

STEVE GADD

UP CLOSE

**TRANSCRIPTIONS BY
STEVE GADD AND
BOBBY CLEALL**

IAN THRESS EDITOR/ADDITIONAL TRANSCRIPTIONS
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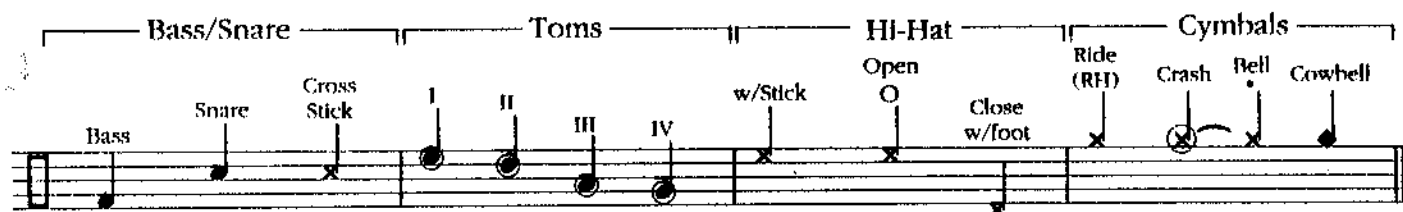
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Audio cues—text in grey boxes—have been indicated for the convenience of synchronizing written exercises to the audio tape.

KEY



(x) = optional notes.



Steve age 5.

The material in this book is derived from the video tape entitled "Up Close" by Steve Gadd available from DCI Music Video. 541 Ave. of the Americas, New York NY 10011 212-691-1884

SECTION 1: DRUM CORPS/RUDIMENTS

▲ VARIATIONS ON "CRAZY ARMY"

[illegible]

B

R L R L R L R L R R R L R L L L R L R L R L R R

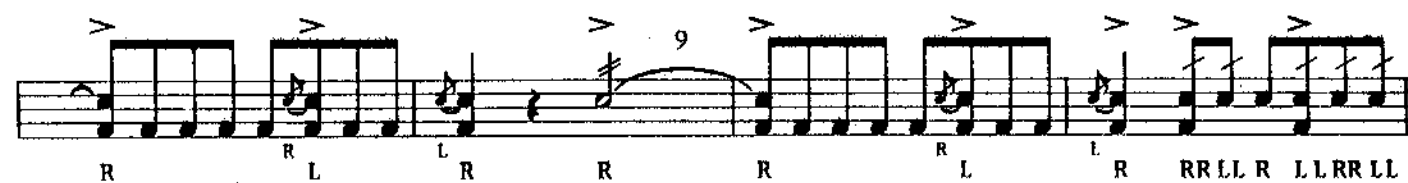
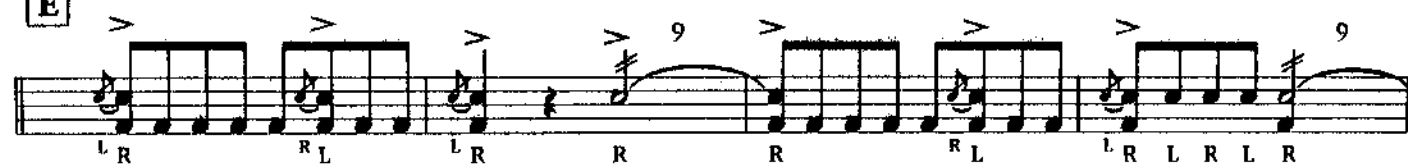
[illegible]

R L L R L R L L R R L L R $\text{L R L R R R L R L L}$ $\text{L R R R L L L R R R L L}$

D

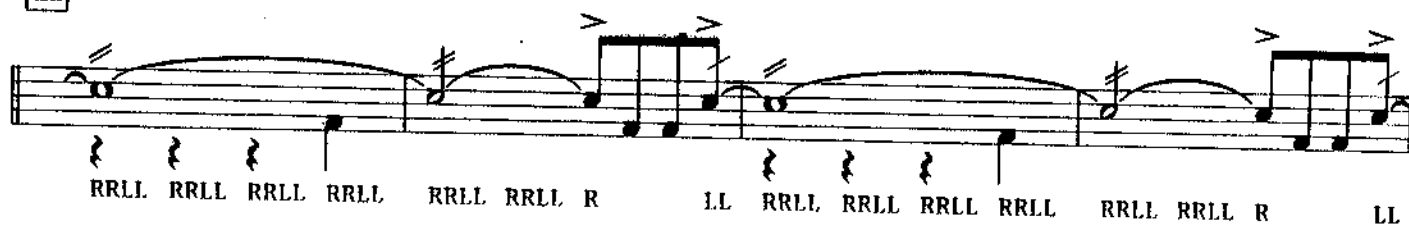


E



F



G**H****I**

J

R L L R R L R L R R R L

K

R R L R L R L R L

L R L R L

Fine

Q What would you say you gained from working in drum corps at an early age?

SG It's good for technique. I learned all the rudiments and got a better understanding of them. The first part of the solo that I started with was a thing called "Crazy Army," which I learned in drum corps and added some bass drum to it. I started writing parts for the corps that I was in, which was the Rochester Crusaders, and

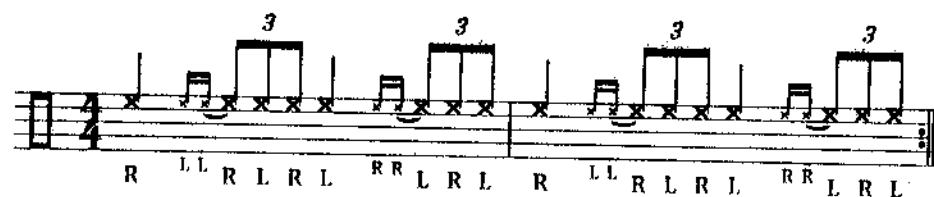
writing parts helped my reading.

We had four snare drummers and four tenor drummers, and we were graded on our ability to play with each other. You are marked off on any kind of rolls that don't end together, etc. It gets you into really listening to the people you are playing with and not just thinking about what *you* are doing.

