

**AN EXPLORATION OF JAMES DREIER'S STANDARD TUNE LEARNING
SEQUENCE IN A SELF-DIRECTED LEARNING ENVIRONMENT:
AN INTERPRETATIVE PHENOMENOLOGICAL ANALYSIS**

by

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Abstract

This qualitative case study was undertaken in order to explore the experiences of drum set students who apply themselves to James Dreier's Standard Tune Learning Sequence (STLS) in a self-directed learning environment. These experiences ultimately shed light on how best to implement Differentiated Instruction to the STLS. The study draws on the experience of three adult drum students under the instruction of the author. The students were provided with the STLS and left to proceed with it on their own. They were asked to keep a record of their progress in the form of a learning journal. These learning journals were used, in conjunction with transcribed interviews and learner profiles, as data for this study and as such were subjected to Interpretative Phenomenological Analysis. The study recognizes three factors which affect the student's successful progression through the STLS: readiness, interest and meaning. Each factor is discussed in relation to literature on Differentiated Instruction. Recommendations are made regarding the implementation of Differentiated Instruction to the STLS.

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Chapter One:

Introduction and methodology

The research question that guides this thesis is the following:

What is the experience of undergoing James Dreier's Standard Tune Learning Sequence in a self-directed learning environment, and what implications does this have for Differentiated Instruction?

In this introductory chapter I discuss the key concepts of the research question above, which are the Standard Tune Learning Sequence (STLS) and Differentiated Instruction (DI). I then discuss the method by which this research question was answered, namely Interpretative Phenomenological Analysis (IPA).

The Standard Tune Learning Sequence

I teach the drum set to primary, secondary and tertiary level students. I was initially self-taught and received my first formal instruction of drumming at university. While I play jazz primarily, my earliest exposure to drum set performance came in the form of alternative rock of the mid-to-late 1990s. My learning needs in this regard were met by listening to recordings, watching music videos, and reading drumming magazines. By contrast, these activities did not serve me as well when I set about learning to drum in a jazz context. I have gained useful insight into jazz drumming from the publications of Chapin (1948), DeJohnette & Perry (1989), Reed (1958), Riley (1994, 1997, 2004), and Stone (1963). Each of these texts equips the drummer to meet the physical demands of jazz performance, but they provide limited insight into how the drummer might use these skills to become an active and meaningful member of the jazz rhythm section. Indeed as Artimisi (2011, p. 8), Monson (1996, p. 50) and Smith (2010, p. 2) have noted there is a general lack of literature pertaining to the role of the jazz drummer. The notions of soloing and comping in a jazz drumming context have been the most perplexing in my own learning and teaching. In these regards the Standard Tune learning Sequence¹ (STLS), formulated by James Dreier (2005)

¹ See Appendix F.

has been the most significant pedagogical tool in equipping me and my students with these skills.

The STLS requires the drum set student to carry out various drumming exercises while singing the melody of a chosen jazz standard (tune). Dreier describes the aims of the STLS as: “a systematic series of playing/singing exercises, designed to familiarize students with the standard jazz repertoire and to assist in melodic memorization and improvisation focus” (Dreier, 2005, p. 16).

The STLS is carried out by completing the following ten steps²:

Step 1: Acquire a recording of a tune, identify the source of the recording and identify the drummer on the recording.

Step 2: Identify the key, time signature, style and form of the tune.

Step 3: Learn the melody of the tune and sing it.

Step 4: Sing the melody of the tune while playing jazz time on ride cymbal, and playing the hi-hat with your foot on beats 2 and 4 of the bar.

Step 5: Sing the melody of the tune while mimicking its melodic rhythm on the snare drum only; maintain the ride and hi-hat rhythm.

Step 6: Sing the melody of the tune while mimicking its melodic rhythm on the whole drum set; maintain the ride and hi-hat rhythm.

Step 7: Sing the melody of the tune while mimicking its melodic rhythm around the drum set using both hands.

Step 8: Sing the melody of the tune while playing between the melody around the drum set using both hands.

Step 9: Read and play counter melodies from texts such as: “Art of Bop Drumming” (Riley, 1994), “Stick Control” (Stone, 1963), “New Breed” (1985) or “Syncopation” (1963). Do this around the entire drum set while singing the melody of the tune.

Step 10: Sing the melody of the tune and solo around the drum set while employing an improvisational technique.

² Each of these steps will be described in greater detail in Chapter Four.

The STLS is rooted in the teachings of Alan Dawson, who taught James Dreier during the 1980s (Dreier, 2005, p. 16). Dawson used two seminal texts in his teaching, “Syncopation” (Reed, 1958), and “Stick Control” (Stone, 1963). These served as the rhythmic material for a great deal of Dawson’s teaching. According to Ramsay (1997, p. 25), Dawson had over forty ways of interpreting the eight pages of rhythmic material provided in Reed’s “Syncopation” with regards to drum set playing. “Stick Control” was used in conjunction with singing, with the aim of improving a drum student’s ability to comp, outline, and improvise musically over various jazz forms: AABA, 12-Bar, ABAC, ABAB, 48 bar (Berliner, 1994, p. 172; Ramsay, 1997, p. 48). It was this latter process that led Dreier to formulate the STLS.

The first step of Dawson’s process is to interpret exercises in “Stick Control”, four examples of which appear below (fig. 1). In the original interpretation of these exercises, the eighth notes are to be played on the snare drum with the choice of hand indicated below the staff: R=right hand L=left hand. These exercises are to be performed with a straight-eighth feel.



Figure 1: Four examples from “Stick Control” (Stone, 1963, p. 5).

Dawson’s interpretation of these exercises is to be played with a swing pulse, the ‘L’ are to be played with the bass drum (right foot) and the ‘R’ are to be played as alternating strokes

(Right hand, left hand, right hand, left hand etc.). The drummer is also to maintain a hi-hat (left foot) on beats two and four of the bar.

The resulting drum set interpretation of the first four “Stick Control” exercises above will therefore be the following:

Figure 2: Dawson's interpretation of Stone's “Stick Control” exercises.

Once the student is able to confidently execute Dawson's interpretation of the “Stick Control” exercises, they are then ready to apply them to a tune. This is the second step of Dawson's process which involves singing the melody. The manner in which the student plays the “Stick Control” exercises is dependent on the form of the tune. As an illustration, presented overleaf is Billy Strayhorn's “Take the ‘A’ Train”. During this step the student also incorporates their own comping skills by playing jazz time. “Take the ‘A’ Train” is a standard 32-bar AABA tune. The student therefore would play the following while singing the tune (fig. 3 a-d):

A (8 Bars): Four bars jazz time, followed by “Stick Control” exercise 1 repeated:

Figure 3a: Take the “A” Train (A1).

A (8 Bars): Four bars jazz time, followed by “Stick Control” exercise 2 repeated:

Figure 3b: Take the “A” Train (A2).

B (8 Bars): Four bars jazz time, followed by “Stick Control” exercise 3 repeated:

Figure 3c: Take the “A” Train (B).

A (8 Bars): Four bars jazz time, followed by “Stick Control” exercise 4 repeated:

The image shows a musical score for the first eight bars of the piece 'Take the A Train'. It is divided into two systems. The first system covers the first four bars, which are in jazz time. It features a voice line with a treble clef and a drum set line with a common time signature. The second system covers the next four bars, where the drum set line repeats 'Stick Control, Exercise 4'. Above the drum set line in this system, the letters 'R L' are written above each pair of notes to indicate the stick pattern.

Figure 3d: Take the “A” Train (A3).

This would complete one chorus of the tune. The student would conclude by playing an entire chorus of improvisation while singing the tune. If the student wants to play more choruses in the manner described above, then they can apply Dawson’s interpretation to more “Stick Control” exercises. This entire sequence is illustrated by John Ramsay (The Drum Brother, 2012) in video format³. John Ramsay is a former student of Dawson.

Throughout his career, Dawson also instructed a host of influential jazz drummers. These include:

Tony Williams, Terri Lyne Carrington, Steve Smith, Joe LaBarbera, Joe Corsello, Kenwood Dennard, John "J.R." Robinson, Casey Scheuerell, Harvey Mason, Vinnie Colaiuta, Keith Copeland, Jake Hanna, Bobby Ward, Akira Tana, and many, many, others. (Anderson, 1996)

Commenting on his experiences of learning under Dawson, John “JR” Robinson, one of the drummers listed above, states:

Once I was finally able to study with Alan, a part of me would have been satisfied just to hear the stories from a legend or to watch and hear him play. Alan's teaching technique showed me chart reading, confidence, song sense and, most of all, groove (Anderson, 1996).

³ See Appendix G (DVD): John Ramsay drum lesson on the Alan Dawson method and drum solo.

The concept of *groove* is of vital importance to drummers and indeed any student hoping to excel in jazz performance. Levitin provides the following definition of groove:

Groove is that quality that moves the song forward, the musical equivalent to a book that you can't put down. When a song has a good groove it invites us into a sonic world that we don't want to leave (Levitin, 2008, p. 170).

In attempting to find a framework that serves to develop the groove, Zbikowski offers the following:

... [G]roove as a feel is a quicksilver thing as changeable as music itself. Even so, musicians must still have a conception of the basic framework which provides an opportunity for the creation of this sort of feel, a framework that includes knowledge about how rhythmic and pitch materials are organized and how members of a musical ensemble will realize this organization. They have to know how to model a groove (Zbikowski 2004, p. 297).

Therefore, in order for a drummer to be able to "model a groove" they need to be versed not only in the rhythmic structures but also the melodic structures of the music. To this end Monson has the following to offer:

[It is] clear that professional drummers think about melody, harmony, and timbre, just as other members of the jazz ensemble do ... they see that rhythm, pitch contrast, and timbre interact in interesting ways in building a performance (Monson, 1996, p. 62).

A number of prominent jazz drum set pedagogues recognise the importance of melodic structures for the creation of a solid, flowing and grooving rhythmic texture (Bruford, 1988; Chester, 1985; Gadd, 2008; Greb, 2009; Moses, 1984). To quote Moses:

In order to groove, you have to be able to hear the groove in your mind. In order to know where the groove is, vocalize it - sing it out loud. ... I believe that you should be able to sing anything that you play on the drums. The more melodic that you can make your singing, the better. In the African tradition the melody tells the drummer which drum to play. ... Many drummers tend to be more concerned with rhythm than with pitch and tone, but you should be aware of all these elements (Moses, 1984, p. 47).

Furthermore, Bruford states:

It has always made me nervous the way some drummers just seem to deal with rhythm, and ignore the other musical elements: melody, harmony, timbre, pitch. Musicians are expensive to hire, and who wants to hire one who deals with only one-fifth of the music? (Bruford, 1988, p. 133).

Although melodic structures are recognised as being vital to the art of drumming, I have been unable to find a clear pedagogical method that implements this idea within a jazz context other than Dreier's STLS. In contrast, there are many more critiques of playing methods for other instruments of the jazz ensemble. An excellent example is Monica Herzig's 1997 study of jazz piano pedagogy, which aims to "identify instructional components of jazz piano technique by analyzing and comparing published teaching methods and interviewing accomplished jazz pianists" (Madura, 2008, p. 77). The results of which were the following:

The category "Creating Harmonic Accompaniment" ranked highest (27.95%), followed by "Theory" (23.70%), and "Melodic Improvisation" (17.06%). The lowest ranking categories were "Rhythm" (3.34%) and "Aural Training" (1.52%) (Madura, 2008, p. 77).

Although Herzig's study represents a far more quantitative approach than this thesis, it does give a clear indication of the pedagogical resources available to jazz pianists. Moreover, it points to areas where pedagogy is lacking in the instruction of jazz piano. There does not seem to be any study of this kind in relation to jazz drumming and it is hoped that this thesis will go some way towards filling this gap, by offering a critique of the STLS.

Differentiated Instruction

DI is an approach to teaching that is mindful of students' individual learning characteristics and uses these characteristics to inform best teaching practice. It is not a step-by-step how-to guide, nor is it a recipe. According to Sousa and Tomlinson:

Differentiation is neither revolutionary nor something extra. It is simply teaching mindfully and with the intent to support the success of each human being for whom we accept professional responsibility (Sousa & Tomlinson, 2011, p. 10).

I was introduced to the concept of DI during my postgraduate training in education. This approach resonated with me as I felt it was inherent to my music teaching experiences. This is echoed by Roseburg Elementary Music (2009) who advocate this teaching approach. They state: “Music is a natural fit for this type of teaching model since it involves working with multiple levels of skills and is easily adaptable to either assist or challenge a student”. Furthermore, Jarrell & Wightman (2014) state: “Music educators naturally differentiate instruction”. A model for differentiated instruction is offered by Carol Tomlinson⁴ (Tomlinson, 2005, location 349).

Research Methodology: Interpretative Phenomenological Analysis

IPA was developed by Jonathan Smith (Biggerstaff & Thompson, 2008, p. 215) as a qualitative research method in psychology, which is “committed to the examination of how people make sense of their major life experiences” (Smith et al., 2009, p. 1). IPA uses language in order to understand an individual’s psychological reality, and as such relies on the analysis of written accounts of an individual’s experience (Sansom, 2005, p. 4).

IPA is based on three theoretical pillars: phenomenology, idiography and hermeneutics.

Phenomenology is defined by Smith et al. (2009, p. 1) as “a philosophical approach to the study of experience” (Smith et al., 2009, p. 11). The philosopher Edmund Husserl is widely regarded to be the “father” (Sawicki, 2001) of phenomenology. He believed that “experience should be examined in the way that it occurs, and in its own terms” (Smith et al., 2009, p. 12). The philosophers Heidegger, Merleau-Ponty and Sartre further developed this vision of phenomenology, with a commitment to highlighting the importance of the interpretation of the individual’s experience with respect to their being “embedded and immersed in a world of objects and relationships, language and culture, projects and

⁴ Tomlinson’s model is discussed in chapter four

concerns” (Smith et al., 2009, p. 12). In doing this they were able to direct phenomenology “towards a more interpretative and worldly position” (Smith et al., 2009, p. 12) than that of Husserl. The notion of the individual being embedded in and affected by their lived experience informed the choice of participants in this study. As a result they share a common first language, race, gender, socio-economic background, and education. This predilection towards a homogenous sample group is recommended by Smith et al. (2009, p. 49). I also chose to limit the size of the sample group to three, as per the recommendations of Smith et al. (2009, p. 52) for a Masters-level IPA study.

IPA is idiographic in its focus as it is concerned with the individual and the particular. According to Smith et al. (2009, p. 29) this commitment to the particular is manifest in IPA’s painstaking focus on detail during analysis of an individual’s experience, and in the homogenous nature of the sample group who are “understood from the perspective of particular people, in a particular context” (Smith et al., 2009, p. 29). The idiographic focus of IPA chimes well with the ultimate goal of this study which is to place the STLS in the context of Differentiated Instruction (DI). DI is in itself inherently idiographic owing to its commitment to ensuring that learning takes place based on the student’s individual characteristics.

The final pillar of IPA is hermeneutics, which is defined as the “theory of interpretation” (Smith et al., 2009, p. 21). The origins of hermeneutics can be traced back to the interpretation of biblical texts, but this has since been broadened to include other texts. Schleiermacher pioneered the use of hermeneutics in relation to the interpretation of historical documents (Smith et al., 2009, p. 29), and as such developed a method by which “interpretations must also be accommodated to the wider context in which the text was originally produced” (Smith et al., 2009, p. 22). Heidegger and Gadamer took this a step further by highlighting the importance of bearing in mind “the complex relationship between the interpreter and the interpreted” (Smith et al., 2009, p. 26) while interpreting a text. This is central to IPA, and is known as a *double hermeneutic* where: “the researcher is making sense of the participant who is making sense of *x*” (Smith et al., 2009, p. 35).

Smith et al. (2009) recommend the following procedure for carrying out IPA research. Firstly, create a research question that has a “focus on personal meaning and sense making in a particular context, for people who share a particular experience” (Smith et al., 2009, p. 45). Next, purposively select a sample of individuals (Smith et al., 2009, p. 48-52), while adhering to ethical research practices (Smith et al., 2009, p. 53-54). Next, decide on a method of data collection “which will invite participants to offer a rich, detailed, first-person account of their experiences. ... [I]nterviews and diaries may be the best means of accessing such accounts” (Smith et al., 2009, p. 56). Next, analyse the data by reading it closely and making exploratory comments (Smith et al., 2009, pp. 83-90). Next, group the exploratory comments to create emergent themes (Smith et al., p. 91). Finally, write up the results of the analysis with reference to literature that pertains to the field of research.

A good example of IPA research can be found in Jonathan Smith’s study of identity change during the transition to motherhood (Smith, 1999). Smith states, “This study has suggested that pregnancy provides the opportunity for important psychological preparation for mothering” (Smith et al., 2009, p. 171).

IPA has broadened its disciplinary scope to include other domains, including music and music education (Randles, 2012). One such study by Faulkner and Davidson (2006) investigated the impact of choral singing on the lives of Icelandic men. The conclusions of this study are summarised as follows:

[F]indings from this study illustrate the complexities of competitive and collaborative interaction as these particular men sing together in chorus. Furthermore, men's perception of singing in harmony implies that this vocal behaviour is not only a metaphor for human relationships, but an essential and enriching way of relating to others, fulfilling basic needs for vocal and social connectedness (Faulkner & Davidson, 2006, p. 219).

