Following this statement, linear presentations of various voices are interlocked within a sixteenth note grid, creating a broken groove that functions as the underlying feature of the phrase. The rhythmic ambiguity of the broken groove is contrasted with the stability of the fill presented in measure forty. The rhythmic certainty created by the fill is partially attributed to the hi-hat splashes incorporated on every beat, which underlines the consistent stream of sixteenth notes performed with the hands and right foot. Similar to how Weckl utilizes fills within his solos, this fill functions as a conclusive statement for this phrase in addition to providing a transition into the ensuing phrase. The inclusion of the accented snare drum and tom three on beat four of measure forty particularly helps provide closure to the phrase.

As evidenced in the analysis of the drum solo in “Big B little b”, Weckl’s fills often contain a simplistic rhythm that enhances the effectiveness of the rhythmic patterns

performed in the ensuing phrase. While not as simplistic as the fills referenced in the analysis of “Big B little b”, the fill in measure forty provides a consistent rhythmic pulse that helps frame the syncopated nature of the phrase that follows.

Another way the structure is created in “Imbue” is through varying the feel from one phrase to the next. This technique, also implemented in Weckl’s solos, produces phrases that contain unique features, allowing them to be distinguished as separate musical statements. For example, the four-measure phrase that begins in measure fifty-three features seven consecutive groupings of sextuplets as shown below.

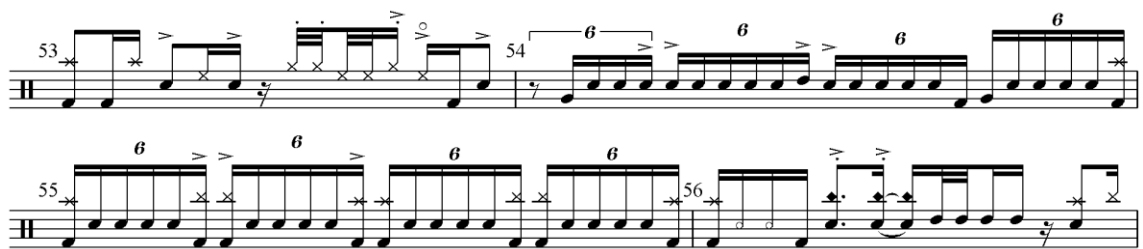


Figure 52. “Imbue” solo, measures 53-56

The groupings of sextuplets, which function as the identifiable feature of the phrase, are bookended with statements of the primary motive in measures fifty-three and fifty-six. The resulting sound of these figures produces a flowing passage that is free from an explicit rhythmic pulse.

In contrast, the phrase that follows, measures fifty-seven through sixty, is marked with a strong rhythmic pulse aided with the performance of a closed hi-hat on every eighth note throughout the first three measures of the phrase, as illustrated below.

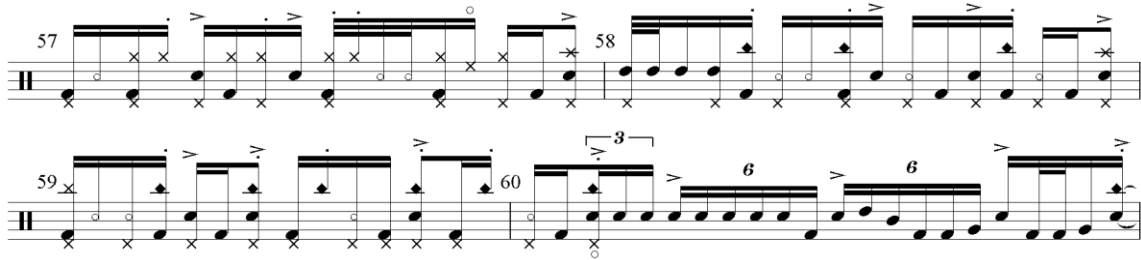


Figure 53. “Imbue” solo, measures 57-60

The repetitive hi-hat pattern, performed with the left foot, supplements the strong groove-oriented nature of the material performed within the phrase. Similar to the preceding phrase, the material presented in this passage is distinctive in comparison with the phrases that surround it.