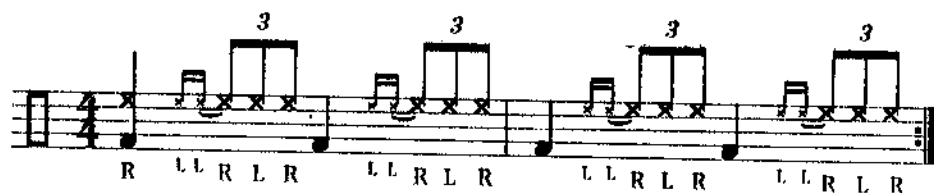
▲ APPLYING RUDIMENTS TO THE DRUMS

Q How would you take some rudiments and apply them in terms of fills on the drums?

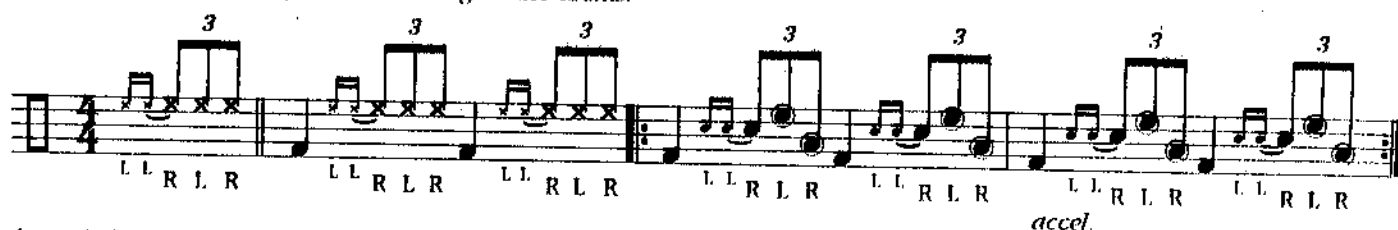
SG This is the ratamaque alternate:



Now the way I use it around the drums is to use the right ratamaque starting with the right hand and ending with the foot (bass drum):



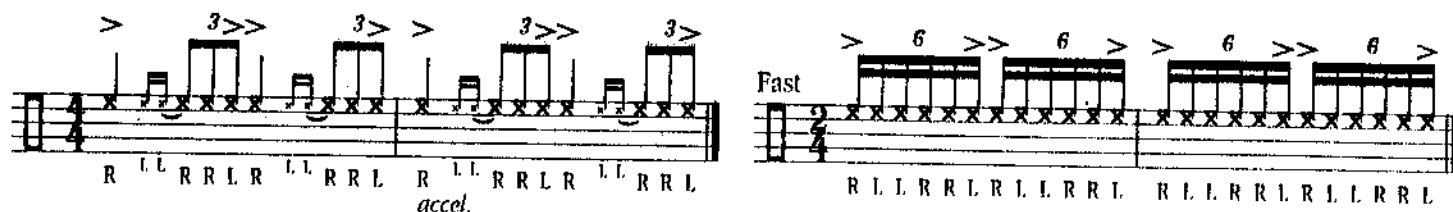
That's the part of the ratamaque that I'm using on the drums:



Accelerated, the ratamaque begins to sound like this:

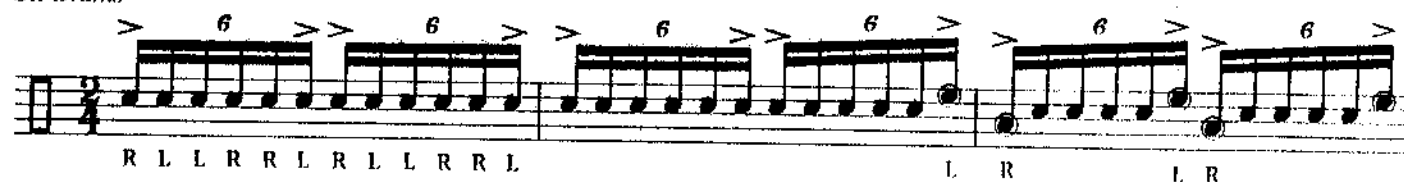


Another rudiment that's like a ratamaque is the six-stroke roll. It gets you around the drums in a similar way.



It's all coming around to the right hand.

On Drums



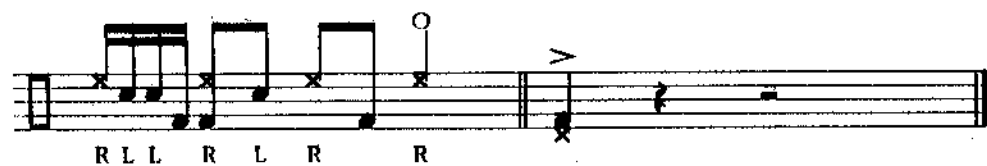
▲ PARADIDDLE VARIATIONS

Note: This example is written in cut-time to help you figure out the hi-hat and snare patterns. In actual time—in this case 4/4—the hi-hat/snare patterns are actually 32nd-notes. (See page 10)

Q Could you play some examples of some grooves that I've heard you play that have a "paradiddle" feel between the hi-hat and snare—broken up singles and doubles.

(Count off is in 4/4)

[illegible]



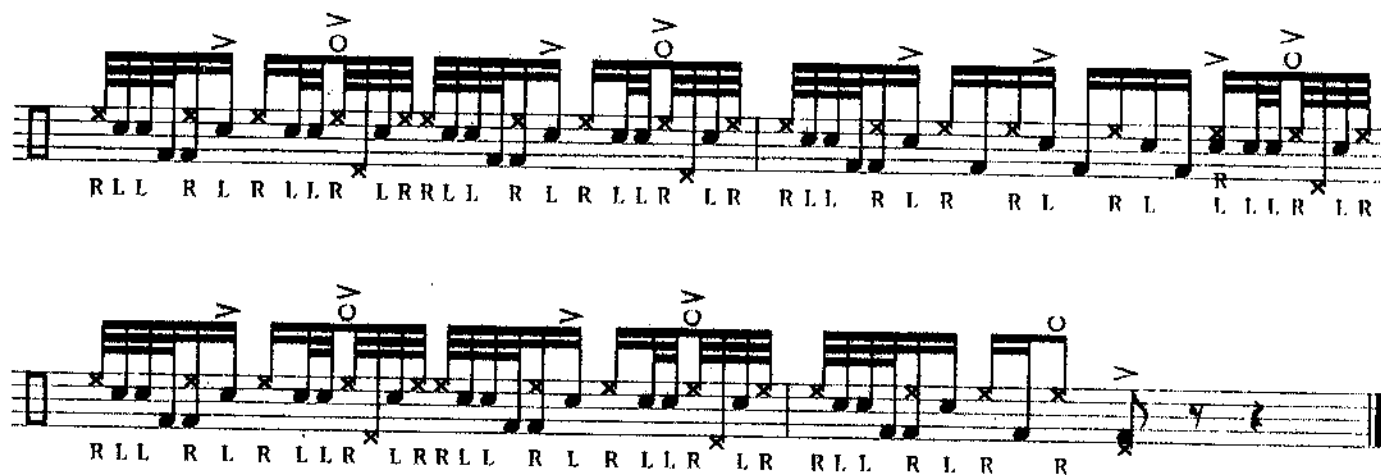
Same as previous example except notated in 4/4 time.