Another study by Coleen Conway (2000) sought to understand the relationship of gender and instrument choice amongst high school students. Conclusions of this research confirmed previous studies regarding instrument choice and gender, and went on to suggest factors that led to particular instrument choices.

Another IPA study in the field of music education is Smith and Durant's 2006 article: "Mind Styles™ and paradiddles—beyond the bell curve: Toward an understanding of learning preferences, and implications for instrumental teachers". The study focuses on the learning experiences of two brothers. For this study the two boys and their mother were interviewed. The study concludes that "students exhibit different learning preferences, and that learning to play the drums, for example, is affected by numerous interconnected factors. ... The study draws implications for teachers to be sensitive to students' individual learning preferences if they are to enable them to learn effectively." (Smith & Durant, p. 51). Smith & Durant's study is closely related to this present thesis as it provides an example of how IPA can be applied to music education and in particular drum set instruction.

My IPA study was carried out by conducting semi-structured interviews⁵ with three music students who underwent the STLS. The subjects that took part in this study were three South African male music students aged between 20 and 22. Their main instrument was the drum set, which they studied at Rhodes University in the Instrumental Music Studies (IMS) program under my instruction. The data extracted from the interviews was supplemented by two other sources supplied by the subjects. The first of these were diaries in the form of *learning journals* (see Appendix B). The participants were asked to complete these as they experienced the STLS. The other source of data was *learner profiles* (see Appendix C) which were completed before the interviews took place. The learner profiles were created as a means of providing backgrounds to each subject for the purposes of potentially substantiating claims during their respective interviews⁶. Once the participants agreed to take part in the study, they were provided with a document which bore the title *confidentiality agreements* (see Appendix E) which guaranteed their anonymity.

⁵ See Appendix D: IPA interview schedule.

⁶ These profiles are based on learner profiles that are used for the purposes of Differentiated Instruction (Grahnsforlang, 2009).

Summary

This chapter opened by providing the primary research question of this thesis. It went on to discuss the key themes of the research question, and ended by discussing the method by which this research was carried out.

Chapter two is an account of the subjects' experience of the STLS based on data accumulated through interviews, learning journals and learner profiles. In this chapter, each step of the STLS is explained in greater detail with the aid of written and recorded musical examples. Chapter three discusses the emergent themes of readiness, interest and meaning which arose from the subjects' experience of the STLS. Chapter four explains Tomlinson's model for DI and goes on to make recommendations for the differentiation of the STLS with regards to readiness, interest and meaning. Chapter five concludes this thesis by answering the research question, highlighting the study's limitations, and making suggestions for future research.

Chapter Two: Subjects' experiences of the STLS

This chapter serves to highlight the phenomenological experiences of the three subjects as they explored James Dreier's STLS in a self-directed learning environment. The findings in this chapter are based on close analysis of the subjects' interviews, learning journals and learning profiles. An interpretation and explanation of these experiences will be dealt with in the next chapter.

The three drummers that participated in this study were assigned the aliases Chad, Jeff and Marco. Below is a summary of the learner profile of each drummer (Appendix C).

Chad received previous instruction from an acclaimed session drummer in his hometown. Chad is involved in a number of rock bands which perform regularly and he participates in a small jazz combo as part of his university degree course. He also plays the guitar. He is inexperienced with regards to jazz performance and does not listen to jazz recreationally. He has a preference for fusion, latin, rock and funk genres and his interest in studying jazz is situated in his belief that it will positively inform his performance of these genres. Chad's music reading is of a high standard and he has developed a reasonable drumming technique. He has a preference for the musicology and sound technology courses that form part of his university degree program. He prefers a group/peer learning orientation⁷. Chad's cognitive style⁸ is described as creative, expressive, people-orientated, competitive, interpersonal, whole-to-part, non-linear, abstract, action-orientated, and easily distracted. Chad intelligence preferences⁹ are special/visual, interpersonal and bodily/kinaesthetic. Chad describes himself as a creative learner.

⁷ A detailed exploration of each of learning orientation is beyond the scope of this mini-dissertation. For a discussion of this see: Jones and Jones (1996, pp. 83-96).

⁸ A detailed exploration of cognitive style is beyond the scope of this mini-dissertation. For a lucid discussion of this see: Kozhevnikov (2007, p. 464).

⁹ A detailed exploration of intelligence preference is beyond the scope of this mini-dissertation. For various discussions on this topic see: Gardner (1983; 1999), Smith (2002, 2008) and Razmjoo (2008, p. 162).

Jeff was a self-taught drummer before coming to university. He was in a swing band at high school and enjoys listening to jazz recreationally. He attends jazz concerts and makes reference to the Cape Town Big Band Festival where he attended workshops. Jeff enjoys playing latin and funk genres, and is a member of a rock band. He is also a member of a vocal duo, in which he sings and plays the guitar. He participates in a small jazz ensemble as part of his degree course. Jeff's music reading is good and he is very coordinated. His drumming technique, however, is under-developed. Jeff enjoys his university courses in sound technology and philosophy. Jeff prefers a combination of group/peer and independent/self-learning orientations. Jeff's cognitive style is described as creative, expressive, a combination of task and people-orientated, collaborative, introspective, part-to-whole, a combination of linear and non-linear, abstract, reflective, and he has a long attention span. Jeff's intelligence preferences are spatial/visual, interpersonal and bodily/kinaesthetic. He describes himself as a creative learner.

Marco received lessons from a professional drummer in his hometown before coming to university. He has completed his Trinity grade 8 drum set exam, is working towards his LTCL¹⁰ and has good keyboard skills. He has experience as a drum set teacher. Marco has embraced jazz drumming at university and has transcribed a number of solos by Max Roach and Brian Blade. He is involved in his church's worship team and plays drum set in a university jazz combo. Marco's music reading is exceptional as is his technique. He mentions that aside from his instrumental courses at university he enjoys sound technology. Marco prefers an independent/self learning orientation. His cognitive style is described as conforming, a combination of expressive and controlled, task-orientated, collaborative, introspective, whole-to-part, linear, abstract, reflective, and he has a long attention span. Marco's intelligence preferences are verbal/linguistic, bodily/kinaesthetic, existential and intrapersonal. Marco describes himself as an analytic learner.

The following analysis of the subjects' experience of the STLS will be organised in the same order that it was experienced: steps 1 to 10. A detailed explanation of each step of the STLS,

¹⁰ Licentiate of Trinity College London (LTCL): "The standard of performance is equivalent to the performance component on completion of a full-time undergraduate course at a conservatoire or other higher education establishment" (Trinity College London, 2014).

which includes both written and recorded musical examples, will precede a discussion of their experience of each step. The explanation of each step is done in relation to Thelonious Monk's "Blue Monk".

A great deal of quotation from the interview transcripts of this study will take place during this analysis as recommended by Smith et al. (2009, p. 110). Comments have in some cases been modified from their original verbatim transcription with the aim of creating greater clarity for the reader. The full interview transcripts can be found in Appendix A. Each quotation is referenced in the form of the subject's name preceded by IT (Interview Transcript), page number(s), and the line(s) on the relevant page(s). For example: (IT Chad, p. 105, 3-4).

Quotations are also sourced from the STLS learning journals that the participants were required to complete. The full STLS learning journals can be found in Appendix B. These are referenced in the form of the subject's name preceded by LJ (Learning Journal), title of the tune, and the page number. For example: (LJ Marco, Take the "A" Train, p. 238).

Finally, learner profiles are referred to in this analysis. These can be found in Appendix C. Learner profiles will be referenced as subject's name, preceded by LP (Learner Profile), and the page number. For example: (LP Jeff, p. 247).

Step 1: Acquire a recording of the tune

This first step involved the student sourcing a recording of the tune and finding a copy of the sheet music. They were required to note the source of the recording and the drummer who performs on it. This was to be completed on a STLS sheet, a copy of which can be found overleaf. In the case of "Blue Monk" the student would write the following:

- Source YouTube: <http://www.youtube.com/watch?v=YYUtntE0G54>¹¹
- Drummer on recording: Ben Riley

¹¹ See Appendix G (DVD): Thelonious Monk - Blue Monk

Standard Tune learning Sequence

Song Title: _____ By: _____

1. Acquire a recording of the tune.

Source: _____

Drummer on the recording: _____

2. Musical Structure.

Key: _____ Time Signature: _____ Style: _____ Form: _____

3. Learn the melody of the “head” and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern; maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

10. Solo around the set. Employ an improvisational constraint, or Breithaupt’s considerations.

This sequence was completed on: _____

The majority of recordings were found on YouTube™ and the sheet music was sourced from various *Real* and *Fake* books.

This step was “crucial” for Chad. He felt listening to a recording of the tune helped him understand how the piece should be performed, both from a feel and a drumming perspective.

Listening to something and what another drummer is doing with it helps me. Gives me an idea of the sort of movement of the piece if that makes sense? The feel of the piece, and how I should adopt that you know? Listening to another drummer is *crucial* to this work. (IT Chad, p. 119, 3-4).

By contrast Jeff was ambivalent about the relevance of this step. He used the recordings as more of a guideline as to how he could approach his performance of the tune, instead of it being central to him carrying out the STLS. His use of the words: “I suppose” and “kind of” show that the initial step of sourcing a recording was not central to his experience of successfully going through the STLS.

I suppose those recordings *kind of* helped because they gave me an idea. The recording I had for “Blue Bossa” was ridiculously fast. I couldn’t play it that fast or keep it at that pace at all, but when I played it, it was much slower but it [the recording] still gave me that feel of how it could be different you know what I mean? (IT Jeff, p. 125, 40-47; p. 126, 1-2).

He also mentioned that he seldom sourced recordings that were clear renditions of the tunes that he was working on. It would follow, therefore, that he would question the relevance of finding a recording of the tune, as the lead sheet plays more of an active role in the STLS than the recording.

The thing is I think only one or two of the pieces that I downloaded actually sounded like a normal standard ... so it’s very different to the way that I see it on the page (IT Jeff, p. 125, 19-27).

Marco relied on recordings to a large extent to learn the melodies of the tunes:

[A] lot of learning the tune would be me listening to it (IT Marco, p. 160, 8).

Marco valued listening to the recordings, but there was an instance where he chose not to find a recording and instead preferred to learn the melody with the aid of the piano. This particular tune was Billy Strayhorn's "Take the "A" Train":

When I looked at this popular tune I thought that I would work on it completely alone so what I am doing is learning the tune on the piano and I shall see how my learning process goes (LJ Marco, Take the "A" Train, p. 238).

The lack of a recording resulted in Marco experiencing what he described as freedom with regards to his interpretation of the tune:

I didn't listen to an example at all just to see, okay let's just see what happens, you know? I'm going to be completely *free* with this and ... I think I learned it on piano? Or I just played on piano once or twice until I could actually play through it, and I was like: okay this is how it goes let's just see what happens (IT Marco, p. 160, 10-16).

Summary

Chad valued sourcing and listening to a recording of the tune. His listening informed him with regards to both the feel of the music and the role of the drummer within the jazz context. In contrast, Jeff did not value listening to the recordings. He used the recordings as a vague guideline to the melody, but found that he relied more on the written melody of the lead sheet. Marco valued listening to the recordings, but found when he did not listen to a recording he experienced an increased freedom in his playing.

Step 2: Musical structure

In this step the student was required to identify four basic compositional elements of the tune and to note these on the STLS sheet. The elements to be identified were key, time signature, style and form.

In the case of "Blue Monk" the student would identify the following:

- Key: B-Flat
- Time Signature: 4/4

- Style: Medium Swing
- Form: 12-Bar Blues

This step was referred to twice during the interviews by Jeff and Chad respectively. Marco did not mention his experience of this step. Both Jeff and Chad exhibit a sense of indifference to this step; they do not see it as an essential task in the STLS. Both state that the information that needs to be identified is in itself useful. However, they do not feel that identifying this information for the purposes of completing the STLS is essential. To this end they offered the following:

I would say it is *useful* to know the time signature and the feel, but I wouldn't say writing it down made it any different for me (IT Jeff, p. 126, 12-14).

I would think it would *benefit* me, just to make me *understand* the work. Understand what style it is, understand the form, but I mean, I would have had the same experience if I didn't have to fill [it in on the STLS sheet] (IT Chad, p. 118, 31-35).

Summary

Chad and Jeff both valued the role of knowing the structural elements of the tune: Jeff referred to this as “useful” while Chad spoke of “benefit” and “understanding”. Both, however, displayed indifference towards the act of formally writing these elements down on a piece of paper and viewed this act as having little value for their progression through the STLS. Marco did not comment on this step during his interview.

Step 3: learn the melody of the “head” and sing it (play on keyboard if possible)

Step 3 required the subjects to learn and sing the melody of the standard being studied. If they were able, they are encouraged to play it on a melodic instrument such as the piano. Dreier states that it is not critical for the student to pitch the melody perfectly as long as it is “sung clearly with conviction and the tune must be recognizable” (Dreier, 2005, p. 18).

Chad did not refer to the experience of learning to sing the melody of the tune during the interview. His first mention of singing occurred when he spoke of step 4. Chad did, however,

make three mentions of step 3 in his STLS learning journal, all of which intimated that he was not challenged by this stage of the STLS:

I am familiar with the piece and therefore can sing it start to finish *no hassle* (LJ Chad, Blue Monk, p. 191).

Few difficult parts in melody to learn from bar 6-end. 2 or 3 plays and *I have it* memorised (LJ Chad, Goodbye Pork Pie Hat, p. 196).

Tune is relatively easy to sing; *took 2 min* (LJ Chad, Blue Bossa, p. 189).

This confidence was confirmed by his use of the words “no hassle” when referring to learning “Blue Monk”. The phrase “I have it” suggested a sense of possession with regards to his learning of the melody of “Goodbye Pork Pie Hat”. Finally, Chad’s reference to the amount of time (“took two min”) it took him to learn the melody of “Blue Bossa” suggests a sense of pride. The reference to time was significant for Chad as on the whole he found the STLS to be “tedious” (IT Chad, p. 107, 38; IT Chad, p. 117, 5; LJ Chad, Blue Monk, p. 191). It would follow, therefore, that the initial learning of the melody was the least of Chad’s difficulties. Chad’s ease with this step makes sense when we consider that he has had experience singing backing vocals in his rock band (LP Chad, p. 246).

Jeff initially felt self-conscious about the singing aspect of the STLS as he felt it was immature:

I felt like I was in preschool, you know what I mean? (IT Jeff, p. 131, 17-18).

Jeff’s impression of the singing aspect altered to become more accommodating once he experienced its role within the context of the STLS. In this regard he mentions that the act of singing brought to his playing “a new dimension”. This suggests that Jeff, in general, finds the STLS to be a valuable exercise.

I think the aspect of sitting down at a set and singing while you are just playing a swing thing, or you know playing a melody on a set as opposed to sitting there and really like jamming... Like, playing something impressive like this: [drum sounds with mouth] you know, this fast fill or this hectic beat. I think if you look at the two ... if you play for a *non-musical* person the STLS and *the beat thing* they’re going to say

the beat thing is a thousand times better, but one must realise that the STLS, I don't know, it brought a *new dimension* you feel very silly at first and then it's kind of like: hold on you know? (IT Jeff, p. 131, 1-11)

In this statement Jeff also suggests how others, in his opinion, might perceive the STLS. In Jeff's view a non-musician would take a dim view of the activity owing to its seeming simplicity. By contrast, a musician would be able appreciate the musical skills required to carry out STLS as they would be more tuned in to the musicality and hidden technique contained in it.

Like Jeff, Marco underwent a 'before and after' experience with the singing aspect of the STLS. He mentioned an instance where he found himself humming the melody of a tune, whilst on the way to a lecture. This was a profound occurrence for Marco as he had not done this in the past.

I started singing on the way to lectures, well not necessarily out loud, but I'd be humming a tune under my breath and I'd be like; oh my gosh! This is what everyone else is doing; they're singing what they're playing and they're kind of singing just in general. And now this is the first time I actually feel like a music student (IT Marco, p. 161, 11-16)

For a few weeks, I've had the melody stuck in my head...I've been humming it to lectures (LJ Marco, Goodbye Pork Pie Hat, p. 220)

Marco on the whole conveyed a sense of insecurity about singing the melodies of the tunes. He mentioned that having to sing compounded his insecurities about being labelled a jazz musician.

I hated singing it. I can't stand singing! 'Cause there's a whole thing about me singing, and I've also got a complex about that. So, like the way I feel about jazz music and me being a jazz drummer like it's even worse with singing (IT Marco, p. 160, 33-38).

These feelings gave way to clear frustration, as the following entry from his learning journal revealed:

Singing is the worst! I feel like an idiot singing (LJ Marco, Blue Monk, p. 214).

Marco associated his vocal insecurities with the aural training that forms part of his IMS course. In this course he is required to sing in response to the demands of a lecturer. He referred to this activity simply as “aural”. From the statement below it is apparent that Marco did not enjoy this aspect of his musical training and these insecurities fed into his lack of confidence of his vocal abilities in the context of the STLS.

I've also got this thing about aural, like, because of the whole singing thing and aural and everything. I was like: aural sucks! I'm never going to sing songs. Don't sing around me. Don't sing! (IT Marco, p. 161, 4-7).