For example, the differential treatment of the left foot hi-hat varies for three consecutive phrases beginning in measure fifty-three. This subtle variance provides each phrase with a unique underlying characteristic that slightly alters the feel of each phrase. The phrase beginning with measure fifty-three does not contain any left foot hi-hat patterns while the following phrase, beginning with measure fifty-seven, features closed hi-hats performed as eighth notes. While the inclusion of this repetitive hi-hat pattern supplements the groove-oriented nature of the phrase, the nuance created provides a sense of momentum that propels the solo forward. The ensuing phrase, beginning with measure sixty-one, features hi-hat splashes performed as eighth notes with the left foot. This technique provides additional momentum that aids in the development of the climax, measures sixty-seven and sixty-eight.

Another way “Imbue” evidences structuring techniques that parallel those found in Weckl’s performances is through consistent organizational variance within phrases. As discussed in the analysis of “7th Sense”, Weckl’s use of differential treatment throughout

each phrase solidifies the structure of the solo. During his solo in “7th Sense”, Weckl generally reserves the first part of each phrase for the initial presentation of the new phrasing characteristic, followed by developmental material and a fill. Consistent organizational variance within phrases, similar to how Weckl utilized this in “7th Sense”, is employed in “Imbue” from measure thirty-seven to measure sixty-eight and is evident in the following excerpt.

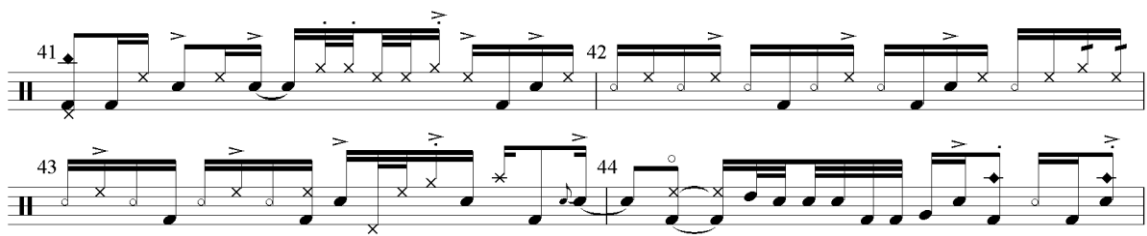


Figure 54. “Imbue” solo, measures 41-44

This phrase features a statement of the primary motive beginning on beat two of measure forty-one. This placement of the primary motive within the phrase is consistent through eight consecutive phrases, measure thirty-seven through sixty-eight. Following the motivic statement, developmental material is presented that features a broken groove between the hi-hat and snare drum, the defining feature of the phrase, before concluding with a fill beginning on the ‘e’ of beat two in measure forty-four. The organizational variance within this phrase is employed throughout a large portion of “Imbue”, providing a structure to the solo and helping to bring musical meaning to the listener.

“Imbue” was composed based on the stimulus created from the transcription process and analysis of the three Weckl solos included in this study, “Big B little b”, “7th Sense”, and “What It Is”. The techniques and devices utilized in the solos performed by

Weckl, including motivic use, repetition, voicing, and structuring functioned as the primary compositional elements of “Imbue”. The new composition that resulted from the study of Weckl’s performance style is an example of how drummers can effectively communicate with the listener and provide musical meaning through their performance.

Imbue, p1

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Available at: <http://www.chadfloyd.com/Unpublished%20Works.html>

Imbue, p2

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Available at: <http://www.chadfloyd.com/Unpublished%20Works.html>

Imbue, p3

(removed)

Available at: <http://www.chadfloyd.com/Unpublished%20Works.html>

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PART TWO

DISCUSSIONS OF THE REMAINING LITERATURE

Discussion of the Remaining Literature

“42nd Street Rondo” -- Wayne Siegel

Wayne Siegel was born in 1953 and was raised in Los Angeles, California where he studied composition at the University of California, Santa Barbara from 1971 to 1974. Shortly later, he completed a Bachelor of Arts degree along with a degree in composition from the Royal Academy of Music in Denmark. Siegel’s compositions, some of which have been commissioned by notable percussion performers such as Evelyn Glennie and the Safri Duo, are marked with the influence of folk music, rock, and minimalism. He has written music in several genres, including orchestra, chamber music, science fiction opera, and electronic music. He currently serves as Professor of Electronic Music at the Royal Academy of Music in Aarhus, Denmark.²⁹