[illegible]

R L L R L R R L R R R L L L R L R L L R L R L L R L R

Musical notation for the second exercise, consisting of two measures. The first measure contains a sequence of eighth and sixteenth notes with fingerings: R L L, R L R, R L, R L, L L R. The second measure contains a sequence of eighth and sixteenth notes with fingerings: L, R L, R L, L R, L L R.

[illegible][illegible]



Q You seem to be holding your breath in some places and breathing in others. Are you consciously aware of your breathing?

SG I think ultimately it is better to breathe evenly. I was aware of holding my breath. It's better to try and breathe normally. It's something that you have to concentrate on. The natural thing that happens when you do something on the drums that's harder physically, is to hold your breath, as you would if you were picking up something heavy. The only way to work on it is to just think about it.

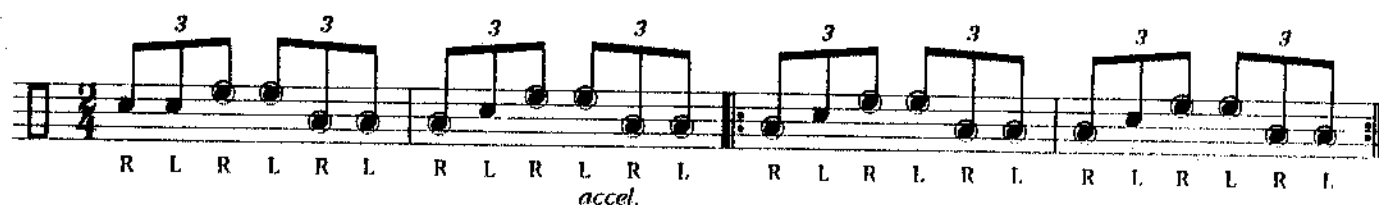
Q Does it help you relax if you breathe regularly?

SG It does help you relax, I don't know if it affects the feel that

much. It helps your endurance, though. I think that if your breathing is relaxed, then by the end of a show you wouldn't be as tired as you would if you had been holding your breath and straining.

Q Do you position yourself a certain way for different types of playing?

SG No, I don't have certain positions that I get myself into for different things. I do know that your body plays an important part in getting around the drums—the way you move. I think when I practice getting around the drums I would do exercises slowly and gradually work them up to speed. I guess my body would just move naturally as the tempo got faster.



Q I once saw you play a real slow and relaxed groove and you had your elbows tucked into your sides and your whole body just seemed to lock the time in.

SG I guess the way I sit has an effect on the feel of the music. If it was a slower, laid-back kind of piece that didn't require a lot of energy, I would probably sit more relaxed. I like to sit low anyway. If it was a more straight ahead or be-bop kind of feel, I would probably approach the drums by sitting a little more on top. One is kind of a *down* feel, and the other is an *up*, or dance-

ing approach. I guess the way I sit for different kinds of music would affect the way I play it.

Q Do you feel that your tap dancing as a child has helped or have you incorporated some of the tap dance into playing drums?

SG I think it had to help—any kind of coordination stuff like that would have to have some affect. I found a way to play my bass drum that might be an extension of something that happened when I was tap dancing.

H=Heel
T=Toe



I'm playing the downbeat with my heel and the upbeat with the toes. I'm not really going for every beat, I'm going for the downbeat with the heel. That's the pulse I feel and when I get ready to go for the other one I hit the upbeat with the toe.

Q I saw you solo once and you were getting a sound out of the hi-hat cymbals almost like marching band cymbals.

SG I hold the hi-hat open about a quarter of an inch with my toe, and when I bring the heel down hard, the cymbals hit and

open back up again.

Q When you were young, how did you first get into drums? Why did you want to be a drummer?

SG I remember when I was a little kid, my uncle used to be a drummer, and I remember seeing this red parade drum on a chair in my grandparents house. My uncle was playing in a parade and I don't know...it's been drums ever since.

SECTION 2: JAZZ/R&B

SG My parents used to take my brother and I out to hear a lot of different bands: Dizzy Gillespie, Oscar Peterson, Stan Getz, Art Blakey, Max Roach. There was a club in Rochester called the Richcrest Inn, and on Sunday afternoons they had jam sessions and they would let me sit in. Chuck Mangione is from Rochester, and a lot of Sunday afternoons his family would be down at the club with my family.

Q How old were you then?

SG Probably about seven or eight years old. There were a few clubs in town that had organ groups in them; Gene Ludwig, Hank

Marr, Groove Holmes and Jack McDuff would come in. After drum corps rehearsals, my father and I would go down to these clubs and hang out. We got to know people who worked there and they used to let me sit in. I had a *good time*.

Q What kind of grooves were the organ groups playing?

SG It was some shuffle stuff, but I think it was some R&B too; they used to call it sanctified music. It was closely related to what R&B was to become, with a backbeat and the bass drum was pretty busy. They also played a straight ahead shuffle that was nice, too.

▲ STRAIGHT AHEAD SHUFFLE

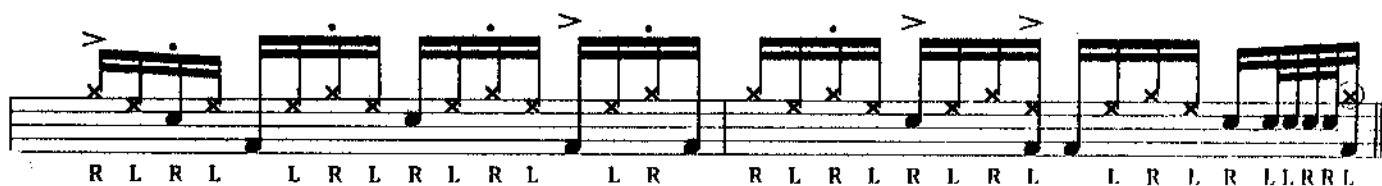
The musical notation for 'Straight Ahead Shuffle' is presented in six systems, each consisting of a single staff. The notation is written in 4/4 time and features a consistent shuffle rhythm. Each system contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together in groups of three or four. Above many of the notes, there is a '3' with a bracket, indicating a triplet. Accents (a small 'v' shape) are placed above several notes throughout the piece. The notation is clean and professional, typical of a music book or sheet music.