Summary

Chad was not challenged by this step of the STLS. His comments suggest that he had a positive outlook to singing in general. By contrast, Jeff was initially felt self-conscious when carrying out this step, but this feeling altered to become more accommodating once he became aware of how this step informed his drumming. By contrast, Macro expressed insecurity in his singing abilities and these remained unchanged. He mentioned that he held negative associations with singing that stemmed in some degree from his University aural training courses.

Step 4: Play jazz time on the ride cymbal and hi-hat on beats 2 and 4 (with foot), and sing the melody (the melody is sung from here on)

Step 4 required the subjects to sing the melody whilst maintaining “jazz time” on the ride cymbal and playing the hi-hat on beats two and four:

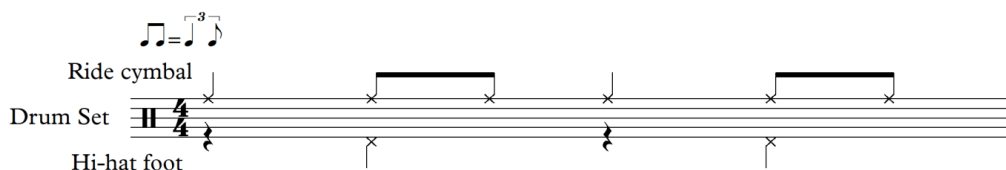


Figure 4: Jazz time.

The melody of the tune was sung in all of the steps that followed this one. “Blue Monk” therefore would be realised as the following in this step (fig. 5)¹²:

¹² For audio recording, see Appendix H: Track 1 - Step 4

Step 4

The musical score for Step 4 of the STLS is presented in three systems. Each system consists of a Voice part (treble clef) and a Drum Set part (drum clef). The key signature is one flat (B-flat) and the time signature is 4/4. The first system includes a triplet of eighth notes at the beginning of the voice line. The second system features a triplet of eighth notes at the end of the voice line. The drum set part in all systems consists of a consistent pattern of eighth notes on the ride cymbal and quarter notes on the snare and bass drums.

Figure 5: Step 4 of the STLS.

On the whole, Chad did not find this stage of the STLS very challenging. He mentioned having to pay more attention to his ride cymbal at times, but he went ahead with step 4 undaunted. The typical difficulty that the student would face in this step is making sure that the ride cymbal pattern is not affected by the rhythm of the sung melody and vice versa. Playing the exercise slowly would be vital to making sure this separation of limb and voice is achieved. This was confirmed by the following statement by Chad:

There might be one or two points where I'd have to just take it really slowly, you know, listen to the ride cymbal and where it's placed and where I'm placing the voice, but generally it really wasn't a problem (IT Chad, p. 108, 8-11).

By contrast, Jeff experienced difficulty and frustration during this step:

Just trying to flipping keep this thing, my right hand going [ride cymbal], and then putting [in] the melody without screwing up the right hand (IT Jeff, p. 131, 38-39).

Jeff mentioned that he was tempted to write in the ride cymbal pattern above the melody on the lead sheet, so as to make a visual connection between the placement of the ride cymbal and the melody of the tune. This is in keeping that he regards himself as a spatial/visual learner (LP Jeff, p. 247). However, he viewed the inclusion of the ride pattern on the lead sheet as “cheating”. Jeff mentioned that a longer time frame in which to complete the STLS would have been beneficial.

Just trying to flippin’ keep this thing, my right hand going, and then putting in the melody without screwing up the right hand or vice versa. Just...Arghhh... but I didn’t write any... I said to myself I’m not gonna write any swing patterns above the melodies...I just feel like I’m *cheating* if I do. I suppose if I had more time, if I had weeks to sit with it then I suppose I would probably benefit more because then I would I would actually get it a hundred percent (IT Jeff, p. 131, 38-47; p. 132, 1- 12).

The statement above suggested an obligation by Jeff towards completing the STLS correctly. It also implied that he placed value on the process of the STLS as he was reluctant to veer away from the instructions stipulated on the STLS sheet. Marco also mentioned his sense of obligation to completing each step of the STLS correctly and, like Jeff, makes reference to the need for more time to complete the STLS

I actually want an hour so that I can sit with everything properly and like do stuff. Some steps I’d be like: okay I’ve done this five times I’m over this now, next step, you know? Whereas other steps, I’d be like: I’d sit with it for like half an hour (IT Marco, p. 159, 33-37).

It was clear that the timeframe in which Jeff and Marco experienced the STLS was insufficient for their learning needs.

Summary

Chad was not overly challenged by this step on the whole. He mentions that he had to exercise caution at times in order to ensure that he was maintaining jazz time while singing. By contrast, Jeff was frustrated by his inability to carry out this step. He mentions that he was tempted to write out the jazz time ride cymbal pattern above the melody on the lead sheet, but he did not carry this out as he felt that this visual cue was not in keeping with the spirit of the STLS. Both Jeff and Marco made reference to the time frame in which they

experienced the STLS. They felt that the time frame was insufficient to meet their learning needs.

Step 5: Play the melody on the snare drum while the ride cymbal and hi-hat maintain jazz time

Step 5 required the student to add the snare drum, which is usually played by the left hand, so that the rhythm of the snare drum replicated the melodic rhythm of the sung melody (fig. 6)¹³.

Step 5

The musical score for Step 5 is presented in three systems. Each system consists of a Voice staff (treble clef) and a Drum Set staff (percussion clef). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system shows the beginning of the melody with a triplet of eighth notes. The second system continues the melody and includes a triplet of eighth notes at the end. The third system concludes the melody. The drum set part features a consistent jazz rhythm pattern: the snare drum plays eighth notes that mirror the melodic rhythm, while the ride cymbal and hi-hat maintain a steady jazz time pattern.

Figure 6: Step 4 of the STLS.

¹³ For audio recording, see Appendix H: Track 2 - Step 5

In my time teaching Chad we worked though material relating to jazz independence, particularly the “John Riley comp examples” (LP Chad, p. 246), which he explored thoroughly and enthusiastically. The comp examples are a series of progressive exercises, which develop a drummer’s physical ability to accompany in a jazz context. In order to execute these exercises, the student is required to maintain jazz time on the ride cymbal, play the hi-hat on beats two and four of the bar, and play the bass drum on every quarter note, whilst reading the rhythmic material of the comp example which is played on the snare drum. An excerpt of the first comp example can be seen below (fig. 7):



Figure 7: Riley comp example number 1 (Riley, 1994, p. 18).

This is realised by the student as follows (fig. 8):

Riley Comp Example 1



Figure 8: Drum set realisation of Riley Comp Example number 1.

Chad worked through a number of these exercises successfully and it would follow therefore that he would be adept at realising the rhythm of the melody whilst maintaining the ride pattern as is required to fulfil step 5, and this indeed was the case:

Then the snare drum melody after the singing also generally wasn't a problem (IT Chad, p. 108, 11-13).

Like Chad, Jeff has worked through the Riley comping exercises. He has also had more exposure to jazz in terms of performance and his own listening (LP Jeff, p. 247). One would assume therefore that Jeff would be equally adept - if not more so - at realising the rhythm of the melody on the snare whilst maintaining the ride cymbal pattern. By contrast however, Jeff found that he was less adept at carrying this out. This was particularly the case for tunes that were familiar to him:

I found it very easy to sing the tune with the jazz beat [step 4], but struggled to play it on the snare. I think the reason I struggled was because this is one of my favourite jazz standards, therefore I would 'jazz' it up (LJ Jeff, How High the Moon, p. 211).

Unlike Jeff or Chad, who related their ability to realise the melody on the snare drum to their ability to sing it, Marco felt that his inability to realise the melody on the snare drum arose as a result of technical deficiencies. In this case, what he referred to as a technical difficulty was more specifically an issue of coordination between the right and left hand. This is interesting as it illustrates that Marco was considering the implications of this step, beyond its basic requirements of relating the snare rhythm to the sung melody. He was instead able to find limitations in his technique that prevented him from carrying out this step. Marco has a very fluent and developed drumming technique (LP Marco, p. 248), therefore it would follow that he would pay attention and be mindful of any deficiencies in this regard.

Is my playing really as good as I thought it was you know? I'd be like: Ah! I can't really play this melody on the snare drum because it's fast or, or my technique feels funky. Like I'm playing, you know this double and I want to accent the second note and then like: Argh! Okay I need to work technically to sort this out (IT Marco, p. 169, 25-30).

Summary

Chad performed this step confidently on the whole. By contrast, Jeff was less adept at carrying it out. This was particularly the case on tunes that were familiar to him. Marco felt that deficiencies in his technique resulted in him experiencing challenge at times during this step.

Step 6: Play the melody around the set, while the ride and hi-hat maintain jazz time

Steps 5 and 6 of the STLS were very similar. The left hand played the rhythm of the melody in both steps, but step 6 saw the addition of horizontal movement in the left hand, so that the rest of the drum set could be utilised. Overleaf is an example of this step realised in relation to “Blue Monk” (fig. 9)¹⁴:

¹⁴ For audio recording, see Appendix H: Track 3 - Step 6.

Step 6

The image displays a musical score for Step 6 of the STLS. It consists of three systems of music, each with a Voice part and a Drum Set part. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system shows a voice line starting with a triplet of eighth notes (G4, A4, B4) and a drum set line with a complex rhythmic pattern. The second system continues the voice melody and drum set accompaniment. The third system concludes the piece with a final voice phrase and drum set accompaniment. The drum set part uses 'x' marks to indicate specific drum hits and rests to indicate when no drum is played.

Figure 9: Step 6 of the STLS.

Jeff reported that he experienced greater focus during this step in comparison to the previous one, which resulted in him being able to realise the melody more effectively. This was due to his attempt to mimic the contours of the melodies around the drum set, which in turn enabled him to render the rhythm of melody more accurately in comparison to step 5.

I know for 'How High the Moon' there is a lot of step wise motion up and down. ...I would start on the floor tom and then kind of go up on the toms, going to a higher note. And I found with the snare drum when you do it on the snare drum [step 5] it kind of puts a new aspect on your playing, which wasn't there before... it's weird. Like I found myself putting random little [*sings: dugada*] on the snare just little comps where I wouldn't have before, I found myself displacing the beat much more (IT Jeff, p. 127, 39-45; p. 128, 2-7).

Marco did not refer to this step specifically during his interview. In his learning journal he commented that, for the first time, he experienced the melody emerging from the drum set. Commenting on his experience of this step in relation to the tune “Ladybird” Marco remarked:

I'm starting to hear the melody while playing the drums from the drums, which was cool because I haven't 'heard' that before (LJ Marco, Lady Bird, p. 222).

Similarly while working on “Well You Needn't” he wrote:

I could really hear the melody in my playing (LJ Marco, Well You Needn't, p. 244).

These statements implied a level of critical engagement with this step. Jeff and Chad spoke of their application of the melody to the drum set while Marco referred to the melody emerging from the instrument itself. Marco was paying greater attention to the result of step 6 rather than simply carrying out the action of this step, which ultimately would allow him to experience step 6 more from the perspective of an imagined audience.

Where Jeff and Marco reported positive learning experiences with regards to step 6, Chad was quite the opposite. He became extremely frustrated.

Basically to break it all down, the around the set melody: frustrating as hell (IT Chad, p. 110, 7-9).

According to Chad, his frustration stemmed primarily from an inability to comprehend why he could not progress from step 5 to step 6 easily, as he recognised the similarities between them.

It just didn't make any sense to me because I was playing the exact same rhythm just on different drums, but like, I found it ten times harder to put it on different drums than just the snare drum (IT Chad, p. 108, 29-31).

More specifically, Chad's difficulties with this step arose from being unable to maintain a consistent ride rhythm and placing the hi-hat on beats two and four.

I'm back to the set melody and the frustration continues - I always end up with the wrong ride pattern in the wrong place (the swing is on 1 and 3, not, 2 and 4) (LJ Chad, Blue Monk, p. 168).

Chad's levels of frustration increased the more he tried to accomplish this step:

The more I dealt with it the more frustrating it got (IT Chad, p. 109, 24-25).

He also mentioned that a negative association with this step was formed early in his experience of the STLS and this had a knock-on effect as he moved on to different tunes.

Maybe I pre-empted it too much, maybe I thought, you know, the first time it got really hard and then maybe I thought okay this is going to be really hard the second time around. You know, maybe I pre-empted it too much and made it too difficult for myself (IT Chad, p. 108, 10-44).

Furthermore he states:

I probably went into every STLS form thinking: okay here comes step, whatever five [Sic: should be step 6] again, and it's such a ball ache but let's just get through it (IT Chad, p. 110, 4-6).

Summary:

Jeff experienced greater focus during this step in comparison to the previous one, which was the result of him being able to mimic the melodic contours of the tune on the drum set. Marco made little mention of this step, but referred to experiencing the melody emerging from the drum set. Chad experienced a great deal of frustration during this step. This frustration stemmed from his opinion that the previous step should have prepared him to carry out this one with ease. Chad formed his negative association with this step early in his experience of the STLS and he felt that this informed his inability to carry it out.

Step 7: Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4

This step relinquished the use of the ride cymbal, which allowed the subjects to use both hands to realise the melody using the entire drum set. A drummer would successfully carry out this step with regards to “Blue Monk” as follows¹⁵:

Step 7

The musical score for Step 7 of the STLS is presented in three systems. Each system consists of a Voice staff (treble clef, key signature of two flats, 4/4 time) and a Drum Set staff (percussion clef, 4/4 time). The first system includes a triplet of eighth notes in the voice part. The second system features a triplet of eighth notes in the voice part and a triplet of eighth notes in the drum set part. The third system concludes the step with a final measure in both parts.

Figure 10: Step 7 of the STLS.

Jeff and Chad experienced difficulties during this step. These challenges related to their reliance on the ride cymbal rhythm. In Jeff’s case, this seems to be a contradiction because he mentioned above step 4 he battled to maintain jazz time consistently of the ride cymbal while playing the melody of the tune on the snare drum. However, with regards to step 7, he relied on the ride cymbal to realise the melody correctly. His reliance goes as far as needing to carry out the movement of the right hand away from the ride cymbal, while attempting to create the melody on the rest of the drum set.

¹⁵ For audio recording, see Appendix H: Track 4 - Step 7.

I like to co-ordinate my snare drum with my ride cymbal, you know, over here hit together here hit separate just before. So without the cymbal I sometimes had to do this [mimes: ride pattern rhythm] in the air or just kind of tap like that (IT Jeff, p. 128, 13-17)

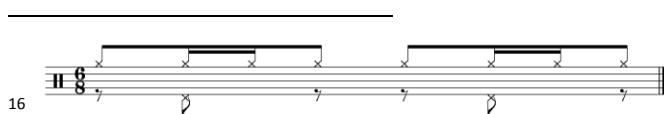
Chad also mentioned his reliance on the ride cymbal, but this is in reference to his application of step 7 to “All Blues” which is a 6/8 tune. As Chad points out below, his difficulties pertain more to an unfamiliarity with swing in a 6/8 context, rather than an inability to carry out this step. His frustration stemmed from his inability to fulfil his own expectations of effortlessly carrying out this step, having done so previously during his exploration of other tunes.

Without the guiding ride cymbal I find myself getting extremely frustrated in this step. Mostly due to the fact that my hi-hat foot finds it difficult to keep the pulse on 2 and 5¹⁶ (LJ Chad, All Blues, p. 186).

This is the only instance were Chad felt frustration during step 7 of STLS as a whole. Unlike the previous step he was able to make a positive association when implementing step 7 and he believed this aided him in accomplishing the step confidently:

Oh that was fun [step 7]... and again maybe I pre-empted it because it was such a relief after [the previous step] (IT Chad, p. 109, 41; p. 110, 3-4).

Marco was specific with regards to the learning that he experienced during step 7. Firstly, he mentioned superimposing the melodic rhythm of one standard over another in order to create a springboard for improvisation, which was very similar to the requirements of the final step¹⁷. This is similar to the practice of jazz musicians quoting from other tunes during a solo. Perhaps these insights stem from Marco’s transcription of jazz solos (LP Marco, p. 248) His ability to differentiate this activity for himself may stem from his previous experience as a teacher (LP Marco, p. 248).



¹⁷ Step 10: Solo around the set. Employ an improvisational constraint or use Breithaupt’s musical considerations for drumset improvisation.

And then [step] seven is just playing it which was really cool, I found that a lot of the time when I was playing the standard I was learning a lot of melodic phrases and when I'm soloing I'll be like: ah that sounds like this let me play this phrase from this tune over this tune and it was like: oh wow! You know? This is really cool (IT Marco, p. 161, 29-36).

Secondly, Marco found that by carrying out this step he was better able to understand how to phrase his playing in a jazz context. He described this step as providing him with a "vocabulary" to reach this end.

I'd be playing these melodies over the drum set and ... I just heard phrasing coming out. So I think it gave me a whole lot of... *vocabulary* (IT Marco, p. 161, 44-47; p. 162, 1-2).

Similarly, Jeff mentioned the building of a set of rhythmic devices that would serve to bolster his meaningful accompaniment of fellow jazz musicians. He referred to these as a "dictionary".