Wayne Siegel’s “42nd Street Rondo” is a multiple percussion duet that features a matching set of mixed, untuned percussion instruments. This piece was composed in 1984 and commissioned by The Danish Percussion Group with support from the Danish Arts Foundation. The groove-oriented nature of the piece is created by the repetitive patterns performed by each performer. Both parts merge to create an aggressive, unified line. Inspired by the improvisatory performances by street musicians at the corner of 42nd Street and Broadway in Manhattan, New York, Siegel manages to create a sense of spontaneity within the piece by staggering alterations of each performer’s pattern throughout the duet.³⁰ Additionally, Siegel allows both performers to control the duration

²⁹ Wayne Siegel Official Website. “Wayne Siegel Biography.” <http://www.daimi.au.dk/~wsiegel/biography.html>. accessed August 4, 2010.

³⁰ Siegel, Wayne. “42nd Street Rondo.” FreeHand Systems, Inc, 2009.

of each repeated pattern before proceeding further. As stated in the music, each measure, or pattern, is to be repeated between two and six times.

“Blue Motion”-- Stephen Whibley

Stephen Whibley, born in 1975, earned a Bachelor of Arts and a performance diploma from the Royal Northern College of Music in London, England. He is an active percussionist and composer, currently serving as the principal percussionist in the BBC Concert Orchestra in London. His compositional career surged after forming the percussion quartet, 4-MALLITY, in 1999. He has been commissioned to write for several prestigious percussion groups including the BackBeat Percussion Quartet and Maraca2.

Stephen Whibley’s “Blue Motion”, composed in 2006 and commissioned by the percussion group Maraca2 and Jim Casella, is a percussion duet that features a unique assortment of percussion instruments for both performers.³¹ Instruments required include two marimbas, vibraphone, bass drum, toms, cymbals, and various small percussion instruments. The nine-minute work sustains a strong drive and consistent pulse throughout, often requiring both players to perform ostinatos in either the bass drum or hi-hat with their feet in addition to performing the marimba simultaneously.

“For Lack of Better Words” -- Robert Chappell

Robert Chappell was born in 1949 and has served as Head of Percussion Studies at Northern Illinois University since 1983. He has composed works in many genres, including contemporary percussion ensemble, jazz, and cross-cultural ensembles. He

³¹ Whibley, Stephen. “Blue Motion.” Portland, OR: TapSPACE Publications, 2006.

formed a percussion duo with Liam Teague in 1998 and released their debut album, *For Lack of Better Words*, in 2002.

Included on the Liam Teague/Robert Chappell Duo's debut album is Chappell's "For Lack of Better Words". This duet, featuring the marimba and tenor pan, was written specifically for the duo in 1998.³² The timbres of both instruments blend together beautifully, as both performers are given the opportunity to improvise over complex harmonies. The piece concludes with an exciting flourish of technically challenging unison passages.

"Garage Drummer" -- James Campbell

James Campbell was born in 1953 and received his Bachelor of Music and Master of Music degrees from Northern Illinois University. He currently serves as Provost's Distinguished Service Professor and Director of Percussion Studies at the University of Kentucky. He is a former president of the Percussive Arts Society and a current member of the Drum Corps International Hall of Fame. In addition, he has contributed several original works for concert and marching percussion with numerous publishing companies.