When I was young, my tendency was to approach everything very technically, but with the organ groups the groove was so strong that it didn't make any sense to do anything to get in the way.

Those guys were very influential to me in terms of what they did with the backbeat and their foot. They were really strong *time* players. That to me is more like what is happening in popular music now. It definitely wasn't what people considered to be jazz.

The People who influenced me in terms of jazz were Art Blakey, Max Roach, Jack Franklin, who used to play with Kai Winding's band, he sounded nice—tuned his drums real nice—Elvin (Jones), Tony (Williams), and another person who was a big influence to me, who when I saw him play I started to understand a lot of things that I heard Tony do on records that were so beautiful, and simple, but real hard to figure out, that person was Chick Corea, who has real nice time on the drums.

▲ THE SOLO



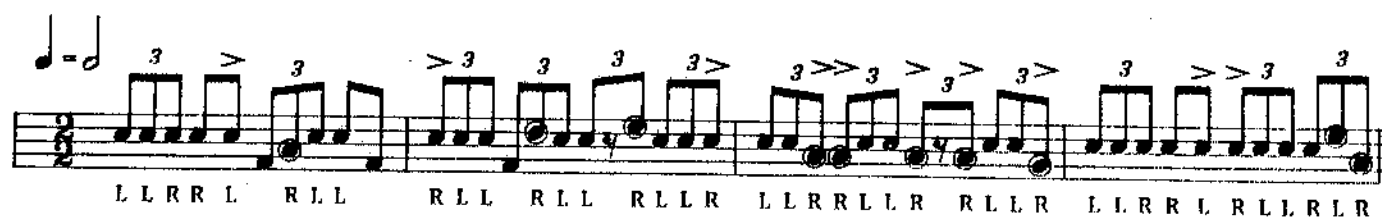
Musical notation for Exercise No. 60, featuring eighth notes and triplets.

Musical notation for Exercise No. 6, showing a sequence of notes on a staff with fingerings indicated by letters R and L.

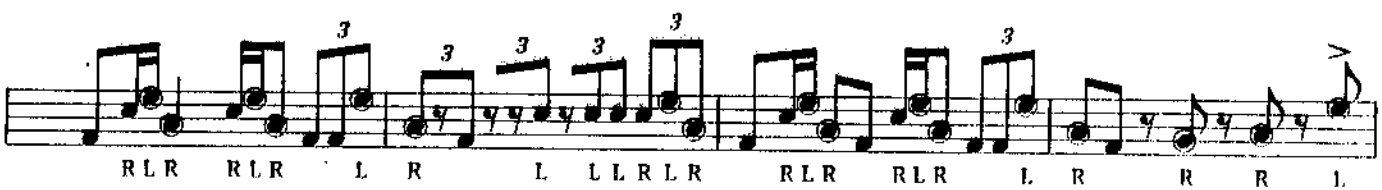
C

R L R R L R L L R L R R L R L R R L R L L R L L R L L

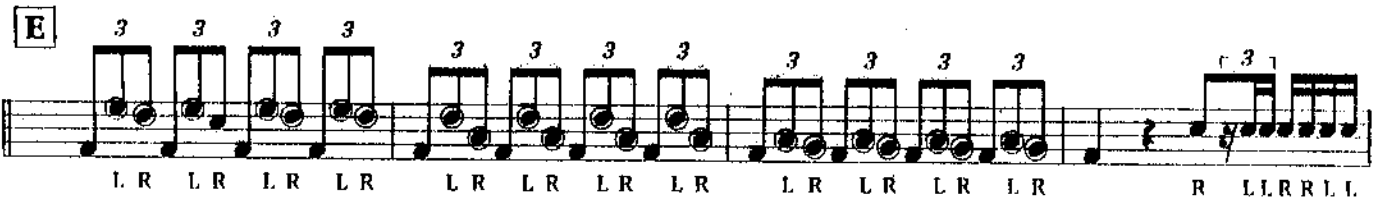
[illegible]



D



E



[illegible]

Musical notation for Exercise No. 6, featuring eighth notes grouped by beams and slurs, with fingerings indicated above.

[illegible][illegible]