When you start learning swing you always do the two and the four I suppose, and I think when you start breaking away from that you start drawing influence from other people and other sounds and then I think you start forming your own kind of *dictionary*. (IT Jeff, p. 129, 12-18)

Summary

Jeff and Chad experienced difficulty during this step which stemmed from their reliance on the jazz time ostinato pattern in order to realise the melodic rhythm of the tune. Chad experienced frustration during his step in relation to the tune "All Blues" due to the placement of the hi-hat in a 6/8 context. Overall however Chad carried out this step confidently which he attributed to the formation of a positive association with it early in his experience of the STLS. Marco extended the requirements of this step by superimposing the melodic rhythm of other tunes over the sung melody. He felt that this step deepened his understanding of jazz phrasing. This sentiment was echoed by Jeff.

Step 8: Play between the melodic phrases around the set, maintain hi-hat in beats 2 and 4

Step 8 required the subjects to play between the melodic phrases, or where the melody remains static. They could use the entire drum set and had to maintain the hi-hat foot on beats 2 and 4. This step would be realised as follows with regards to “Blue Monk” (fig. 11)¹⁸:

Step 8

The musical score for Step 8 is presented in three systems. Each system consists of a Voice staff (treble clef, 4/4 time) and a Drum Set staff (percussion clef, 4/4 time). The key signature is one flat (B-flat). The first system shows the beginning of the piece with a triplet of eighth notes in the voice. The second system continues the melodic phrase and includes a triplet of eighth notes in the drum set. The third system concludes the phrase with a final triplet in the drum set. The drum set part features a consistent hi-hat pattern on beats 2 and 4, with various snare and bass drum patterns in between.

Figure 11: Step 8 of the STLS.

All three subjects were at ease with this step of the STLS. None of them reported that they found it particularly challenging, and only Marco devoted time during his interview to discuss this step in-depth.

Chad experienced this step as “fun” and “simple”. He also mentioned being able to “mess around” with it:

¹⁸ For audio recording, see Appendix H: Track 5 - Step 8.

It was *fun* because it was just a little jam that wasn't as frustrating to me because it was quite *simple* and it was just fun to *mess around* with ... you could put anything ... you could do whatever you wanted basically between the melodies and that's what I quite liked, that sort of *freedom* (IT Chad, p. 110, 33-38).

Chad's engagement with step 8 or, as he puts it, his ability to "mess around" with it is telling as it is one of the few points in his interview where he implies some kind of exploration of the STLS.

Chad's experience of the STLS was quite short. His learning journal indicates that he completed all his tunes, of which there were six, in the space of two or three days so it would be safe to assume that he would have had to work through each standard fairly quickly. Chad freely admits to this early in his interview:

...you know the STLS thing I put off for a very long time I must be honest (IT Chad, p. 107, 37-38)

He goes on:

I only spent like two or three days on it [the STLS] (IT Chad, p. 115, 16-18)

When we consider that he must have completed his repertoire for the STLS in a very short space of time, it is significant that he would choose to spend time on this step and explore its implications for his playing. He goes on to mention that he was comfortable exploring this step in the context of his university ensemble sessions:

I generally play in-between a melody even with ensemble or whatever, I would do that anyways you know? Um, so maybe that step was a bit more natural to me than all the other steps (IT Chad, p. 111, 4-7).

In Chad's learning profile (LP Chad, p. 246) he remarked that he was studying jazz in the hope that it would bolster his preferred areas of drumming. For all intents and purposes, jazz drumming has been imposed on Chad because the university is only able to make provision for practical music instruction in jazz or classical music. Chad's willingness to

explore this step is a clear indication that it holds meaning for him and he is able to relate it to his prior drumming experiences.

Jeff's experience was the converse of Chad's in that he felt that he should devote less time to this step as a result of needing to spend more time on the other steps:

I probably did it a bit less than the other steps 'cause I was focused on them much more (IT Jeff, p. 128, 37-38).

Like Chad, however, Jeff felt that he was familiar with the concepts of playing negative space and this was manifest in his playing already. In this regard Jeff refers to playing between the melody as playing "randomly":

Originally I was already hitting at *random* times, like, before I was learning the melody. I mean before I was introduced to the STLS thing I was already kind of putting *random* comps in at *random* places (IT Jeff, p. 128, 45-47; p. 129, 1).

As we have seen with Marco's experience of step 4, there was an implied sense of obligation towards completing this step correctly and musically.

...but then I found as I was doing this stuff, I was like: this isn't musical, like I need to be musical about this. In-between the melody I don't want to fill it up to make it sound like a whole melody that's like [sings nonsense, he is implying: incoherence]. You know? Just this busy thing. I want it to sound as musical as it can (IT Marco, p. 162, 9-21).

Marco's use of the term "musical" related to a need to create coherent sounding phrases that fit the context of the melodic structure of the tune. In Marco's learning journal he frequently referred to his need to be musical in this regard. He experienced this need in two ways. Firstly, he felt that he would tend to obscure the original melody in this step:

Step 8: This section was a little disappointing. There were few sections for me to play in and if I did I felt like I was taking musicality away from the piece (LJ Marco, Ladybird, p. 222).

Step 8: Following the last step this wasn't that fun as there were only a few sections to play in. I've been battling with this step in this tune, I feel like I'm just messing up

the tune and turning it into something busy and not musical. I want more space in the music (LJ Marco, Rhythm-A-Ning, p. 230).

Step 8: This was quite fun. There was a lot of space for me to play, but I don't want to do too much to steal away from the melody (LJ Marco, Stella By Starlight, p. 234).

Secondly, he mentioned a tendency to play repetitively between the phrases, instead of being musical:

Step 8: I found my playing to be very repetitive in this section because the melody is very repetitive. There are lots of one beat stops where I can only get a short phrase in. I found after a while I was just repeating things instead of being musical (LJ Marco, Meadowlands, p. 201).

This repetitive playing made him realise that his vocabulary of phrases to employ in this improvisational context was limited.

I'm trying to make or find new vocabulary because I've found I do a lot of the same stuff. I have certain, one fits all, phrases that I use a lot and need to find new ones (LJ Marco, Equinox, p. 195).

I feel like a parrot in my playing, just mimicking the phrase. I'm thinking about how to speak in those answer sections and not just fill them with noise (rubbish) (LJ Marco, Well You Needn't, p. 221).

Marco experienced dissatisfaction with the quality of playing that was manifesting during this step. This is significant as it shows the value that he placed on completing this step in a fashion that was musically gratifying.

I got frustrated with step 8 a lot because I was like: Ja, it's cool like I'm playing in between the melody but this piece needs to be musical and I found myself thinking about like the piece being like actually musical (IT Marco, p. 162, 38-42).

The sentiment expressed above echoes Marco's experience of step 6 where he alluded to being more able to participate musically on a given tune, as a result of the melody of the tune emerging from the drum set. It would seem that this step further developed in Marco an increased awareness of the need to accompany on a melodic level.

Summary

All of the subjects were able to carry out this step without difficulty. This step sparked an interest in Chad which resulted in him exploring it further. In contrast, Jeff devoted less time to this step as he felt the other steps required more attention. Marco expressed a need to carry out this step musically and he experienced frustration when he was unable to do so. Furthermore, he experienced frustration when he considered his drumming to be repetitive in this step. This step highlighted for Marco a need to extend his palette of phrasing with regards to jazz improvisation.

Step 9: Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation* etc.) Do not maintain the ride rhythm

This step required the student to sing the melody of the tune whilst playing predetermined rhythmic phrases which were read. These rhythmic phrases are referred to by Dreier as “counter melodies” (Dreier, 2005, p. 18). Dreier requires the student to relinquish the use of the ride cymbal rhythm during step 9, but on the whole the three candidates maintained the use of the ride cymbal during this step. All of the candidates chose to utilise the John Riley comping examples as their counter melodies.

Overleaf (fig. 12)¹⁹ is an example of how this step could be realised in relation to Riley’s comp example 1 (fig. 7, p. 27) over the melody of “Blue Monk”.

¹⁹ For audio recording, see Appendix H: Track 6 - Step 9.

Step 9

The image displays a musical score for 'Step 9' of the STLS. It consists of three systems of music. Each system has two staves: a top staff for 'Voice' and a bottom staff for 'Drum Set'. The key signature is one flat (Bb) and the time signature is 4/4. The first system begins with a triplet of eighth notes in the voice part. The drum set part features a complex, syncopated pattern. The second system continues the melodic line in the voice part, ending with a triplet of eighth notes. The drum set part maintains its intricate pattern. The third system concludes the exercise with a final melodic phrase in the voice part and a corresponding drum set pattern.

Figure 12: Step 9 of the STLS.

The students found step 9 to be the most challenging of the STLS.

This is the most difficult exercise so far (LJ Chad, *Take the 'A' Train*, p. 199).

It's so difficult. I mean I looked at the first snare drum comp and I was like cool let me just get through a few and, I mean, I struggled in that first one (IT Jeff, p. 134, 9-12).

Step 9 was seriously challenging. I found myself fighting between singing the melody and the comp examples (LJ Marco, *Blue Monk*, p. 214).

Chad practised the Riley comping examples during his previous two years of instruction with me (LP Chad, p. 246). He felt that this aided him in progressing through step 9 when playing tunes with a swing feel. Difficulty arose, however, when the style of the music changed to funk and bossa nova. He accounted for this difficulty as a result of the change in the ostinato

pattern of the ride and hi-hat. This difficulty dominated Chad’s account of his experience of step 9:

I've played through those Riley comping examples with the swing so that's quite natural to me now, you know? I'm able to identify where everything must be placed at what point, because I have this sort of reference from the swing pattern and the hi-hat²⁰, but when it came to bossa and funk it was a bit more difficult, because now my reference had changed entirely. My reference became the bossa foot pattern [Sings: Dom tsi dom dom tsi dom dom²¹]. So that's my reference point. I had to place those comping examples against that, which is far different to the ride pattern that was previously my reference point (IT Chad, p. 111, 26-47; p. 112, 1-4).

During his interview Chad does not make any distinction between the application of step 9 over a funk tune or a bossa. He experienced an equal frustration with both:

But just, ah, ja to sum it up: swing, generally not a problem but the funk and bossa made me want to put the stick right through the drum (IT Chad, p. 113, 30-32).

This frustration along with a sentiment of defeat was confirmed in Chad’s learning journal, where he recounted his experience of step 9 in the bossa tune “Blue Bossa”:

Playing the comp example ... is hard enough, but singing along is ridiculous. I am comfortable playing the comp exercise ... but singing seems far beyond my reach (LJ Chad, Blue Bossa, p. 166).

There was an interesting change of tone with regards to this step in Chad’s learning journal which occurs when he recounts his experience of carrying out step 9 while playing the funk standard “Cantaloupe Island”. Instead of commenting on his levels of mounting frustration, he instead mentioned that he found this step to be “intriguing”. This could be explained by his preference for the funk style (LP Chad, p. 246) of which “Cantaloupe Island” is an example.

Putting the bass drum pattern and the comp example together would usually not interest me because it is similar to a tedious limb independence ostinato exercise

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[Riley comping exercise], but strangely enough I find this step to be rather *intriguing* (LJ Chad, Cantaloupe Island, p. 194).

Jeff also mentioned the difficulty of implementing this step over a bossa or funk tune. Like Chad, Jeff made a clear distinction between his experience of dealing with swing tunes and non-swing tunes, which he goes as far as describing as “the other” (IT Jeff, p. 124, 16).

Um, that’s kind of weird. Okay, well first of all for me there were two aspects. There was the swing and then there was the ... I call it: *the other* ... like “Blue Bossa” and “Cantaloupe” I found that in a lot of the senses I loved “Blue Bossa” and “Cantaloupe”. I’m more of a funk slash latin fan than swing for example, but I found that swing was much easier to do than those. I struggled. I mean, I remember looking at “Pork Pie Hat” [swing tune] and saying: ‘I’m going to struggle for years!’ and within a day I could already kind of get the snare drum comping down for it. But for “Blue Bossa” and “Cantaloupe” it was another aspect for me to keep a funk beat or bossa beat with that melody [Riley comp example] on my left hand (IT Jeff, p. 136, 14-32).

Marco completed three non-swing tunes during his exploration of the STLS. These were not completed consecutively, and they were done in the following chronological order: “St Thomas” (6 March 2012), “The Girl from Ipanema” (4 April 2012) and “Memphis Underground” (9 May 2012). It is interesting to note that the tone of Marco’s comments in his learning journal increased in positivity when they were regarded in this order:

I found myself battling between what to play and what to sing (LJ Marco, St. Thomas, p. 236).

I did surprisingly better than I thought I would first time around. It was amazing how many variations I heard in my playing and it opened so much to me [sic] (LJ Marco, The Girl from Ipanema, p. 240).

This was quite fun (LJ Marco, Memphis Underground, p. 226).

Marco’s increasingly positive experience of step 9 over the course of learning these three tunes was more indicative of an overall increase in fluency of this step in general, rather than an increased mastery of applying this step to non-swing tunes. This was confirmed by Marco’s comment during his interview where he, unlike Chad or Jeff, did not experience increased difficulty when carrying out this step in a non-swing context.

It was very similar, I mean it was just really the feel that was different you know? With the comping examples, what I would do is just like make it straight instead of swung, um ... but it was really similar. It wasn't more difficult (IT Marco, p. 171, 44-46; p. 149, 1-2).

As stipulated earlier, Marco found this step of the STLS the most challenging. As in step 3 he expressed frustration towards his experience of it during his interview:

Step 9, where you're at the comping example which is like the most insane step, you're just like: I hate this! I hate this so much! (IT Marco, p. 159, 21-23).

Even though Marco expressed frustration at the onset of his discussion of step 9, he went on to provide a detailed account of his experience of this step which illustrated meaningful and critical engagement with it. Furthermore, he was able to articulate a clear end point to this step:

As soon as I got to the point where they could like mesh together and kind of like overlap and interlock it was like, okay this is cool you know? (IT Marco, p. 159, 43-45).

Marco commented on how this step enabled him to improve his playing within a jazz context. In this regard he made reference to "stock phrases". These were pre-determined comping phrases that he used to create an appropriate and convincing rhythmic texture while playing a jazz tune. These stock phrases allowed him to maintain jazz time and accompany the band convincingly, but left him feeling as if he was ticking boxes on a list of preordained expectations, rather than being a creative musician.

I have these little *stock phrases* from the comping examples. I'll be like: okay, just play these and then do this, and do that and then when they're building kind of do this kind of thing or this. But nothing else. And then when I'm soloing I must always have pauses so that they know that I'm phrasing... and then once I've ticked all the boxes, then I'm good to go. You know instead of me being like: okay, let me just do. Let me just play (IT Marco, p. 158, 19-27).

This step enabled Marco to discern what rhythmic content would work best over a specific melodic phrase, instead of merely relying on his arsenal of stock phrases. By forcing himself to superimpose a specific rhythm over a given melody he was able to discern more

effectively which comping patterns were musically effective and which were not. This in turn had the effect of broadening his aural impression of a particular piece due to his aim of hearing the counter melody of the comping pattern and melody of the tune as one.

Step 9 with the comping example was crazy because, like I said in terms of comping earlier on - like I'd have certain stock phrases and I'd just play them you know? ...Whereas singing the standard and doing the comping examples was like ... I would have never thought to do this! And sometimes it just didn't make sense at all (IT Marco p. 163, 14-26).

He goes on:

And the comping example is going over that and it's destroying the piece! Whereas other times I'd find that the comping example would be like, like oh wow! [An improvement on the piece] This is like different ways to hear the piece you know? Different ways to put it together and different ways to interpret what I'm hearing. I'm hearing this and this, and like I said earlier like what I'd do was hear, like learn how to hear the piece with the comping example over it and like mesh the two (IT Marco, p. 163, 40-47; p. 164, 1-4).

The awareness of what rhythmic material worked best over particular melodic content was also mentioned by Jeff. Step 9 provided a way to experience rhythmic material that did not emanate from his own experience, physicality or as Jeff puts it, "intellect". This step then was a way to experience melodic/rhythmic relationships in a way that allowed Jeff to distance himself for a moment from his ability, and discern what musical choices work and which do not.

You put in this random snare drum comp which has nothing to ... doesn't come from your *intellect* and it doesn't come from the standard and you put it with this thing and it sounds ... it sounds so broken but it's just perfect you know? And it's so difficult (IT Jeff, p. 133, 5-9).

Marco continued to speak about how step 9 allowed him to broaden his aural impression of how the counter melody and the melody of the tune interacted to create a musical confluence. In doing this he made use of a beautiful metaphor, where the tune of the standard and the counter melody fused to form a picture. In this picture the melodic content was as the background, while the rhythmic content of the counter melody was the foreground.

I can actually hear different things inside of the piece that, that aren't necessarily there you know? 'Cause now I hear the piece with this [counter melody] behind it, so it's like this layer that I'm putting over it that's making ... say you've got like a picture of a hill and a tree. The comping example [counter melody] will be like, I don't know, a boy flying a kite on the hill. Whereas then you get the next comping example and it's like a family having a picnic on the hill. I guess, if that works as an analogy, there were so many different things that I could do ... the piece just became like a setting of music and then the comping example was like ... I can hear so many different things over this music, you know? (IT Marco, p. 164, 10-22).

Summary

This was the most challenging step of the STLS for the Chad, Jeff and Marco. Chad experienced frustration when attempting to play tunes that were out of the swing context. This response was echoed by Jeff. Although Chad experienced frustration while applying this step to non-swing tunes, he mentioned that he was intrigued by its implementation to the funk standard "Cantaloupe Island". Marco was frustrated by this step, but was able to provide a lucid account of how it informed and deepened his conception of jazz drumming.