James Campbell's "Garage Drummer" was composed in 2005 and was awarded first place in the Percussive Arts Society Composition Contest in the same year. This work is written for solo multi-percussionist with pre-recorded accompaniment. The inspiration of the piece stems from the composer's experiences with rock band jam

³² Northern Illinois University College of Visual and Performing Arts, School of Music. "Robert Chappell Biography." <http://www.niu.edu/music/about/bios/rchappell.shtml>. accessed August 5, 2010.

sessions, both as a drummer and a parent.³³ The unique assortment of instruments along with the specific implement suggestions, such as the utilization of a home-made sponge mallet, provides the performer with an innovative work that can be performed in a variety of settings.

“Marimba Quartet” -- Daniel Levitan

Daniel Levitan, born in 1953, earned a Bachelor of Arts degree at Bennington College in 1976. He has studied percussion with Phil Ford, Ray Spiegel, Frank Malabe, and Tom Hemphill. He is the composer of numerous works for percussion ensembles, many of which have become standards in percussion literature.

Daniel Levitan’s “Marimba Quartet” was commissioned and premiered by the Manhattan Marimba Quartet in 1987.³⁴ It requires three four-octave marimbas and one four and one-half octave (low-f) marimba. The piece is composed in two movements, the first movement containing slower passages with dynamic swells. The second movement is performed at a bright tempo and provides contrast, requiring all performers to execute muffling techniques that complement the rhythmic phrasing.

“Mudra” -- Bob Becker

Bob Becker was born in 1947 and holds a Bachelor of Music degree and Master of Music degree from the Eastman School of Music. He studied percussion with William Street and John Beck in addition to studying composition with Warren Benson and Aldo Provenzano. Becker is a founding member of the percussion group NEXUS, whose

³³ Campbell, James. “Garage Drummer.” Everett, PA: Honeyrock, 2005.

³⁴ Levitan, Daniel. “Marimba Quartet.” Elberon, NJ: Keyboard Percussion Publications, 1996.

members belong to the Percussive Arts Society Hall of Fame. Becker has contributed significantly to the available percussion literature through both his original compositions and arrangements.³⁵

Bob Becker's "Mudra" was composed in 1990 for percussion quintet. Player One is a featured soloist throughout the twelve-minute work and is responsible for performing the prepared drum, a tom or snare drum without a bottom head. The rudimental style of drumming performed on this drum is presented over dance-like keyboard patterns voiced on glockenspiel, songbells, vibraphone, and marimba. The rhythm contained in the piece is based on musical features commonly implemented in North Indian music.³⁶

"Rebonds", b -- Iannis Xenakis

Iannis Xenakis was born in Romania in 1922 and became interested in music and engineering at a young age. He completed a music degree at the Sorbonne University in Paris while undertaking engineering projects. He served as Associate Professor at Indiana University at Bloomington from 1967 to 1975 before returning to the Sorbonne University and serving as Professor Emeritus.³⁷ The blending of architectural space within his original compositions is a distinct characteristic that sets his music apart from other composers.

Iannis Xenakis' "Rebonds" is a two-movement work composed in 1987 as a multi-percussion solo. Instruments required for the second movement, or "b", include two bongos, one tumba, one tom-tom, one bass drum, and a set of five wood blocks. Xenakis

³⁵ Nexus Official Website. "Bob Becker Biography."
<http://www.nexuspercussion.com/members/bob-becker>. accessed August 5, 2010.

³⁶ Becker, Bob. "Mudra." Asbury Park, NJ: Keyboard Percussion Publications, 2003.

³⁷ Xenakis, Iannis. *Formalized Music, Thought and Mathematics in Music*. (Hillsdale, NY: Pendragon Press, 1992: back cover).

recommends that the tuning of the skins and the woodblocks extend over a very wide range.³⁸ Although no time signature is provided, the printed music contains bar lines that imply common time. The piece features a repeated sixteenth note performed on the high bongo for a majority of the work. Underneath, melodic patterns are performed on the low bongo, tumba, tom-tom, and bass drum. Double accents are utilized throughout the piece, usually applied to the same voice, the tom-tom. Bursts of thirty-second notes, performed on the woodblocks, often interrupt the passages performed on the skins and provide an explicit contrast in timbre.