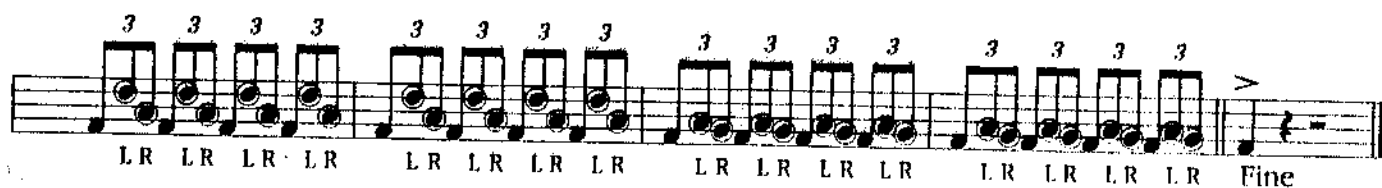
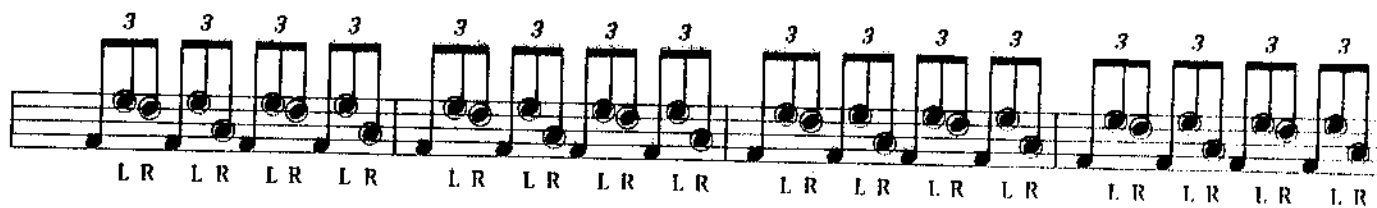
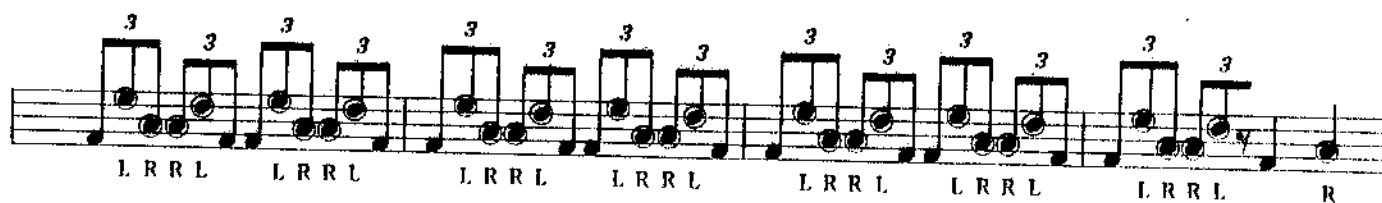
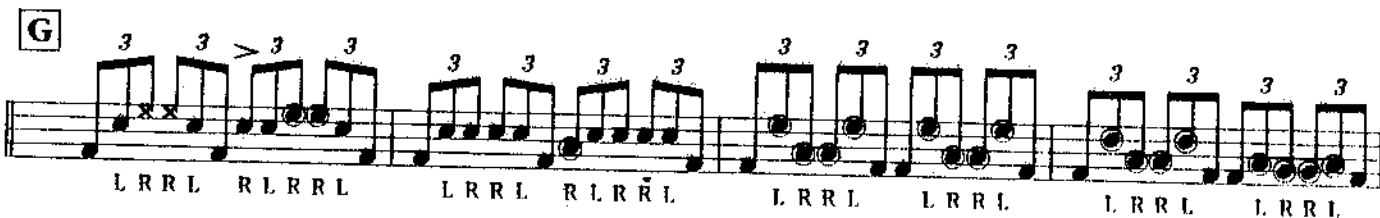
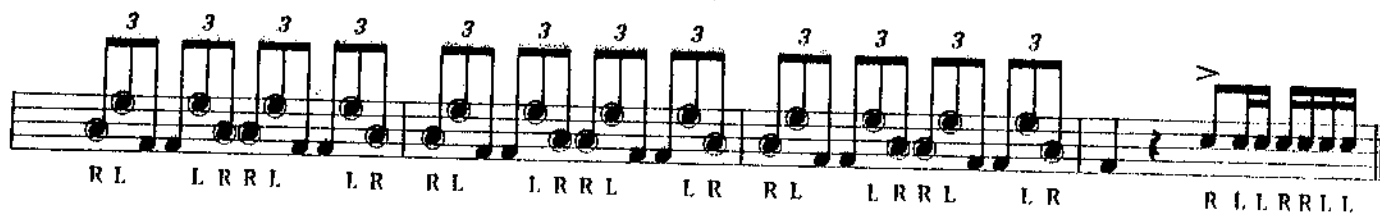
Musical notation for the second exercise, featuring eighth and sixteenth notes with fingerings and accents. The notation is as follows:

 R L R L R L R L

 R L L R L L R R L L

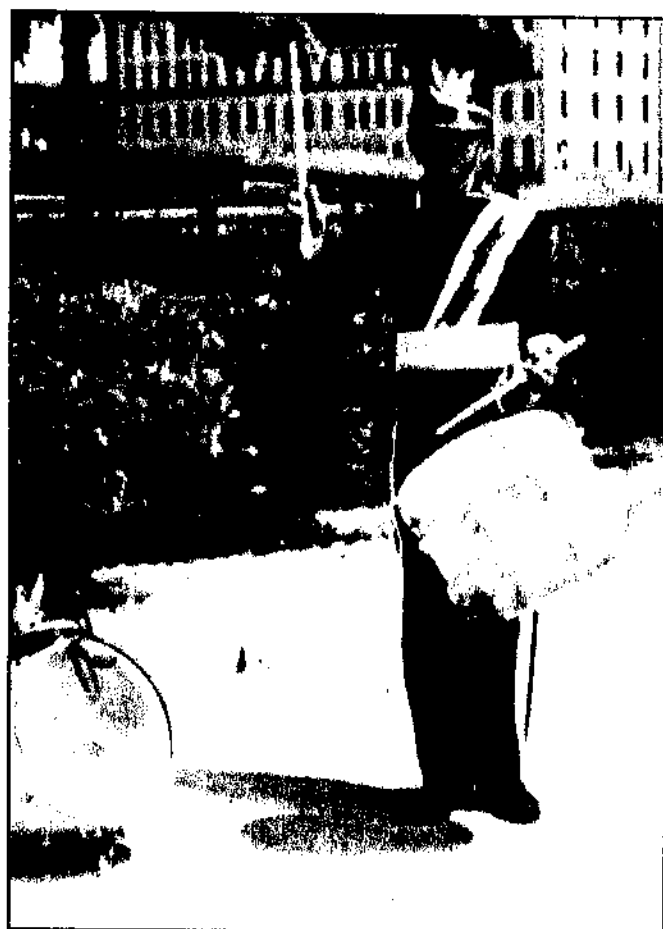
 R L L R R L R L L R L R

3 3 3 3 3 3 3 3 3 3 V
 L R R L R L R R L R L R L R L R L





Steve (right) age 8 with younger brother Eddie.



Steve in his Ridge Culver Statesman Drum Corps uniform, Rochester, New York.





Steve age 9, with Gene Krupa at the Ridgecrest Inn.



Steve with Count Basie at the Apollo Theater.



U.S. Army field band, Ft. Meade, Maryland 1970.

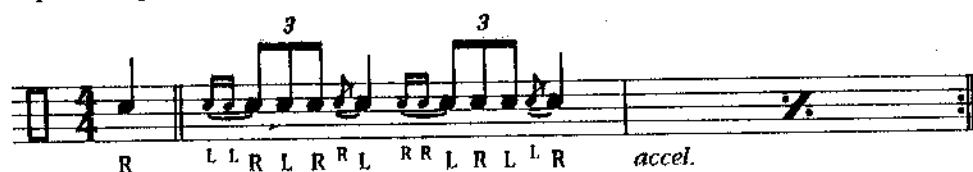
SECTION 3: TIME/STUDIO PLAYING

▲ MORE RUDIMENTS

Q What kind of things did you practice when you were young?