Step 10: Solo around the set. Employ an improvisational constraint or use Breithaupt's musical considerations

In the final step of the STLS, the students were required to improvise around the entire drum set while singing the melody of the tune. In Dreier's article he speaks of possible improvisation strategies that could be used in this step, but he does not discuss any of these in detail. Therefore alternative improvisational strategies needed to be sought for this step. To this end I asked the students to either create their own improvisational strategies which we referred to as *improvisational constraints*, or they were asked to refer to Robert Breithaupt's article: "musical considerations for drumset improvisation" (Breithaupt, 1987) This article was used to form the basis of "a formalized analytical model to study drum set performance" in a PhD thesis by Anthony Artimisi (2011, p. 8). Breithaupt's discusses the following considerations for drum set improvisation:

- A. Dynamics
- B. Tempo/rate of strokes
- C. Accents
- D. "Space" (rests and rhythmic figures)
- E. Double strokes/sticking patterns/unisons
- F. Hand-to-foot distribution
- G. Motion: parallel, oblique, and contrary.
- H. Special effects
- I. Random use of all elements

These considerations are not self-evident when they are considered outside of the context of Breithaupt's article, and to this end each of the participants was provided with a copy of Breithaupt's article (See Appendix F).

An example of the application of Breithaupt's consideration F (hand-to-foot distribution) is realised overleaf (fig. 13)²²:

²² For audio recording, see Appendix H (CD): Track 7 - Step 10.

Step 10

The musical score for Step 10 is presented in three systems. The top system shows the first two measures, with a voice line starting with a triplet of eighth notes and a drum set line featuring a steady eighth-note pattern with triplet accents. The middle system covers measures three through six, where the voice line continues with eighth and quarter notes, and the drum set line introduces sixteenth-note patterns with sixteenth-note triplets. The bottom system shows measures seven through ten, with the voice line concluding with a half note and the drum set line using eighth-note patterns with triplet accents.

Figure 13: Step 10 of the STLS incorporating Breithaupt's consideration F.

Chad had a positive experience of this step. He stated that his pleasure was derived from the fact that this was the least frustrating step of the STLS, and this raises the question of whether he would have found the same fulfilment in this step if he had not completed those steps which preceded it.

I particularly enjoyed the last step ... That was a bit of a relief after the around the melody thing [Step 7], around the set melody at least. It was a relief because that was just so difficult and then the next steps were quite fun to play with ... playing in between the melody was what I really enjoyed and the last step, the rule thing you know? And whatever that dude's article [Breithaupt] and taking, you know, going parallel and counter mission stuff (IT Chad, p. 109, 28-45).

The only instance of frustration that was experienced by Chad during this step was directed towards an improvisational constraint that he created, rather than those that were imposed upon him by Breithaupt. This occurred during his exploration of "Cantaloupe Island".

Perhaps his preference for funk (LP Chad, p. 246) compounded this situation due to the fact that he was not able to improvise successfully in a more familiar genre. Perhaps his frustration stemmed from an inability to fulfil his own expectations.

I didn't realise how extremely difficult this rule would be. To help, I placed the hihat on every beat of the bar and this was still very annoying (LJ Chad, Cantaloupe Island, p. 194).

I made up a rule where, I wasn't allowed to play anything on every third beat of the bar... every second beat of the bar. So every second [beat] I'd have to leave out and that was extremely difficult, um, but that was the only time I really got frustrated with that [step 10](IT Chad, p. 114, 30-39).

It would seem that this step in conjunction with Breithaupt's considerations provided the right amount of scaffolding²³ to allow Chad to improvise through the tune and feel a sense of fulfilment:

The other rules from that article [Breithaupt], Those were fun, like the parallel one. I don't know if I was doing it correctly, but I was going around the set with my hands in parallel and then counter motion; that was a bit more difficult, but yes... it was, step 10 ... it was step 10 hey? Yeah it was fine; it was fun (IT Chad, p. 114, 39-46; p. 115, 1-6).

This is echoed by Jeff. When commenting on this step, Jeff mentioned that it aided him with regards to expressing himself during improvisation.

I think what is so beautiful about soloing is that you shouldn't always know exactly where you're going to go, but you should always know that something is going to come about that's going to express exactly what you're feeling musically at that point. I think that the singing thing really helps to develop that in a lot of ways (IT Jeff, p. 136, 19-25).

Marco voiced similar feelings as Chad with regards to the creation of his own improvisational criteria. He mentioned that he found it challenging to create his own improvisational constraints as he wanted to make sure that they were creative and that they would have a direct relation to what he would actually use during a real jazz solo. This

²³ The term "scaffolding" is used in the educational sense. This term refers to the amount of support provided to a student as they perform a learning task. A more detailed description of this term is beyond the scope of this mini-thesis. For more information on educational scaffolding see: Wood, Bruner and Ross (1976, p. 98).

illustrates a need for Marco to apply the STLS to a real world situation, which would ultimately lead to a more meaningful and constructive learning experience.

Just making constraints was quite difficult because I was like, how can I make creative constraints? And what I found in my constraints it was like: okay I'm doing this but... you know... am I going to use this? (IT Marco, p. 166, 26-29).

Marco completed the STLS on a number of tunes before he used Breithaupt's considerations and he mentions that the improvisational constraints that he devised were similar to those found in the article.

Oh, ja I used them. It did a little bit. I mean what I was doing, I was doing a lot of the stuff already, you know? (IT Marco, p. 166, 41-42).

An improvisational constraint that Marco created that had no relation to the Breithaupt article was improvising over the form of the tune in a differing style. His experience of creating and employing his own approach to improvisation resulted in a positive and meaningful music-making experience for him:

There are so many different ways, so many different beats that are possible you know? So many different grooves that are out there and I really think ... like what I was saying all the fusions that I've been doing over the course of my life? I'd like to incorporate that into it. For the one standard [Meadowlands], I said to myself: let me just play this piece in as many different styles as I can. For another I said to myself: Let me just make this a rock piece [St Thomas] and I sang the STLS while playing a rock beat. I was like, how can I be free in this to turn it, instead of it being jazz, into music, if that makes sense? (IT Marco, p. 173, 23-36).

A musical consideration from the Breithaupt article that Marco experienced as being unusual was consideration H: Special Effects. In his learning journal and during his interview he made a profound statement, with regards to "Satin Doll" where he employed this consideration.

A lot of what I played felt like noise, and playing on stands and the side of the drums felt silly but it was something new and some people might actually like that. I also don't want to limit my understanding of what music is to what I know to sound nice (LJ Marco, Satin Doll, p. 232).

So those were the kind of constraints that I was putting in, but the one that was [laughs] that was really weird was the special effects one, I think, where you're just playing random things [consideration H]. I was playing on the rims and on the stands and it was like: this sounds terrible you know? But after a while I thought about it and I was like: I'm learning something new and obviously, first time you gonna learn something it's going to be weird but I'm really trying get into the place of opening myself to whatever you know? (IT Marco, p. 166, 46-47; p. 167, 1-4).

These statements illustrate an enthusiasm not only to engage with this step, but a willingness to embrace an unusual improvisational technique and to extend himself musically.

Summary

Chad enjoyed this step on the whole and only experienced one instance of frustration when he attempted to carry out an improvisational strategy that he created. This suggests that Breithaupt's musical considerations provided Chad with an appropriate tool for the creation of meaningful improvisation. This sentiment was echoed by Jeff. Marco found it challenging to create improvisational constraints that met his creative needs and were relevant to jazz performance. He felt that the constraints that he created were mostly similar to Breithaupt's considerations. One consideration that Marco initially found to be strange was later embraced once it was explored in the context of the STLS.

Summary of chapter

This chapter focused on the experiences of each of the students as they underwent the STLS in a self-directed learning environment. Each of the ten steps was described in detail using written and recorded musical examples, after which the experiences of the students were discussed based on their respective interview transcripts, learning journals and learner profiles. In the next chapter an interpretation of these experiences will be discussed with respect to the emergent themes of readiness, interest and meaning.

Chapter Three: Readiness, interest and meaning

This chapter serves as the interpretative component of the IPA analysis for this thesis. It represents the double hermeneutic inherent in the IPA process where the researcher interprets how the subjects make sense of their experience.

As I went about this research I was informed by the ethos of Differentiated Instruction (DI) and this informed the kinds of questions that I posed to Chad, Jeff and Marco. To this end the three themes that shaped their experience of the STLS correlate with Tomlinson's model of DI (Tomlinson, 2005) which will be discussed in greater detail in the next chapter. These themes were readiness, interest, and meaning.

In this chapter I discuss each of these themes in relation to literature on the brain and learning, after which the experiences of the students will be interpreted.

Readiness

In DI *readiness* describes a student's "current proximity to, or proficiency with, a specific set of knowledge, understanding, and skills designated as essential to a particular segment of study" (Sousa & Tomlinson, 2011, p. 85).

Frustration was experienced often by the students during their exploration of the STLS. According to Sousa & Tomlinson (2011, p. 88), a task which is pitched at a level where the student experiences frustration will be difficult for them to complete until they have developed additional skills with which to complete the task (Sousa & Tomlinson, 2011, p. 88). Frustration therefore is largely the result of a lack of readiness on a student's part to engage with the activity at hand. Recent research has shown that learning is significantly impaired due to the physiological effects of negative emotions, such as frustration, on the brain (Mayer and Salovey, 1997, in, Greenleaf, 2003, p. 16; Sousa & Tomlinson, 2011, p. 12-14)

The hippocampus and the amygdala - known collectively as the limbic system - are two structures in the brain which “play an active, highly integrated role in our personal actions, reactions, emotions, and motions” (Greenleaf, 2003, p. 17). These work together to “stimulate the brain’s reward system and keep us motivated to continue learning” (Sousa & Tomlinson, 2011, p. 14). The function of the limbic system can be easily diverted, however, to impede the role of positive emotion in learning in favour of survival if the learner is situated within a stressful or frustrating environment. Greenleaf (2003, p. 19) explains, that the amygdala and the hippocampus, which form part of what he calls the “stress-response system” (Greenleaf, 2003, p. 15), work together to regulate the responses of an individual within a stressful environment. These responses are chemical: the amygdala “prompts the flow of adrenaline into the system for fight-or-flight responses” (Greenleaf, 2003, p. 17), while the hippocampus, which is usually involved in “selection, classification and ‘storing’ of experiences into long-term use (memory)” (Greenleaf, 2003, p. 17), turns its attention to the supply of hormones released by the amygdala and signals for that hormone supply to cease when the learning environment is once again *safe* (conducive to learning).

The frontal lobe, which “directs much of the brain’s activity” (Sousa & Tomlinson, 2011, p. 13), is also affected by a positive or negative learning environment. In a positive learning environment the body releases endorphins (Sousa & Tomlinson, 2011, p. 21, 72). These act as a natural pain killer and mood enhancer, the effect of which is the stimulation of “the frontal lobe to remember the situation and whatever it is processing at the moment - most likely the learning objective” (Sousa & Tomlinson, 2011, p. 21). In a negative environment the hormone cortisol is released (Sousa & Tomlinson, 2011, p. 21, 65, 71) which increases anxiety levels and causes the “frontal lobe to stop processing low-priority information, such as the learning objective, in order to focus on the cause of the stress and decide how to reduce or remove it” (Sousa & Tomlinson, 2011, p. 21).

Related to this is the need for students’ brains to experience appropriate levels of challenge and comfort (Kalbfleisch & Tomlinson, 1998, p. 54). If the level of challenge is too high for the student, stress results and the negative chemical processes of the frontal lobe and limbic region mentioned above occur (Koob, Cole, Swerdlow & leMoal, 1990, in, Kalbfleisch & Tomlinson, 1998, p. 54). On the other hand, if the level of challenge is too low, “the brain

... does not release the levels of dopamine, noradrenalin, serotonin and other neurochemicals needed for optimal learning, [and] the result is apathy” (Kalbfleisch & Tomlinson, 1998, p. 54).

Jeff reported experiencing a lack of readiness to apply the melodic rhythm of the standard around the set without the support of the jazz time ride cymbal pattern. This seems at first to be a contradiction when we take into account his comment regarding his difficulty in maintaining a consistent ride pattern earlier during his experience of the STLS. One would assume that he would embrace the opportunity to relinquish the ride pattern and liberate his right hand, but this was not the case. An explanation of this contradiction could be that Jeff spent a great deal of time and effort developing a steady ride cymbal rhythm at an earlier point in the STLS and this became the bench mark against which he set his successful rendition of the melody. In essence, the ride pattern in his right hand and the melodic rhythm in his left became a gestalt. The removal of the ride cymbal resulted in the removal of a structure that kept the realisation of the melodic rhythm stable and coherent.

Chad only expressed one instance where this step caused frustration. This occurred during his exploration of the tune “All Blues”, which indicated a lack of readiness to swing in a 6/8 time signature, rather than an inability to carry out the step. In fact he found this step as a whole to be quite pleasurable; he goes as far as describing it as “fun” (IT Chad, p. 109, 41). He also makes mention that his pleasure was based on the fact that he experienced high levels of frustration during the preceding step.

Chad experienced frustration with increased regularity when he attempted to render the melody in his left hand using all the instruments of the drum set, whilst maintaining a consistent swing pulse in his right hand. He could not fathom why he was unable to carry out this step fluently when the previous one was so similar; the difference being that in the previous step the melodic rhythm is restricted to the snare drum. He reported that the more he attempted to work through this challenge the more frustrated he became and he formed a negative association with this component of the STLS. The formation of a negative association with this step early in his experience of the STLS created in Chad an expectation

that this step was inherently difficult. This expectation reoccurred each time he encountered this step which resulted in frustration:

You know, maybe I pre-empted it too much and made it too difficult for myself (IT Chad, p. 108, 10-44).

Chad's kinaesthetic intelligence preference (LP Chad, p. 246) might go some way to explaining why he displayed a lack of readiness towards transitioning between these two steps. This intelligence preference suggests sensitivity to changes in body movement. Perhaps the addition of horizontal movement in the left hand that is required by this step and was not present in the previous one added a level of complexity that got in the way of his successful realisation of this step.

Chad and Jeff expressed a lack of readiness to place a counter melody over tunes in the funk or latin genres. This can be explained by the fact that the counter melodies that they chose to employ were created for the context of a swing feel (Riley comping examples). The change of pulse added a level of complexity to this step due to the fact that they were both accustomed to carrying out these counter melodies with a swing feel. This added complexity was particularly pertinent for Jeff and caused him to categorise non-swing in the context of the STLS tunes as the "other" (IT Jeff, p. 124, 16). This suggests that in the context of this step, tunes that do not have a swing pulse were out of his frame of reference.

In the final step, where Chad was able to improvise freely around the set, he experienced only one instance of frustration. Significantly, this occurred where he attempted to create his own improvisational approach, which is a clear indication of a lack of readiness to carry this out. As Chad is not first and foremost a jazz drummer (LP Chad, p. 246), it would follow that to expect him to devise strategies for improvisation in this style would be an unreasonable demand as he would already be experiencing apprehension in this learning task. Requiring him to define the task further by requiring him to lay down the ground rules would only make matters worse. This was indeed the case in his exploration of "Cantaloupe Island". Perhaps the frustration experienced by Chad came as a result of not being sure that the constraint that he had created was relevant or worthwhile. By contrast, using one of

Breithaupt's considerations fast tracked the step as a whole and it was more fulfilling for Chad as he was appealing to the expectations of an expert. Chad did not devote a great deal of time to the STLS and any uncertainty about the validity of the task inevitably would have lead to anxiety due to time pressure.

Marco experienced frustration due to a lack of readiness towards the act of singing. One would assume that this would have significantly harmed the possibility of his successful progression through STLS, as eight of its ten steps rely on a vocal expression of the standard's melody. However, in Marco's case this was not so. He completed more tunes than either Chad or Jeff who were undaunted by vocal performance.

Marco therefore was able to successfully manage his feelings of frustration in order to eventually complete the STLS numerous times with aplomb. He mentions two coping mechanisms for dealing with his perceived inability to sing, the first of which was humming the tune:

I've decided to hum. Makes me feel better (LJ Marco, Goodbye Pork Pie Hat, p. 220).

Singing. It was the worst thing at first. I was like: let me find any way to get around the singing. If I have to hum, or if I have to do something else, just as long as I'm not going 'la' or singing a note or whatever, you know? (IT Marco, p. 160, 42-45).

This is counter to the requirements of Dreier who mentions that it is important that the melody is sung *confidently* while doing the STLS:

Students need to learn to sing the melody before anything else. Simple "scat" phrases can be used ("doo ba doo dah, doo ba doo dah," etc.) or a simpler vocalization ("dah dah daht dah" etc.) can work. It does not have to be pretty or pitch-perfect. The instructor can sing along with students at first so they don't feel self-conscious. My bottom line is that the melody must be sung clearly with conviction and the tune must be recognizable. (Dreier, 2005, p. 18).

Marco would have been aware of this requirement as he was given a copy of Dreier's article at the start of this research. Furthermore, judging by his learner profile (LP Marco, p. 248) which shows a preference for an analytic intelligence, I am confident that he would have read the article carefully and taken note of Dreier's requirements.

