DAVE GOODMAN

Jazz critic John Clare has described Dave Goodman as 'one of the leading drummers in the country' and '[one of] the most intriguing drummers recording anywhere'. At just eighteen, Dave received an invitation to join the renowned Mike Nock Quartet and, at twenty, came second in the prestigious National Jazz Awards. Today, he is, undoubtedly, one of Australia's most important jazz drummers.

This is evident in the long list of luminaries – both Australian and international – with whom Dave has worked: Joe Lovano, Dale Barlow, and James Morrison, to name just a few. At present, he is a key member of Ten Part Invention, Trioflight, and the Steve Barry Quartet, three of Australia's finest ensembles.

Dave's professional experience has been augmented with extensive study, both formal and informal. He holds a First-Class Honours degree in Jazz Performance, a PhD in Jazz Drumset Performance Studies from the Sydney Conservatorium of Music, and has studied under several world-class musicians, including Billy Hart, Joe Morello, Jim Chapin, and Chad Wackerman.

As a bandleader and composer in his own right, Dave counts numerous creative projects under his belt. Previous undertakings include Dave Goodman's Strange Loop, featuring guitarist James Muller; Ad Infinitum, which, in 2002, was commissioned for a recording by the ABC's Jim McLeod's Jazztrack; and the Dave Goodman Quartet, which performed at the 2015 Wangaratta Festival of Jazz and Blues.

As an educator, Dave draws on over twenty years of teaching experience from previous appointments at prominent institutions such as Sydney Conservatorium of Music, and his pedagogical vision is 'to help aspiring drummers to realistically evaluate and improve their own rate of progress over time by establishing and adhering to a regular practise routine that includes technique, repertoire, improvisation, and performance studies'.

Dave plays: SONOR THE DRUM COMPANY · Bosphorus · REMO · VATER · dw Pedals and Hardware · ROC-N-SOC

DEVELOPING CREATIVE ORIGINALITY AS A DRUMSET SOLOIST Part Two

INTRODUCTION

In Part One, I introduced some rhythmic and technical ideas that I use myself, and with students, to develop improved skill, confidence, and creative originality as a drumset soloist.

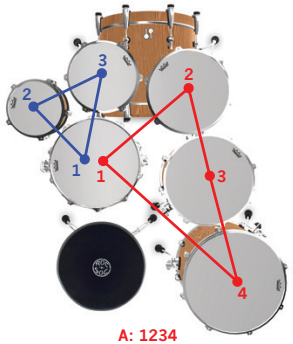
We talked about originating a four-bar syncopated quaver rhythm through singing or writing, and then taking five steps to fill this rhythm out in such a way that it includes triplets. So far, we've distributed the rhythm between the snare drum and bass drum, with the left-foot hi-hat playing on beats two and four. This required an understanding of the technique required to play accents and ghost notes, which we discussed. I also outlined The Notes of the Drums, which is a system of letters from A to O that I use to catalogue the 15 ways your four limbs can be grouped and ordered to play the drumset. This is typically referred to as 'four-way coordinated independence'.

In this edition, we look at Steps 6 to 9. In Step 6, I introduce the idea of 'distribution', which enables us to distribute the accents in our rhythm around the drumset in various ways. This notion of distribution is my take on what is commonly referred to in drumset literature as 'orchestration', or 'voicing', and developed as an extension of a device Billy Cobham uses to play single strokes around the drumset. Steps 8 and 9 involve the use of what Andrew Gander calls 'rhythmic transposition', in which we take the rhythmic value of each note and 'transpose' it to a different rhythmic value for use in different idioms.

DISTRIBUTION

One of our goals in using this rhythm as a study in developing repertoire for use in improvisation is to be able to use logical sticking and coordination so that the rhythm can be distributed around the drumset using the bass drum as a 'third hand'. We included the snare and bass drum in Steps 1 to 5, and now we include the toms.

Figure 8A shows a schematic diagram of Cobham's original distribution on a seven-piece drumset, and Figure 8B shows this 24-note distribution using musical notation. His basic premise is that if one hand is cycling around an even number of drums, the other hand cycles around an odd number of drums. I've labelled the right hand (A) as following a continuous cycle around red points 1 to 4, and the left hand (B) as following a continuous cycle around blue points 1 to 3. These are then combined hand-to-hand for a continuous single stroke roll. With the right hand cycling around four surfaces whilst the left hand cycles around only three, a 24-note cycle is generated. The right hand moves clockwise, whilst the left hand moves anti-clockwise. When played very fast, you can easily hear how material of this kind informed Cobham's iconic work with the Mahavishnu Orchestra.



A: 1234
B: 132

1123334113223143122133 42

Figure 8A: Cobham Distribution

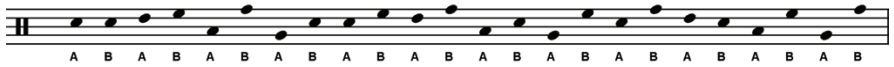
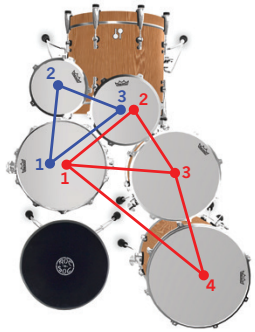


Figure 8B: Cobham Distribution Shown in Musical Notation

Figure 9 shows my adaptation of Cobham's idea using one less tom. Rather than playing a continuous single stroke roll as Cobham does, I use this schema to distribute accents between the snare and toms. Each time your right hand plays an accent, move to the next point in the sequence. For the sake of variety, I like to change the order of drums each time one hand begins a new sequence. For example, rather than cycling continuously around red points 1, 2, 3, and 4, my right hand plays red points 1, 3, 2, 4 during the second pass of the cycle. The left hand follows an anti-clockwise path (1, 3, 2) on the second pass through the blue points. This is the distribution I use for Step 6. I've added barlines in Figure 9 to show that each hand plays a different number of accents per bar. The rhythm in the figure we're developing dictates that one hand sometimes plays two or more accents before the other hand plays another accent. This, therefore, puts the distribution cycles in each hand 'out of sync' with one another throughout the phrase, and the drums won't sound in the same order as they would if you were to play this distribution using a single stroke roll as Cobham does.



A: 1234 1324 12
B: 123 132 123

12123|34113|23241|2312

Figure 9: Goodman Distribution

Step 6: Distribute accents around the toms using the distributions derived from Figure 9 in which the right hand cycles around red points 1 to 4, and the left hand cycles around blue points 1 to 3 in the ways described above. Step 6 works well at 180 – 250 bpm.

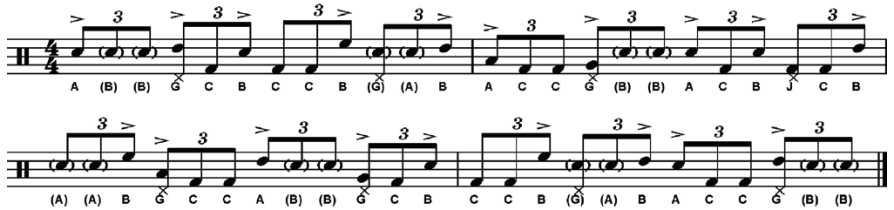


Figure 10: Step 6