SG I practiced a lot of rudiments with the other guys in drum corps. There are some rudiments that are real good for strengthening your hands that I would use to help loosen up.

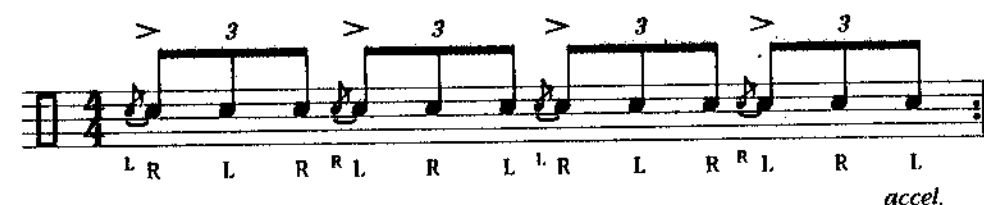
Ratamacue ending with a flam:



Flam paradiddle-diddle alternated:



Flam accents are real good to work up to speed:



On the drum set, I would practice playing the bass drum while I'm hitting the right or left hand. I would figure out patterns or rudiments that would end with either hand while keeping the bass drum comfortable.

▲ RUDIMENTS WITH THE BASS DRUM





▲ SEPARATING RIGHT AND LEFT HANDS



Playing your bass drum on the off-beats—that takes some time to get it to feel comfortable, coordination-wise. It's so easy and natural, especially for right handed drummers, to play the foot on the downbeat. So to play the downbeat with the right hand and the off-beat with the foot, it's a little awkward—just start it out slowly.



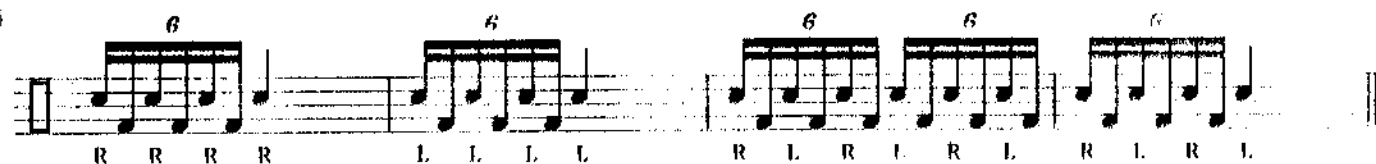
or



or



This is an exercise that's not on the tape that's good to practice:



Q What would you use to practice keeping time?

SG The way to practice time is to just think about time and give yourself a point of reference with either a click track or drum machine. I would practice technical things for coordination, in different tempos.

Q How would you suggest practicing a nice, slow groove?

SG Start out playing "1 and 3," on the bass drum, and "2 and 4," on the snare drum, and 16ths on the hi-hat.

▲ SLOW GROOVE

The musical score consists of six staves of music. The first two staves show a steady 16th-note hi-hat pattern. The third staff introduces a bass drum pattern. The fourth staff shows a snare drum pattern. The fifth staff shows a combination of bass drum and snare drum patterns. The sixth staff shows a combination of bass drum, snare drum, and hi-hat patterns. The notation includes various symbols such as 'x' for hi-hat, 'R' for right hand, and 'L' for left hand.

SG Once you lock to the "1 and 3," while playing 16th-notes on the hi-hat, you can use that as a reference point. You are playing more notes with less space between each beat. Once you feel comfortable with it, then try 8th-notes. Try going back and forth and you will feel where you will have to adjust and have to let out a breath of air and relax.

Q Do you think it's good to do an exercise like that with a metronome?

SG Yes, definitely, but I think it's good to do if you don't have a metronome, by just thinking about it. Then go to quarter notes, that's another feel. They are all adjustments. The adjustments don't stop happening the longer you play, you just are able to make the adjustments more comfortably.

The other thing that takes a lot of thought is if you have established a half-time feel and all of a sudden you want to go into a

much faster feel on top and still keep the same thing on the bottom; you'll be surprised how far *back* you have to lay. The tendency is when you know you are going to have to play faster in another section, the adrenaline starts going. You have to make yourself wait until "one" comes, and it can seem like a long time. And once you start the new double-time feel on top and the slow feel on the bottom, you have to tell your hands that "two" doesn't come that fast after "one." You have to know that, because if you don't know it, and you start playing the double-time feel, the half-time two feel that you were playing before is going to creep up on you. The only way I know to understand it is to think about it. You have to think about the time. The time is basically what the drummer is there for. He's not playing any pitches and stuff like that.

Q Can you demonstrate a groove and I'll play producer and we'll change the groove a bit. Starting with a basic groove.

SG All right; we'll start with the simplest thing:



Q Can we make that same groove busier?

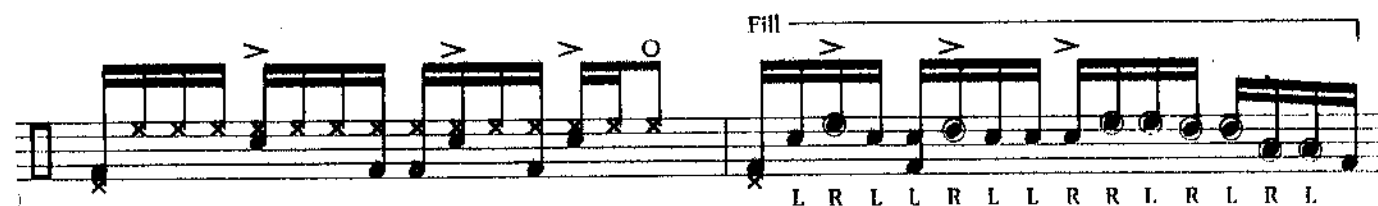
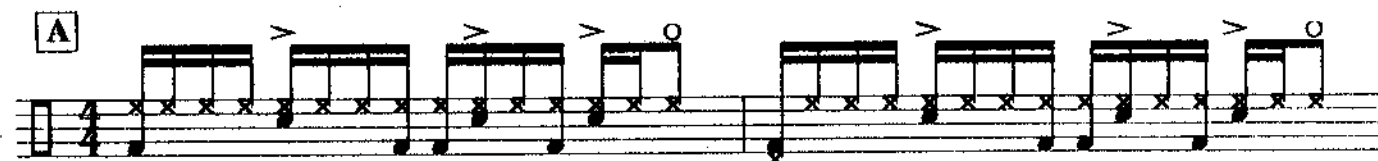
SG When the producer asks me to do that, one of the first things I would do is go from quarter-notes to 8th-notes, or quarter-notes to 16th-notes.