“Samba De Arcata” -- Ray Holman

Ray Holman was born in 1944 in Trinidad and began playing pan at age thirteen with the Invaders Steelband, a group for which he would later produce arrangements. He attended the University of West Indies and Queens Royal College.³⁹ Holman has arranged for two Panorama championships, 1969 with Starlift and 1972 with Mighty Sparrow, and has original compositions released each year for the Trinidad Carnival season.

Ray Holman’s “Samba De Arcata” was originally composed in 1993 as a piece to showcase the talents of Chalo Eduardo, C.K. Ladzekpo, and Cliff Alexis at the California State University Percussion in World Music Seminar. This piece contains parts for the following steelband voices: lead pan, double seconds (parts one and two), cello, bass, and drum set. In addition, Holman recommends modifying the traditional steelband engine room, or rhythm section, to fit the style of a samba. Specific instruments suggested

³⁸ Xenakis, Iannis. “Rebonds.” Milano: Salabert Editions, 1989.

³⁹ Dudley, Shannon. *Music From Behind the Bridge*. Oxford: Oxford University Press, 2008: 165.

include a tambourim, surdo, agogo, and pandiero.⁴⁰ This arrangement features a simplistic melody that is performed on lead pan. Typical of most steelband arrangements, the lead pan performer is given the opportunity to solo.

“Sculpture in Wood” -- Rüdiger Pawassar

Rüdiger Pawassar was born in Lübeck, Germany in 1964. He studied percussion and piano at the conservatories of Lübeck and Freiburg, specializing in marimba. Much of his solo and chamber compositions were inspired by Luigi Nono, Iannis Xenakis, and Mauricio Kagel. He currently teaches at the Orchesterzentrum NRW, a training center for future orchestra musicians located in Germany.⁴¹ “Sculpture in Wood” and “Sculpture 3” are Pawassar’s most popular works for percussion ensemble.

Rüdiger Pawassar’s “Sculpture in Wood”, a marimba quartet written in 1995, was dedicated to the Marimba Art Ensemble Basel in Switzerland.⁴² Instruments required for this piece include four marimbas, one of which is a five octave. The form of the piece is ABCA’ and each performer is given a solo feature at various points throughout the piece. Mixed meters are common throughout the entire A section, creating rhythmic variety underneath the flowing melodic line, which is often split between performers. The B section begins in common time before transitioning seamlessly into 6/8 time. The C section that follows is a waltz marked *molto rubato*. This distinct change in style provides a contrast to the driving pulse that comprises the sections that surround the waltz.

⁴⁰ Holman, Ray. “Samba De Arcata.” Akron, Ohio: Panyard, Inc., 1993.

⁴¹ Orchesterzentrum NRW Official Website. “Rüdiger Pawassar Biography.” http://www.orchesterzentrum.de/php/includes/show_element.php?id=2033. accessed August 6, 2010.

⁴² Pawassar Rüdiger. “Sculpture in Wood”. Norsk Musikforlag A/S, Oslo.

“Sharpened Stick” -- Brett Dietz

Brett Dietz was born in 1972 and currently serves as Assistant Professor of Percussion at the Louisiana State University School of Music. He earned a Bachelor of Music in Percussion and a Master of Music in Composition and Theory from the Mary Pappert School of Music at Duquesne University, followed by a Doctorate of Music from Northwestern University in 2004. His percussion teachers include Jack Dilanni, Andrew Reamer, Stanley Leonard, and Michael Burritt. Dietz is a prolific composer, creating works in several genres, including chamber music, opera, wind ensemble, and instrumental solos. Other notable compositions for chamber percussion ensemble include “Barely Breathing”, “Samsara”, “Exit Wounds”, and “Uneven Surfaces”.⁴³

Brett Dietz’s composition “Sharpened Stick” was composed in 1999 for percussion quintet and was premiered in 2000 by the Tempus Fugit Percussion Ensemble, a group Dietz is a founding member of, at PNC Recital Hall at Duquesne University in Pittsburg, Pennsylvania.⁴⁴ Each of the five performers must utilize an individual multiple percussion setup in order to perform their respective part. For example, Player One is responsible for four graduated tom-toms, bass drum with pedal, splash cymbal, and a high-pitched cowbell. Player five is responsible for four graduated tom-toms, concert bass drum, China cymbal, large suspended cymbal, and a low-pitched cowbell. All of the instruments included in this piece are indefinite pitch. However, Dietz creates musical lines that convey relative pitch through use of the four tom-toms in the parts of Player One and Player Five. In addition, relative pitch is conveyed through the use of four graduated brake drums, performed by Player Three.