Although Marco did not scat as Dreier recommends, his use of humming is recognised as a method for improving vocal performance. To this end Lindqvist (2011) offers the following:

Properly executed humming exercises should form the root of every well-founded vocal training. Physiologically correct humming puts the vocal chords into use in a way that enables them to *resonate freely* and unhindered. A singer who is not able to hum (or only with difficulty), is already on the threshold to a vocal crisis. For that reason, especially professional singers should ever forget to keep their vocal tract elastic and ductile with humming exercises (Lindqvist, 2011, p. 1).

Dreier's recommendation to scat allows for the use of articulation that bolsters the melodic rhythm of the tune, without needing to be overly concerned with pitch or a resonance which are less of a priority to Dreier. By contrast, humming allows for a lesser degree of articulation, but allowed Marco to have better control over his pitching and allowed him to "resonate freely" (Lindqvist, 2011, p. 1) both of which have a higher priority in his concept of musicality. His predilection towards accurate pitching and a resonant tone could be explained by the fact that he previously played the trombone: "I mean I played trombone..." (IT Marco, p. 161, 19-20). This instrument requires the player to develop a resonate tone and an exceptional sense of pitch (Anon, n.d.; Clarke, 1998, p. 5)

Another coping mechanism that Marco used to deal with his discomfort with singing was to incorporate the lyrics of the standard into his sung melody. Marco mentioned this in his learning journals with regards to the tunes: "Take the 'A' Train", "Body and Soul", and, "There Is No Greater Love". This resulted in Marco not having to use the dreaded "la" mentioned in the quote above. Furthermore, the lyrics shifted his focus away from the quality of his vocal execution and allowed him to immerse himself into the piece:

I kind of feel almost more involved in the piece when I sing the lyrics (LJ Marco, There Is No Greater Love, p. 242)

Marco's methods for dealing with a lack of readiness may be rooted in his teaching experience (LP Marco, p. 248). Due to this experience Marco is perhaps able to comprehend the implications of the STLS in a wider learning context and is more open to differentiating the STLS to suit his needs.

The students' lack of readiness to engage with the STLS highlighted five key factors that could inform the differentiation of the STLS to allow for greater readiness:

- i) The negative effects of an abrupt removal of a scaffold. (Wood et al., 1976)
- ii) The negative impact of a lack of readiness (Sousa & Tomlinson, 2011)
- iii) Meeting expectations (Sousa & Tomlinson, 2011)
- iv) The role of choice (Nunley, 2013).
- v) The impact of positive coping mechanisms (Sousa & Tomlinson, 2011).

i) The negative effects of an abrupt removal of a scaffold:

This was experienced by Jeff and related to his reliance on the ride cymbal. An acknowledgment of this scaffold could have informed an adaptation of this step to allow for more of a transition to take place between the steps which could have resulted in lessened frustration. Jeff actually did carry out this transition by continuing the movement of the right hand away from the cymbal, but he felt frustrated by his inability to carry out the step as stipulated in the STLS.

ii) The negative impact of a lack of readiness:

This related to Chad's experience of not being able to realise the melodic rhythm around the set, while maintaining a consistent ride rhythm. His frustration mounted every time he returned to this step in differing contexts. The result of this recurring frustration was that he formed a negative association with this step. This points to the importance of addressing a lack of readiness early enough that a more positive association with a learning task can be formed. This is especially important in the case of a repetitive learning process like the STLS.

iii) Meeting expectations:

Jeff and Chad's experiences indicate that the STLS is not a 'one size fits all' system for learning all the styles that fall within the jazz genre. As soon as Jeff or Chad encountered a non-swing tune, they acted as though the game plan of the STLS had been abruptly altered and they battled to come to terms with this abrupt change. This insight has implications for the choice of repertoire when implementing the STLS in a differentiated instructional setting.

iv) The role of choice.

The role of choice in relation to readiness was highlighted by Chad's experience of choosing to create an improvisational approach during the final step of the STLS. Kathie Nunley (2013) offers the following with regards to the importance of choice in learning:

Choice. It's a basic human need. Not only is it a basic human need, it is a basic human right. Because with choice comes a sense of control. A sense that I have some input in my life and in what I do and in what happens to me. And because of that, I must also take responsibility for myself and my state in life. If I'm not learning, if this is not helping me meet my goals, I have the power to change my behaviour and my course. The absence of this right is slavery. (Nunley, 2013)

Even though Chad was able to exercise choice in relation to the STLS he was still frustrated due to his lack of readiness to carry out his self-defined task. He therefore made a misinformed choice. Chad experienced greater readiness when his choices were limited to those of the Breithaupt's considerations in the final step of the STLS. This points to the importance of choice in a learning task being suited to a learner's needs.

v) The impact of positive coping mechanisms:

This related to Marco's lack of readiness to sing. He dealt with this by humming instead of scating, and by incorporating the lyrics of the tune where possible. In doing this he did not adhere to the instructions specified by Dreier, but ultimately this led him to complete more cycles of the STLS than Chad and Jeff. Sousa & Tomlinson (2011) mention that students create coping mechanisms when they "lose faith in their ability to learn" (Sousa & Tomlinson, 2011, p. 22). These coping mechanisms are often negative in nature and result in the student "misbehaving or withdrawing" (Sousa & Tomlinson, 2011, p. 22). Fortunately this was not the case with Marco. Even though his actions defied Dreier, they resulted in Marco being able to complete the task more readily, and in a learner-centred environment this would be an ideal solution.

Interest

To date research has been unable to isolate activity in the brain that is concerned directly with interest (Sousa & Tomlinson, 2011, p. 115). However, behaviours associated with interest - particularly motivation - have received considerable attention from studies into cognitive neuroscience. According to Sousa and Tomlinson (2011, p. 115) these studies conclude that motivation leads to increased attention, willingness to learn, and persistence. Sousa & Tomlinson (2011, p. 116) refer to a study by Mizuno et al. (2008) which found that an area of the brain called the putamen was activated by both monetary reward and when the subject was engaged in learning something in their field of interest. Significantly, it was found that there was greater stimulation to the putamen in the case where the subject was engaged in their field of interest.

I conceptualise interest as a spectrum which ranges from low to high. For this study I am interested in the entire spectrum as this will have bearing on the amount of differentiation that is required in the learning task. Learning tasks towards which a learner cultivates a higher level of interest require little or no differentiation as the student's interest in the task will motivate them to engage with it. By contrast, tasks which hold lower levels of interest for the student require increased differentiation with a view to better fitting the task to their interests. I will firstly explore areas of lower interest that were experienced by Chad, Jeff, and Marco, and then move on to areas of higher interest.

Jeff expressed a low level of interest in the initial activity of sourcing a recording of the tune. This seems to be a contradiction as his learner profile suggests that he actively listens to jazz (LP Jeff, p. 247). Jeff has a highly developed understanding of the jazz language which was gained through wide listening and concert attendance (LP Jeff, p. 247). Perhaps Jeff felt that his choices of tune were so embedded in the jazz tradition, and he felt so comfortable expressing himself in the language of the tradition that he did not feel the need to refer to or model himself on specific recorded examples. This theory concurs with Jeff's creative intelligence preference (LP Jeff, p.247) which would result in him being less focused on analysing the playing of a master drummer and more focused on creating his own rhythmic texture with the skills he has developed thus far.

Jeff and Chad both expressed little interest in identifying the structural elements of the piece. Perhaps their indifference to the noting of the structural elements stems from a feeling that the awareness of these should be inherent at this stage of their musical development. To a novice musician this information would be a vital aspect of the STLS. However, Jeff and Chad have studied music formally for several years, in which time they have developed a thorough grasp of these basic musical structures. Therefore there was not enough challenge inherent in this step to maintain their interest.

Another example of low interest occurs when Chad does not identify steps of the STLS correctly. This suggests either a disregard for a particular step or a lack of engagement with the STLS process as a whole. The latter is probably more likely and is indicated by Chad's reference to the 'STLS form', which suggests that Chad experiences the STLS less as a learning activity involving drumming and more from the point of view of filling out a form: a mundane administrative task which is separated from music making. This is fair enough when we consider that Chad - who is primarily a rock drummer - does not have a commitment to the musico-discursive context for which STLS was specifically designed. As Chad's learner profile reveals, his interest in jazz is secondary (LP Chad, p. 246). Jazz drumming is to some extent being imposed on Chad as a result of the requirements of the institution he has chosen to attend. It would follow, therefore, that he considers the STLS less as a means of fulfilling his intrinsic need to be a proficient drummer and more as a means to fulfilling the extrinsic requirements of the university degree.

Jeff mentioned in his interview that he did not devote as much time as he could have to the step that involved playing between the melodic phrases, as he was more focused on completing the other steps. This is a clear indication that he is more interested in exploring the implications of the other steps of the STLS, due to his intuitive capability to carry out this step.

Higher interest in the STLS was exhibited by Marco when he was required to play the melody around the drum set without the ride cymbal pattern. He adapted the requirements of this step, by singing the melody of the tune whilst superimposing the melodic rhythm of another tune which he played around the drum set. This activity is similar to the practice of

jazz musicians quoting from other tunes during a solo. Marco created this highly challenging exercise as a result of his interest being aroused, and this led him to explore this step's creative potential to the utmost. Ultimately Marco's experimentation in this step offers a novel approach to real-world improvisation.

Although Chad was generally ambivalent about the STLS, he expressed keen interest during his exploration of the spaces between the melodic phrases (step 8). He mentioned spending time on this step even though he moved quite rapidly through the STLS process as a whole. The enjoyment and freedom that he experienced in this step came about as a result of it providing an appropriate amount of challenge that maintained his interest, which ultimately motivated him to explore the step in greater depth. Furthermore, he was able to contextualise this activity within his current musical experience, such as his university jazz ensemble, which he mentioned had a direct bearing on his execution of this step. In short, Chad's previous drumming experiences served as an appropriate scaffold that assured both a successful progression through this step, and the maintenance of his interest.

Marco showed high interest in step 8 by attempting to fulfil two goals: firstly, he tried to avoid obscuring the melodic line, and secondly he tried to avoid being repetitive in his phrasing. He referred to this collectively as being "musical". This implied a sense of value that Marco placed on this step and his need to support the melody in a cautious and respectful manner. Marco was interested enough in this step to make sure he completed it based on criteria that go beyond the expectations of Dreier. By setting standards for himself, Marco rendered the STLS process more fulfilling as a whole. Realising each of these goals provided a tangible endpoint from which he could confidently move onto the next step. Similarly, Marco mentioned the creation of a tangible endpoint in the next step which is to effortlessly interlock the sung melody to the written counter melody. This again shows that Marco has set a self-imposed standard of competence, which illustrates a high interest in this section of the STLS.

Chad's use of the word "intriguing" (LJ Chad, *Cantaloupe Island*, p. 194) in reference to the application of counter melodies around the drum set is significant as it implies a sense of fascination, excitement, stimulation, absorption, captivation and - most significantly -

interest in the activity. These sentiments seem contrary to his remarks about the frustration he experienced in this step with regards to its implementation on non-swing tunes, but this can be accounted for in part by the fact that his current musical experience involves playing in a funk band (LP Chad, p. 246).

I can lay down a funk groove. That's my thing. I love playing funk, like, you know, I've been playing a lot recently with different funk grooves and placing, um, the snare drum in different places (IT Chad, p. 113, 40-43).

Moreover, Chad makes clear his preference for funk as opposed to bossa:

I know I can play funk way better than I can play a bossa groove (IT Chad, p. 114, 16-17).

Chad's interest in funk balances his feelings of frustration when applying this step to a funk tune as opposed to a bossa. Ultimately his preference for funk allows for Chad to progress through this step with greater success as he is prepared to engage with it as a result of the intrinsic motivation of his interest in the genre.

Finally, higher interest is exhibited by Marco when he refers to his utilisation of Breithaupt's consideration H: Special Effects. He found this consideration to be weird and unsettling. This again resonates with his analytic intelligence preference (LP Marco, p. 248), which would tend towards more conventional and structured improvisational techniques. The novelty of his experience, however, maintained his interest and eventually led him to embrace the implications of this improvisational technique. The resulting change that occurred for Marco in this instance represented an important process that would allow him to continue along a path of interest eventually leading to a richly meaningful destination.

DI theory highlights four key factors that influence student interest. These were:

- i) The role of challenge (Sousa & Tomlinson, 2011).
- ii) The relevance of a task (Sousa & Tomlinson, 2011).
- iii) The importance of tangible learning goals (Sousa & Tomlinson, 2011).
- iv) The role of novelty (Fenker and Schütze, 2008).

i) The role of challenge:

Jeff and Chad experienced low levels of challenge in noting the structural elements of the tune. This leads to the question of whether this requirement of the STLS should be removed entirely or altered in order to challenge the student on a higher level. The role of challenge was also illustrated by Jeff's experience of step 8 which he did not explore in great detail as he felt he needed to devote more attention to the other steps of the STLS which were challenging for him.

ii) The relevance of a task:

This was seen in Jeff's experience of sourcing a recording. The recordings would have been less relevant for Jeff in this context as he would be more able to apply the jazz language based on his previous listening and performance experience. Jeff's experience draws attention to the role of the recording in relation to student needs, and points out that the sourcing of a recording may not be necessary for the successful completion of the STLS. The impact of task relevance was illustrated in a wider context by Chad when he compared the STLS to the mundane task of filling out a form. This points to the importance of matching the learning task to student's interests. Chad showed more interest in step 8 due to his having experienced this step in relation to his playing experiences in a jazz band. The role of relevance was again illustrated by Chad's experience of exploring the implications of step 9 over a funk tune. This was the result of him being intrinsically more interested in the funk genre. His experience points to the importance of paying attention to a student's interests outside of the learning area and taking heed of their learner profile.

iii) The importance of tangible learning goals.

Marco set tangible learning goals which maintained his interest and aided him in completing step 8 in a manner that was personally fulfilling. Sousa & Tomlinson (2011) remark on the importance of clear learning goals being present in a learning task. They state:

[W]e continually emphasise how important it is for students to have a clear picture of the teacher's learning goals and of how they mesh with their personal goals (Sousa & Tomlinson, 2011, p. 79).

Sousa and Tomlinson go on to mention that this theory has been confirmed by studies conducted by Lau, Rogers, Haggard, & Passingham (2004) and Forstmann, Brass, Koch, & von Cramon (2006).

iv) The role of novelty:

This was seen firstly in Marco's adapting the requirements of step 7, and later his experience of coming to embrace an unusual improvisational consideration which at first unsettled him. The novelty of these activities led him to explore their creative potential and this increased his interest levels. Research by Fenker and Schütze (2008) has confirmed that novelty promotes information retention in learning. This is echoed by Sousa & Tomlinson (2011, p. 89) who mention that structures in the brain that respond to novelty are involved in reward processing. This research and Marco's experiences suggest that students should be encouraged to explore areas of the STLS they find to be novel and perhaps these could act as entry points to the STLS.

Meaning

Kalbfleisch & Tomlinson (1998) note that it is imperative for the brain to "make its own meaning of ideas and skills" (Kalbfleisch & Tomlinson, 1998, p. 54). This is a function of the brain's frontal lobe, which it accomplishes through pattern recognition (Sousa & Tomlinson, 2011, p. 14). In this connection Sousa & Tomlinson (2011) point out that it is important to discriminate between the terms *sense* and *meaning*. *Sense* refers to the learner's ability to understand a concept, while *meaning* refers to the relevance of the concept to the learner (Sousa & Tomlinson, 2011, p. 48). Brain scanning technology has confirmed that the chances of information being retained by the learner is greater if both sense and meaning are present, as this results in increased neural activity. However, learning can still take place when meaning and sense are found in isolation. Sousa and Tomlinson illustrate the distinction with reference to a mathematical example:

[W]hen dividing fractions invert the second term and multiply. No one, except professional mathematicians, can explain why we "invert the second term and multiply." Thus for the student the rule has meaning (I need to know this to

pass the test) but does not make sense (Why invert and multiply when I'm supposed to be dividing?) (Sousa & Tomlinson, 2011, p. 49).

According to Sousa & Tomlinson (2011, p. 49), when sense and meaning are pitted against each other it is meaning rather than sense which results in more effective information retention. This is because meaning involves emotive responses, which result in more neural connections between the frontal lobe and the limbic region of the brain (2011, p. 89). This idea is echoed by Greenleaf (2003) who believes that natural learning systems are bolstered through teachers framing "lesson structures and environments to move toward maximizing learner attention, personal meaning, and relevant application" Greenleaf (2003, p.14). According to Greenleaf (2003, p. 16), this is achieved through a student contextualising their learning experience within their lived experience. In this connection, he refers to "positive emotion" (Mayer & Salovey, 1997, in, Greenleaf, 2003, p. 16) being the driving force of effective learning (Greenleaf, 2003, p. 17), which "alter[s] memory organization so that cognitive material is better integrated and diverse ideas are seen as more related" (Mayer & Salovey, 1997, in Greenleaf, 2003, p. 16). Sousa & Tomlinson (2011, p. 50) point out, however, that curriculum designers and educators spend more time focusing on whether or not content makes sense to a student rather than whether or not it has meaning.

Chad experienced a great deal of meaning in sourcing and listening to recordings of the chosen repertoire. Chad is an accomplished rock drummer who has had instruction from one of South Africa's most prominent session drummers (LP Chad, p. 246). He sees jazz drumming as a means to bolster his rock and funk playing (LP Chad, p. 246), but he has had limited exposure to jazz. Therefore close listening to an interpretation of a jazz standard, concentrating in particular on the role played by the drummer, would provide guidance with regards to the stylistic nuances and expectations of this music. This is in contrast to Jeff's experience of sourcing a recording as described above.