Q How would you take that groove and build it with even more intensity? What would you add, let's say, if we were going into the chorus section of the tune and the energy level had to come up, what would you add to the 16th-note pattern?

SG I'll play four bars of (previous groove), on the 4th-bar I'll play a fill and go to the bridge.

BUILDING A TRACK



Bridge



Q Can you demonstrate some fills that you could play that would raise the intensity level between the A section and the B section? Could you play the same groove and change the fill?
SG These will be real basic ways of how to change.

1

R L L R R L L R R L L R R L L

[illegible][illegible]

SG: If I felt really strongly about what I played, I would let them know. Not in a bad way, but just let them know that basically I thought that it did work. If the producer was still opposed to it, then I'd have to go with the producer. They have an idea about what the end result is going to be, including overdubs and stuff, before you do.

▲ CHART READING

Q What are the first things that you look for in a chart?

SG You look at the "roadmap," where are the repeat signs, is there a D.S. or D.C., where is the coda, first and second endings, look for letters at the beginning of phrases, check out how many bars are in letter A—anything that you can do to keep you from getting lost. The first thing I do is look over the whole thing to see where I'm going to begin, where I'm going, and where I'm going to go back to.

Someone who's experienced in writing charts for drums doesn't write a whole lot. At the end of phrases there will be things that will say "Fill going into letter B," or if there is a brass figure that he wants you to play during the fill, there will be a brass figure at the end of a phrase.

Look to see how well the chart is written. Rather than trying to figure out all the different combinations of bass drum and snare drum, I would just find out what the tempo is, and look at the chart bar-wise and phrase-wise.

If you've got a figure written at the end of a phrase that you are supposed to play with the guitars or brass, and you can't fig-

ure it out, it's better to listen to *them* play it the first time and then you can figure out the best way to set it up and get through it the next time.

I think the best thing to do about reading is to make it as simple as possible, and if you can't decipher everything in each bar, it's okay. Try to play the time so everyone else can play the figures comfortably. If you don't read and you still play the figures well, it doesn't make any difference, because the only thing you are there for is to play the music. If you just use your ears, that will determine what you're going to end up playing. If you just listen, things will start making sense, and if you can watch the music and see how everything coincides—if you do that enough, you'll end up starting to learn how to read.

Q Do you feel that reading is an important aspect of playing?

SG The reason reading is important is so that someone can write a really good piece of music and write a really good part, and have a good shot at recording or hearing it played in the least amount of time, with the feel and the notes.

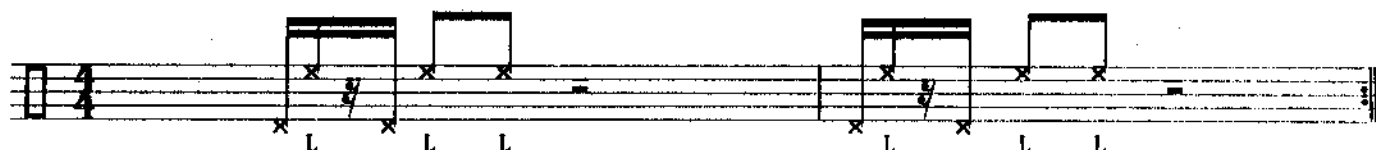
▲ "FIFTY WAYS"

Q Can you demonstrate and explain the Paul Simon song "Fifty Ways to Leave Your Lover," and did the song come first or the groove?

SG The song came first and we tried it a few different ways and came up with the feel.



I'll play the hi-hat by itself.



SG "Fifty Ways" was just a result of sitting at the drums and playing the hi-hat with my left hand. When playing be-bop, sometimes the hi-hat will play in four, or in different places, rather than just "two and four." So "Fifty Ways" was a result of using the hi-hat in different places and using the left hand on the hi-hat.

Q Can you explain how you came up with the four-stick playing in "Late in the Evening?"

SG Paul (Simon) is constantly going for new sounds, and to me it just sounded like more than one drummer playing at the same time.

MOZAMBIQUE BASIC PATTERN*



*For an in-depth study of traditional Afro-Cuban rhythms, including a glossary, bibliography, and discography, refer to *Afro-Cuban Rhythms for Drumset*, by Frank Malabe and Bob Welner, also available from Manhattan Music/DCI Music Video.

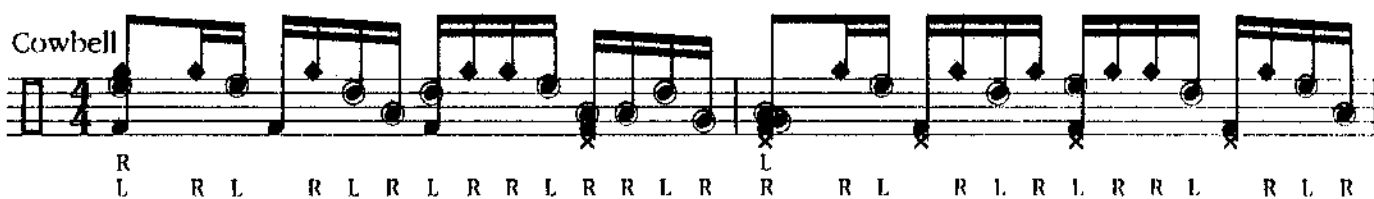
▲ "LATE IN THE EVENING" pattern (cut-time)





To next audio cue page 30.

MOZAMBIQUE IN 4/4 TIME





To next audio cue →

Q What kind of rhythm is that?

SG I base it on a mozambique. In the mozambique pattern the bass player doesn't play "one." He plays a tumbao pattern on the "and" of two and on beat four.

Q So you broke up the mozambique.

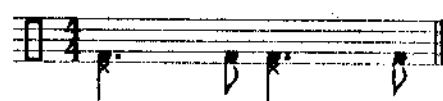
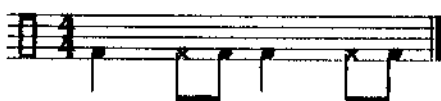
SG ...and played it fast with quarter notes on the bass drum and some of it played on the rim (right hand).