⁴³ Brett William Dietz Official Website. “Brett Dietz Biography.” <http://brettwilliamdietz.net/id11.html>. accessed August 6, 2010.

⁴⁴ Dietz, Brett. “Sharpened Stick.” Asbury Park, NJ: Keyboard Percussion Publications, 2002.

“Snookered by Snooks” -- Scott Johnson

Scott Johnson was born in 1969 and received a Bachelor of Arts in Music Theory and Music Composition from Western Illinois University in 1992. His career as a percussionist and composer was influenced greatly by Bret Kuhn and Dr. Richard Cheadle, two of Johnson’s former teachers. His compositions have primarily been written to be performed in ensembles of which Johnson was a member. Currently, Johnson composes and performs for Pantastic 4, a three-piece percussion combo consisting of a tenor pan, marimba, and drum set, with support from a guitarist and bass guitarist.⁴⁵

Scott Johnson’s composition, “Snookered by Snooks”, was written in 1996 for a small combo featuring double seconds, marimba, guitar, bass guitar, and drum set. It is written in a jazz fusion style and structured in a way that allows the opportunity for any member of the group to solo. The melody is initially carried jointly by the double seconds and guitar. The marimba is then utilized as a melodic voice during the ensuing B section. The unique combination of voices composed for in this piece provides a challenge in balancing and blending the various instruments. The result of a well-balanced performance of this piece produces exciting, energetic, musical moments that also maintain a sense of intimacy throughout.

“Surface Tension” -- Dave Hollinden

Dave Hollinden was born in 1958 and received a Bachelor Degree in Music Composition from Indiana University in 1986, under the tutelage of Harvey Sollbeger and Juan Orrego-Salas. His Masters Degree in Music Composition was from the

⁴⁵ MauMauMusic Official Website. “Scott Johnson Biography.” <http://maumaumusic.com/products.asp?cat=179>. accessed August 7, 2010.

University of Michigan in 1989, where he studied under Fred Lerdahl, William Albright, and Leslie Bassett. Hollinden has composed extensively for solo percussion, percussion ensembles, and chamber percussion ensembles. Notable percussion works include “What Clarity?”, “The Whole Toy Laid Down”, “Dusting the Connecting Link”, and “Cold Pressed”.⁴⁶

Dave Hollinden’s “Surface Tension” was written in 1993 for multiple percussion duet. The instrumentation includes twenty indefinite pitched percussion instruments assembled as separate, yet almost identical, multiple percussion setups. Instruments utilized include tom-toms, snare drum, tambourine, cowbell, woodblock, and various cymbals. Many styles are incorporated within this work, such as hi-hop, rock, and jazz waltz. Additionally, an improvisatory section placed near the middle allows both performers a degree of freedom and spontaneity in each performance. A driving pulse and frequent meter changes adds exhilaration and velocity to this ten-minute work.

⁴⁶ Dave Hollinden Official Website. “Dave Hollinden Biography.” <http://www.davehollinden.com/bio.html>. accessed August 8, 2010.

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APPENDIX

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VITA

Christopher Chad Floyd

Place of Birth: Louisville, Kentucky

Degrees

Eastern Kentucky University, Masters in Education Leadership, 2006

Belmont University, Masters in Music Performance, 2001

Campbellsville University, Bachelors in Music Education, 1999

Professional Positions Held

Assistant Professor of Music, Director of Percussion Studies

Campbellsville University, 2006-current

Campbellsville, KY

Assistant Director of Bands, Director of Percussion Studies

Russell County Schools, 2002-2006

Russell Springs, KY

Student Signature