In contrast to Chad, Marco experienced greater meaning when he did not source a recording. This was done on one occasion during his exploration of "Take the 'A' Train". Not having to compare himself to another drummer gave him the freedom to express himself and feel uninhibited by the playing of a master drummer. The idea of freedom is closely linked to creativity and self-expression for Marco, which is central to his identity as a

musician, and why he is sometimes at odds with the label 'jazz drummer'. Marco's early experiences of jazz resulted in his conception the music being restricted to a "chosen few". In his interview he refers to his involvement at the Grahamstown National Youth Jazz Festival, where he felt out of place:

I was like; let me go to jazz fest again. I didn't audition but ... I still felt like I shouldn't be there. This isn't really where I should be, you know? (Marco, p. 54, 27-30)

Further he states:

I still don't feel like a jazz drummer in a sense. Not to be depressive and stuff, but my first jazz festival was, so scary. I actually just need to get over it you know? But I'll never forget playing that solo and everyone stopping and everyone in the band being like... I don't know if they thought: Wow! This guy can actually play, or, oh my gosh this guy really sucks you know? So, I guess ever since that I've been really scared to play jazz in front of other people and with other people. You know ... what are they going to think about me? (Marco, p. 55, 32-42).

Later he states:

No. Jazz is like exclusive... like VIP only! (IT Marco, p. 158, 15-18)

It is this conception of jazz as an elitist and exclusive genre of music that results in Marco feeling the need to fulfil external expectations, which inhibited his creativity and expression. This is illustrated in the following three statements by Marco:

In jazz I really feel like I'm kind of like trying to find the right way to do things instead of being creative (IT Marco, p. 158, 5-6)

Further he states:

I can't really be creative; I just have to do what other people are doing (IT Marco, p. 158, 15-16)

Finally, with regards to fulfilling expectations he states:

I'm doing this and then once I've ticked all the boxes, then I'm good to go! You know? Instead of me being like okay let me just do... let me just play (IT Marco, p. 158, 25-27).

These statements make sense when we consider that Marco is well versed at transcription (LP Marco, p. 248). Perhaps his skill at transcription has resulted in him feeling that he should defer to the masters of jazz drumming instead of coming up with his own ideas. Having not listened to a recording resulted in Marco finding more creativity, individuality and meaning during the STLS because he was not attempting to base his playing on the interpretation of another drummer:

I'm surprised that I'm not struggling with this piece but I think it's because I learnt the piece [in] my own way from the start so I'm not imitating anyone else (LJ Marco, Take the "A" Train, p. 215)

Marco has unearthed a contradiction within the STLS here. Presumably Dreier requires his students to listen to recordings of the standards so that they are able to hear examples of drummers masterfully negotiating the melodic structures of a given standard. This would hopefully inspire the student to follow suit. In the case of Marco however, this can have the effect of distorting the meaning of the STLS, as the student might be continually comparing themselves to the recording. In so doing the student would base their playing not on the melodic content of the standard, but rather (and in contradiction to the aims of the STLS) on the style of another drummer.

Learning the melody and singing it held meaning for each of the students. Chad has experience of singing backing vocals in his rock band (LP Chad, p. 246), so it would follow that he was secure in his abilities to fulfil this step as he has had experience singing and drumming simultaneously which would presumably hold positive associations and significance for him.

Jeff initially displayed insecurity about singing as it seemed to him an *immature* activity. Clearly if Jeff was finding this activity to be childish, it would follow that it offered very little meaning to his experience of drumming. Perhaps Jeff's initial reaction stems from his earlier learning experiences of drumming which necessarily have been more focused on the instrument itself, instead of its interactions with the melodic material. The former situation would represent the average drummer's experience of learning which is often very

technically focussed, involving the repetition of various rudiments, grooves and sticking patterns. This would be particularly true of Jeff who was self-taught (LP Jeff, p. 247) until coming to university. Jeff's impression of singing altered to become more accommodating as he experienced the implications of singing within the context of the STLS. By his own admission, singing brought "a new dimension" (IT Jeff, p. 131, 10) to his playing and, by implication, added meaning to it.

Singing had a meaningful effect on Marco in that it helped bolster his identity as a musician and a student of music. This came about as a result of finding himself humming the tunes of the STLS away from the context of the practice room.

For a few weeks, I've had the melody stuck in my head...I've been humming it to lectures (LJ Marco, Goodbye Pork Pie Hat, p. 220)

This would ultimately have had the effect of validating the STLS process and by extension make it a more meaningful activity.

Marco found the requirement to play between the melody to be a meaningful step. This meaningfulness was evidenced in his conviction that he was not creating phrases of sufficient musical merit in these negative spaces. Presumably he was considering the implementation of this improvisation technique in a real world setting. Dreier mentions that contained within the university course where his students experience the STLS, time is devoted to the discussion of "the concept of 'clinical, exercise-based' study of improvisation versus 'real world' playing experience" (Dreier, 2005, p. 20). This would have been a useful discussion for Marco when we consider that he was attempting to create phrases in a context where he only had the sound of his voice to act as the improvisational foundation. This situation bears very little relationship to those experienced by jazz drummers in the real world. The context of the ensemble would provide increased opportunities for improvisation based on the interactions of his fellow musicians, and the audience. Due to the meaning that this step holds for Marco, he is losing track of the bigger goal of the STLS by being overzealous in his creativity. He should save his creative impetus for the performance context, safe in the knowledge that he has done the preparatory work

required to do so confidently by completing this step of the STLS. The meaning that this step holds for Marco is impeding his readiness to carry it out in a way that is musically gratifying.

Jeff experienced the contradictory imperatives of readiness and meaning during his attempt to maintain a swing ride rhythm while singing the tune and concurrently realising the melodic rhythm on the snare. He formulated an approach to aid him in carrying this step out which involved writing the ride rhythm above the melody in order to make better sense of the relationship between the sung melody and his left and right hands. However, he decided against using this strategy as he saw it as “cheating” (IT Jeff, p. 132, 32). This tells us something of the worth and meaning that Jeff places on this step of the STLS. Writing in the melody would have facilitated Jeff’s *readiness* to complete the task successfully. However he was motivated primarily by the *meaning* the task held for him. There was an intrinsic, and to some extent a moral need in Jeff to progress through this step fluently without any visual cues and to adhere to his perceived spirit of the STLS. Jeff could have proceeded though this step more quickly if he had written in the ride rhythm above the various melodies, but it was important for him not to have done so. The act of adhering to a self-imposed set of criteria was a meaningful and motivating factor, which aided Jeff in dealing with the difficulties of this step and ultimately resulted in him finding greater meaning in the STLS as a whole.

During his interview, Chad mistakenly refers to the fourth of the STLS as the first step:

So just going through the steps, the first step is singing along with the ride and hi-hat pattern (IT Chad, p. 108, 2-3).

This is significant as it tells us something of Chad’s perception of the process of the STLS and particularly of his impressions of the first three steps in comparison to step 4. For Chad it would seem meaningful work commenced once contact has been made with the drum set which occurs for the first time in step 4. Even though time has been spent on sourcing a recording, analysing the formal structures of the tune and learning to sing the melody, it is only once he started playing the instrument that he felt the learning process had commenced. This implies that the act of playing is highest on Chad’s hierarchy of learning

activities on the drum set and serves as an explanation as to why he would consider this step to be the first meaningful activity of the STLS. This is confirmed when we take Chad's learner profile into account where we note that he has an interest in physical activity, his preference for a kinaesthetic cognitive style, and his bodily/kinaesthetic intelligence preference (LP Chad, p. 246).

Judging by Marco's previous experiences of learning jazz, it would seem that he has struggled to 'own' his musicianship. Perhaps due to his analytic intelligence preference (LP Marco, p. 248) he has a sense that music is something "out there" (Bohlman, 1999, pp. 22-23) - a body of data and rules - that has to be mastered before he can own and manipulate it to meet his musical ends. It seems that Marco's experience of the STLS enabled him to begin owning his learning and by extension conceptualise jazz in a more meaningful context. This is intimated by Marco in a comment he makes with regards to the tune "Body and Soul":

I feel like I'm getting *my own sense* of each standard that I play, and *put it into something I can now relate to* instead of it just being a random tune (LJ Marco, Body and Soul, p. 216).

His wording of "put it into something I can now relate to" tells us that rather than trying to force himself to relate to a particular piece of music, he has found the ability to contextualise the tune and connect it to existing learning and musical experience. Marco's ability to make these connections validates this activity for him and enables him to find greater meaning in the music as a whole by working through this step. It would seem that this step broadened Marco's experience of jazz drumming and allowed these tunes to have a life of their own with more creative possibilities. The words: "my own sense" again imply that Marco is creating his own meaning and by extension finding greater value in playing the music.

When commenting on realising the melody on the snare drum, Jeff mentioned that when applying this step to tunes that held the most meaning for him, he was unable to realise the melody clearly on the snare drum. When we consider that the usual function of the snare drum in a jazz context is to create a rhythmic counterpoint to the melody, and this inability was experienced by an individual who has shown great promise as jazz drummer, we can

start to account for this disparity. It seems that this is again an instance where the meaning of this step impeded the student's readiness to realise it.

In the next step, which involved applying the melody to the entire drum set, Jeff experienced greater focus and was able to complete the step more readily than the previous one. He attributed this to his ability to mimic the melodic contours of the tune, but perhaps his increased focus is simply the result of increased bodily motion. This resonates with Jeff's kinaesthetic intelligence preference (LP Jeff, p. 247). Greenleaf (2003, p. 19) draws attention to the importance of motion in a learning activity, motion being increased in step 6 in comparison to step 5. Greenleaf (2003) argues that the cerebellum, the area of the brain associated with motion, coordination and bodily equilibrium, accounts for only ten percent of the brain's mass but contains fifty percent of its neurons. These neurons connect to and interact with different parts of the brain, namely the cortex and the mid-brain region. These connections allow for important interactions to take place in the brain resulting in "increased enjoyment in the learning experience" (Greenleaf, 2003, p. 19). Perhaps the added horizontal movement in this step allowed for increased brain activity in Jeff, which resulted in him experiencing greater focus in this step in comparison to the previous one. This focus would ultimately lead to a more meaningful learning activity.

Marco's inability to play the melody on the snare drum was considered by him to be an issue of technique that was to be practiced separately from the context of the STLS. Marco was resistant to the singing step of the STLS, and it would follow therefore that he would prefer to focus on matters of technique in relation to his ability to render the melody on the snare drum, rather than dwell on his inability to sing the melody of the piece. Perhaps Marco's predilection to focus on technique as representing something concrete, attainable and most importantly meaningful is a coping mechanism for his lack of confidence in his singing ability.

Marco implies that applying the melody around the set without the ride held meaning for him in terms of this step's ability to add to his "vocabulary" (IT Marco, p. 162, 2) of jazz phrases. This is significant as it concurs with Dreier's expected learning outcome of the STLS:

As my students build up their repertoire of tunes working with the STLS, they begin to understand that everything they play should be in service of the musical elements presented by the tune, and they begin to develop a musical *vocabulary* derived from this source (Dreier, 2005, p. 18).

In recounting his experience of playing counter melodies, Marco attributed further meaning to the development of jazz phrasing in his technique. He mentions that this step enabled him to discern more effectively what rhythmic content works best with particular melodic content. This is an indication that Marco is considering the wider implication of this step and the meaning it can have in a real world setting. He goes on to discuss its implications through the use of a metaphor of a painting and the interactions of foreground and background. According to Moser (2000): “Metaphors are analogies which allow us to map one experience in the terminology of another experience and thus to acquire an understanding of complex topics or new situations” (Vosniadou & Ortony, 1989, in, Moser, 2000). This metaphor marks an important paradigm shift for Marco. As mentioned, Marco experiences jazz as requiring him to be creatively submissive and this metaphor describes an opportunity to use this context for expression in which he is the driving force. The richness of this metaphor suggests that he acquired a new understanding of the application of counter melodies in a jazz context, and this ultimately made a meaningful impression on him.

Marco and Chad both commented on the real-world implications of the final step, comments which imply that this activity held meaning for them. Marco found greater meaning by creating his own improvisational method whereby he would superimpose a differing style over the standard. This is significant when we recall Marco’s apprehensions about expressing himself as a jazz musician. By superimposing styles with which he was more familiar, Marco would be able to fulfil his goal of making more meaningful choices rather than being inhibited by the expectations of jazz cognoscenti. Significantly Marco refers to step 10 as a process for learning; a clear indication that this was a valued step that held meaning for him. In discussing this step, he also refers to the ‘sense versus meaning’ relationship that opened this section:

...and like all the different constraints [Breithaupt's considerations] were really cool and I kind of felt like, they are *opening me up* to a lot, but a lot of it was like argh! This isn't really making *sense* to me, whereas I think like if you sit down with it and you're actually able to hear the nonsense that you're doing, and make that musical ... It's all about this whole new process of *learning* about music (IT Marco, p. 166, 41-47; p. 167, 1-26).

Although this particular constraint did not always make sense to him, Marco he was able to continue working through it as it held meaning for him as a valuable learning process. This value was found in the ability of Breithaupt's considerations to open Marco up to new avenue musical expression, which for Marco is deeply meaningful.

Seven key factors relating to meaning emerge from the student's experience of the STLS. These factors were experienced as a result of a learning activity. These factors are informed by Sousa & Tomlinson (2011) and Tomlinson (2001, 2005):

- i) Providing guidance.
- ii) Providing freedom.
- iii) Providing a sense of ownership.
- iv) Allowing for greater focus.
- v) Validating identity.
- vi) Being informed by past experiences.
- vii) Providing worth.

i) Providing guidance:

The guidance that sourcing a recording provided for Chad rendered it a meaningful step for him. The role of the recording was particularly relevant in the context of the STLS because Chad was not as versed in the jazz language in comparison to Jeff and Marco. The recordings

offered a guide to the melody of the tune and an example of jazz drumming in performance. Chad's experience highlights the importance of providing tasks that guide and situate the learner within an aesthetic from an early stage in a learning task.

ii) Providing freedom:

This was experienced by Marco when he chose not to listen to a recording of "Take the 'A' Train". This decision allowed him to feel less inhibited as he was making his own stylistic decisions, instead of basing his decisions on the style of another drummer. Marco's experience highlights the importance of suiting listening examples to student needs. In this case all Marco needed was the melody in order to carry out the STLS.

iii) Providing a sense of ownership:

Marco displayed a sense of ownership towards the STLS by being able to relate to the music and create his own interpretation of his pieces. This highlights the importance of allowing a student to contextualise knowledge on their own terms, in their own way and in their own time. The importance of ownership in a learning task is discussed by Sousa & Tomlinson (2011, p. 24).

iv) Allowing for greater focus:

Jeff experienced greater focus when he attempted to employ the melodic rhythm around the set while maintaining jazz time. He mentioned that his focus increased in this step as he was trying to mimic the melody of the tune, which provided direction for the learning activity. As mentioned above, the increased movement in this activity could have had a significant impact on his concentration levels. Jeff's experience highlights the importance of aiding the student in achieving focus in a learning task and adapting it if need be to meet this end.

v) Validating identity:

Marco experienced meaning through the bolstering of his identity as a musician and a music student. This occurred when he found himself humming one of the standards he had applied to the STLS away from the practice context. He mentioned that this behaviour was

in keeping with that of his fellow musicians, and it made him feel more associated with this group. Marco's experience highlights the impact of aligning a learning task to a student's learning profile, particularly their passions, which will invariably be linked to their identity. This ultimately will allow for a more meaningful engagement with the learning activity.

vi) Being informed by past experiences:

Past experiences informed the meaning that the singing aspect of the STLS held for Chad. These past experiences included singing backing vocals in his rock band, which he did while drumming. This resulted in Chad having a meaningful entry to the STLS from an early stage, as he was able to carry out the singing aspect easily and relate it to previous meaningful experiences. This is significant in Chad's case as he was not primarily a jazz drummer and an intellectual commitment and connection from him at an early stage would have informed the meaningful completion of the STLS.

vii) Providing worth:

The students found the STLS meaningful at points because it was worthwhile. Sousa & Tomlinson (2011) state that is imperative for students to:

[D]etermine the worth of what they are learning. In this way what they learn belongs to them rather than being on loan from a teacher or a textbook" (Sousa & Tomlinson, 2011, p. 54).

Jeff found worth in the singing aspect of the STLS after finding it initially to be a somewhat immature activity. Marco found worth in the STLS due to its capacity to meet his - and Dreier's - desired learning goals of developing jazz phrasing. Marco also found worth in the STLS though its ability to show up technical deficiencies in his playing. Chad and Marco found worth in the real-world implications that the final step of the STLS provided for them. This led to Marco showing his perceived value for the STLS as a whole by describing it as a process for learning. There were three instances where the students' sense of worth in a step of the STLS impinged on their readiness to carry it out. This was evidenced firstly by Marco where he was dissatisfied with the phrases he was creating in the negative spaces of the melodic rhythm. Secondly, Jeff found it a challenge to maintain his ride cymbal

in the fourth step. Thirdly, Jeff found it particularly difficult to carry out step 3 in relation to tunes that held the most value to him. These experiences highlight the impact of a sense of worth on the creation of meaning in the learning context. It also points to the effect that worth can have on a learner's readiness to engage with a learning task.