▲ SAMBA

When I play a samba I always try to keep this rhythm happening on the bottom:

You can play the hi-hat on "two and four:"

Or play downbeats:



Once you get that happening, you can use that as an exercise to practice independent things. You have a nice little groove happening to play off of.

Q So you would break things up between your left and right hands?

SG Yeah. Just figure out different things to do just for your left hand.





(press)



etc.



Fine

When I first started recording, my tendency was to want to play more than I should. It was like I was going to die after that particular song so I had to get all my stuff in. The more dates I did, the more I found it challenging to try and play *less*. If you can start out simple and they want it to build, then you really have someplace to go.

That was just a way of playing that was a result of the background that I had before I moved to New York. Here, I heard

some other stuff that just killed me, and I found it just as much a challenge to sit at home playing "one and three" on the bass drum and quarter-notes on the hi-hat, and "two and four" on the snare drum, *slowly*.

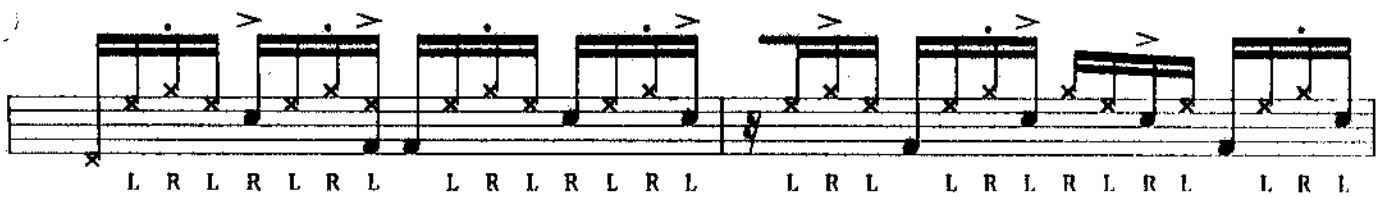
You have to find a way to use these ideas musically, in a way that's comfortable. When what you play is relaxed, that's when you can really put it in the pocket, and that's when it's fun to play.

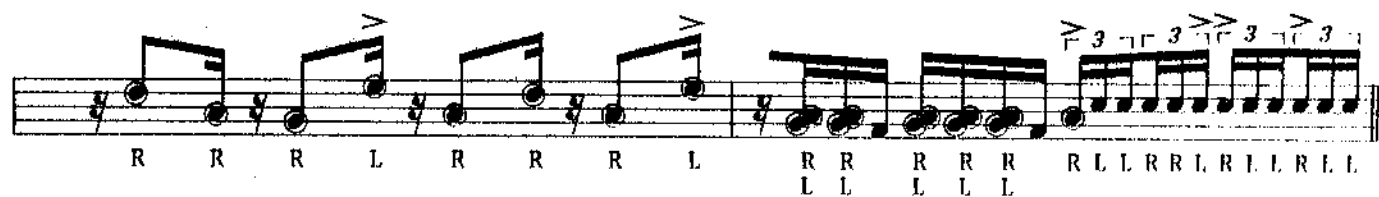


Steve with his brother and parents.

THE SOLO

by Steve Gadd

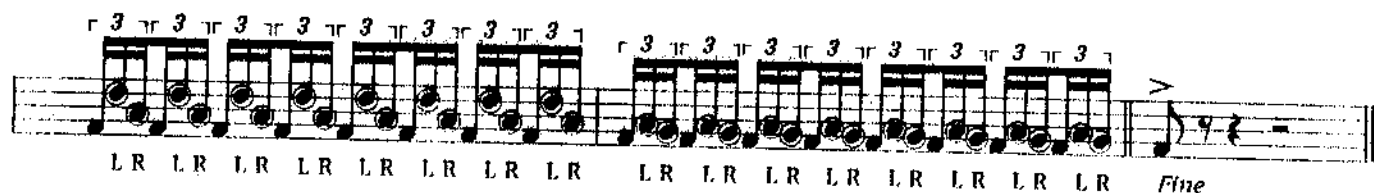




LLRLR LLRLR RLR RLR RL R RLR RLR RLR RLR RL

R L R L R R L R R R R L L R R L R L

[illegible][illegible]



VARIATIONS ON "CRAZY ARMY"

by Steve Gadd

Musical notation for the second staff, continuing the rhythmic exercise. It features a sequence of eighth notes and sixteenth notes with various articulations like accents and slurs.

[illegible]

B

R L R L R L R L L R R L L R L R R L R L L L R L R L R L R L R

8

RL L R L R L R L R R L L L R L R L R R L R L L L R R R L L L R R R L L

Exercise C

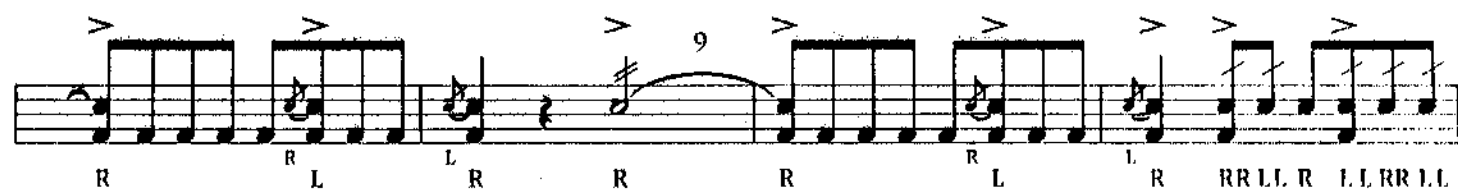
16 measures

[illegible]

D



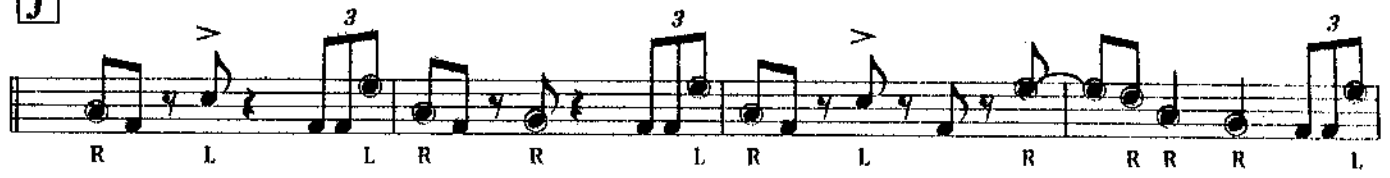
E



F



J



K