Summary

This chapter interpreted Chad, Jeff and Marco's experiences of the STLS in terms of three emergent themes of readiness, interest and meaning. These were initially discussed in relation to literature on learning and the brain, after which I offered an interpretation of the students' specific experiences in terms of these themes. A summary providing key factors was provided at the end of each discussion.

In the next chapter, recommendations will be given regarding the implementation of Differentiated Instruction to the STLS so as to best account for the three emergent themes of readiness, interest and meaning.

Chapter Four: Recommendations for the differentiation of the STLS

Tomlinson's model for Differentiated Instruction

DI is rooted in assessment (Tomlinson, 1999, p. 4) in that assessment is the tool by which a teacher is able to best find differing paths to learning for their students. The type of assessment in this regard is formative assessment (Dooley, 2009, p. 15), which serves the purpose of providing information for the teacher as to the student's understanding at any given point of the learning process. These assessments are not graded and serve the purpose of guiding the student's learning program. Formative assessment is the opposite of summative assessment, the function of which is to measure performance at the end of a learning cycle and is usually graded.

DI uses multiple approaches to learning, as the teacher can deal with at least three curricular elements (Tomlinson, 2001, p. 81) on the same topic in order to differentiate effectively. These three elements are content, process and product and will be examined in greater detail later on in this section when the specifics of DI are discussed.

The student-centered nature of DI is a result of the acceptance by DI practitioners that different students approach a concept with differing "characteristics" (Tomlinson, 2001, p. 45) and "needs" (Tomlinson, 1999, p. 73). These characteristics and needs include readiness, interest, and learning profile. The term *student-centered* also relates to the role of the student in taking responsibility for their learning decisions by becoming cognisant of these characteristics and needs (Tomlinson, 1999, p. 5).

Tomlinson offers the following graphic organiser in order to better conceptualise DI:

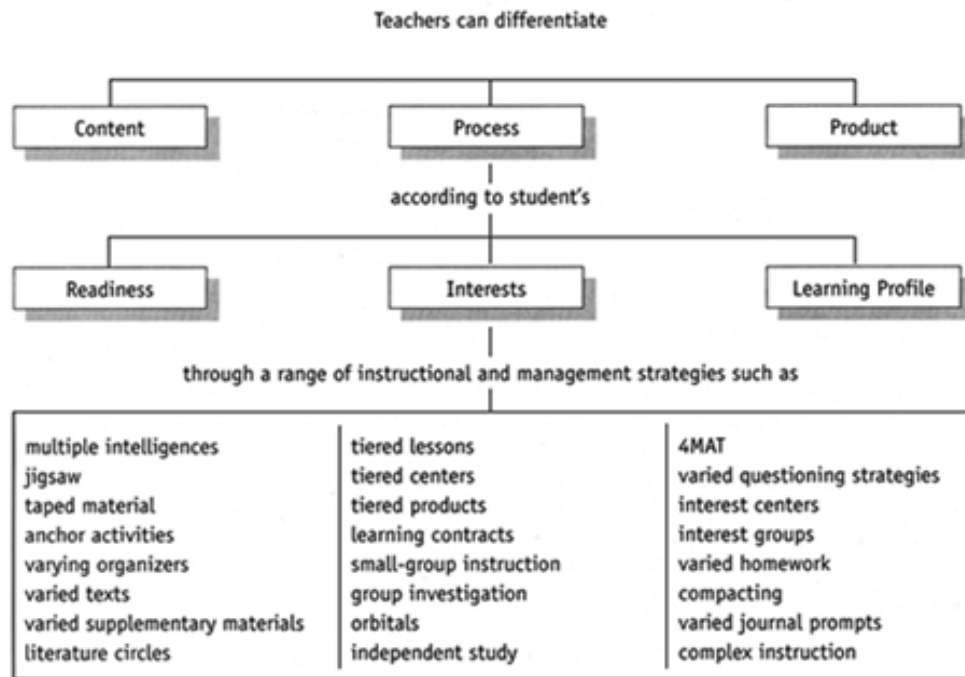


Figure 14: Tomlinson's model for differentiated instruction (Tomlinson, 2005, location 349).

The upper level of Tomlinson's diagram concerns content, process and product. These are referred to as *curricular elements*. Tomlinson (2001, p. 72) states:

It is difficult and somewhat unnatural to carve apart the curricular elements of content, process and product, because students process ideas as they read content, think while they create products, and conjure ideas for products while they encounter ideas in the materials they use. Nonetheless, thinking about how to differentiate instruction is more manageable by examining one element at a time. Just proceed with the awareness that these elements are more connected than they sound.

Content refers to the "input" (Tomlinson 2001, p. 72) of teaching and learning; in other words the skills or knowledge that teachers want the students to learn. According to Tomlinson, differentiating content can be conceptualised in two ways. "First...we can adapt *what we teach*. Second, we can adapt or modify *how we give students access* to what we want them to learn" (Tomlinson 2001, p. 72, italics in original). In terms of the latter, Tomlinson is referring to the "materials and mechanisms through which [learning] is accomplished" (Tomlinson, 2005, location 272). Tomlinson (2001, p.72) notes that it is usually more beneficial to preserve the *what* of content while modifying the *how*, especially when the teaching and learning is progressive in nature.

Process refers to a “sense-making activity” (Tomlinson, 2001, p. 79; Sousa & Tomlinson, 2011, p. 99). “Process begins when students stop taking in information and begin to work actively with it” (Sousa & Tomlinson, 2011, p. 99). Tomlinson (2001, p. 79) describes a good activity as one that is interesting, causes a student to think at a high level, and causes a student to use key skill(s) to understand a key idea(s). She notes that a good differentiated activity is one that has all of the above features, but allows the student “to make sense of what is important” (Tomlinson, 2001, p. 80) in multiple ways. This is the curricular element into which Dreier’s STLS would fall as it is a process for learning jazz drumming with a melodic focus.

Product refers to the manner in which a student displays their understanding of what has been learnt. According to Tomlinson (2001, p. 85), this usually takes the form of a long-term assignment in which a student is afforded the opportunity to display multiple understandings of a range of skills by rethinking, using, or extending “what they have learned over a long period of time” (2001, p. 85). In this way a student can come to “own” their learning (Tomlinson, 2005, location 447; Tomlinson, 2001, p. 85; Sousa & Tomlinson, 2011, p. 24).

The second level of Tomlinson’s model considers student needs. Each of the curricular elements discussed above can be differentiated to satisfy a student’s readiness, interest, and learning profile.

As mentioned above, readiness refers to “an individual’s current proximity to, or proficiency with, a specific set of knowledge, understanding, and skills designated as essential to a particular segment of study” (Sousa & Tomlinson, 2011, p. 85). This is hugely informed by the Lev Vygotsky’s notion of the Zone of Proximal Development (ZPD), which he defined as:

The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978, p. 86).

An important point to bear in mind while considering readiness is that it is “*not* a synonym for *ability*” (Sousa & Tomlinson, 2011, p. 86, italics in original), and it is important to distinguish the two. Ability is generally believed to be a fixed trait of a learner that has overarching implications for a wide spectrum of learning situations, whereas readiness is applied to specific learning situations that can be adapted according to the needs of the learner (Sousa & Tomlinson, 2011, p. 86). Strategies by which one can differentiate the curricular elements of content, process and product with regards to the student characteristic of readiness are detailed by Tomlinson (2005, location 276; 2001, pp. 45-51) and Sousa & Tomlinson (2011, p. 94-110). Some of Sousa and Tomlinson’s (2011, pp. 94-96) recommendations include:

- 1) Clearly articulate what students should know, understand and will be able to do as a result of a learning activity.
- 2) Use formative assessments to gauge a student’s skills in relation to a learning area.
- 3) Formulate and implement remedial strategies for the student who lacks readiness in a learning area.
- 4) Adapt learning tasks for students who show a high degree readiness.

Interest can be understood as “a feeling or emotion that causes an individual to focus on or attend to something because it matters to that individual” (Sousa & Tomlinson, 2011, p. 112). Differentiating instruction based on learner interest is described by Sousa & Tomlinson (2011, p. 112) as “conduits to motivation, relevance and understanding”. The results of a recent study (Bridgeland, Dilulio, & Morison, 2006, in, Sousa & Tomlinson, 2011, p. 112) of adolescents who left school early found that 47% of the students’ most cited reason for doing so was that they did not find their classes interesting. In Sousa’s and Tomlinson’s words (2011, p. 112): “That is one powerful message from students to educators that cannot be ignored”. Strategies for differentiating curricular elements based on interest are outlined by Tomlinson (2001, pp. 52-59) and Sousa & Tomlinson (2011, pp. 119-126). Sousa & Tomlinson (2011) offer the following seven strategies for addressing student interest:

- 1) Starting lessons with illustrations and applications that are familiar to the student.
- 2) Allowing for a student to see themselves in what they are learning.
- 3) Crafting curriculum as a lively narrative.
- 4) Varying the way each student is taught and the way that each student shows that learning has taken place.
- 5) The teacher sharing their own interest in the content being taught.
- 6) Incorporating and connecting the content being taught to other subjects that the student is studying.
- 7) Incorporating and connecting the content being taught to the interest of the student, particularly those interests that occur outside of the student's educational institution.

Differentiation by learning profile entails the teacher creating learning opportunities based on four related elements: learning styles, intelligence preferences, culture and gender²⁴. Learning styles are informed by the work of Rita and Kenneth Dunn (1993, in, Sousa and Tomlinson, 2011, p. 138), whose model is organised around five categories: environmental, emotional, sociological, physiological and psychological. Intelligence preferences are influenced by the work of Howard Gardner (1983) whose model for intelligence preference includes linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal and intrapersonal. Strategies for differentiating curricular elements based on learning profile are outlined by Tomlinson (2001, pp. 63-71) and Sousa & Tomlinson (2011, pp. 152-163).

Tomlinson and Sousa (2011, pp. 152-154) suggest differentiating content in terms of learner profile by:

²⁴ With regards to gender, Sousa & Tomlinson (2011, p. 147) make the point that while the learning profile is concerned with processes that happen in the brain, there is very little evidence to show that "individuals actually learn in different ways by using different neural networks..., but there is some evidence mostly related to gender". These findings were the result of mapping neural activity of language and mathematical processes, which showed that different areas of male and female brains were utilised. It would follow then that it would be in the teacher's best interest to be aware of generalisations about the differences of learning styles that are gender based.

- 1) Expanding modes in which a teacher presents information based on the learning styles and intelligence preferences of the student.
- 2) Introducing perspectives from various cultures.
- 3) Using a variety of teaching materials that are likely to be gender-friendly for both males and females.

Tomlinson and Sousa (2011, pp. 154-163) suggest differentiating process in terms of learner profile by:

- 1) Providing a choice of working conditions for the student: alone, groups or with the teacher.
- 2) Providing analytical, practical and creative tasks that lead to the same learning outcome.
- 3) Encouraging students to suggest other formats or modes of expression for their work.
- 4) Including both collaborative and competitive tasks.

Tomlinson and Sousa (2011, p. 156) suggest differentiating product in terms of learner profile by:

- 1) Being flexible with time parameters to suit the student's needs.
- 2) Developing products and assessments that encourage the student to express and defend their perspectives.
- 3) Providing varied modes of expression for products to suit a student's learner profile.

Recommendations for the differentiation of Dreier's STLS

The following recommendations for the differentiation of Dreier's STLS are aimed to allow for the optimisation of the student's experiences of readiness, interest and meaning.

The importance of the initial step of acquiring a recording will vary depending on the student's prior listening experience of jazz and their experience of playing in a jazz ensemble before their encounter of the STLS. In this step preassessment of the student's knowledge and experience of jazz could guide the role of the recording for student learning. Those who listen widely and are interested in jazz and have an idea of the role played by a jazz drummer will tend to rely less on the recordings as a source of how the drummer interprets a particular tune and focus more on the melodic material due to their knowledge of the jazz drumming language. This was evidenced through Jeff's experience of sourcing a recording. Those individuals who have not listened to a great deal of jazz, and have little experience of jazz performance, will use the recordings as a guide to the drummer's performance of a particular tune as well as using it to make sure they can effectively learn the melody, as was evidenced through Chad's comments on the role of the recording.

If the student does not listen to jazz, asking them to source a recording might lead to confusion and ultimately frustration. In this case it would be better for the teacher to provide the recorded examples along with a clear listening guide for the student, or better yet to listen to the recording with the student and be on hand to point out what is going on and answer questions. In the spirit of DI the student could be offered a range of appropriate listening examples and choose one that most appeals to them. Audio-visual examples would also be beneficial and serve to bolster the student's understanding of the complex interplay between jazz musicians during performance. If a student has knowledge of jazz performance and is already able to listen to recorded jazz confidently and critically, they would profit from a more meaningful listening activity, such as a comparison of two recordings of the same composition by different bands. Ultimately, the goal of differentiating the initial step of acquiring a recording is to render it as an interesting and meaningful learning activity while being cognisant of a student's readiness to engage with recorded jazz. In Jeff's case more meaning and higher interest in this activity could have been achieved by increasing

the challenge of this step. In contrast, for a student in a similar position to Chad very little differentiation would be needed as he acknowledged the guidance that the recordings offered. There is a danger in a case like Chad that due to his lack of experience of jazz music he would take the first example he found. It would be better if he was presented with a number of recorded examples from which he could choose (keeping in mind the positive impact of choice in learning having that was discussed in the previous chapter).

Identifying the structural elements of the composition was not regarded as an important aspect of the STLS by the participants of this study. If the student is engaged with the theoretical study of music alongside their exploration of the STLS, this step could be altered to become more interesting and meaningful by asking the student to identify more advanced aspects of the composition that they have explored in jazz theory classes such as identifying modes and scales, identifying syncopation, or describing chord/scale relationships. If the student is able it would be beneficial for them to analyze the formal, rhythmic and harmonic characteristics of the tune such as harmonic rhythm, points of tension and release, climatic points, sequences, and overall areas of tonality. Combining learning areas could result in the student being more inclined to take an interest in this activity as they will be able to place the composition in the context of their broader musical education. This in turn will ensure that the activity is aligned with the student's readiness as they are using skills learned elsewhere.

Learning to sing the melody of the composition is central to the student's successful completion of the STLS, but this step can be heavily affected by their previous experiences of singing. Preassessment of a student's vocal abilities would guide the differentiation that would need to be applied to this step. If the student is able to vocalise the melody confidently, there is very little need for the teacher to intervene in this activity. If the student is not a confident singer, more intervention on the part of the teacher will be needed to guide and encourage the student. The recording that was sourced in the first step could be used as a guide to the melody. It is important to take note that the melodic rhythm of the recording might not be identical to the written version of the tune. This is a characteristic of jazz repertoire, and is particularly the case with tunes that originated as popular songs or songs from the musical theatre repertoire that were later embraced by jazz

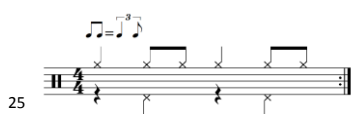
musicians. These “Tin Pan Alley” (Tyle, 2013) tunes have been rhythmically adapted to meet the jazz requirements of swing and syncopation. Examples of this phenomenon include Rodger and Hammerstein's “My Favourite Things”, Joseph Kosma’s “Autumn Leaves”, and Morgan Lewis’s “How High the Moon”. This contrasts with compositions from the likes of Ellington, Strayhorn or Monk as these pieces originated within the jazz tradition and therefore were already ‘jazzy’ in their rhythmic conception. If the recording and the sheet music do not correlate, the teacher or student could rewrite the melodic rhythm to reflect the recorded rendition. This would be a particularly useful exercise for a student who is new to jazz phrasing as it would provide insights into how this rhythmic feel is created.

If the student is unable to sing with the recording, the teacher could digitally manipulate the speed or key of the recording using computer programs such as Logic, Cubase, Protools or Garage Band. Alternatively Dreier (2005) mentions that the student could use a piano to realise the melody in which case, depending on the student’s vocal range, the composition might need to be transposed. If the student or teacher is unable to play the piano or transpose at sight, composition software such as Sibelius or Finale could be used to sound the melody and play it in any key or tempo. In a worst case scenario where the student refuses to sing, they could ignore pitch entirely and simply ‘scat’ the melodic rhythm of the piece. Successful differentiation of this activity will depend largely on bolstering the confidence of the student. An awareness of the student’s readiness with regards to singing and information from their learning profile is vital to building or maintaining this confidence. Overall it is probably best not to treat the composition as a Platonic entity. Rather, more care should be taken in choosing a tune, so that in discussion the student and teacher can come up with achievable goals in terms of vocal range, tempo, and drum set skills. Because of the emphasis that the STLS places on singing, it is imperative that the teacher knows well in advance what strategies they will use to allow for the best vocal performance by the student at the onset of this activity. This will ensure that the student is able to progress through the rest of the STLS confidently, without the added duress of a perceived lack of readiness to sing.

The ability of a student to sing the melody and maintain the jazz ostinato pattern of the ride cymbal and hi-hat foot²⁵ successfully will depend heavily on their previous experience of playing jazz and more specifically their development of a confident and steady swing pulse²⁶. Again, this could be determined through preassessment. Without this foundation the student will find it very challenging to carry out this activity as they will have too many proverbial balls to juggle. This challenge will invariably lead to frustration, the negative effects of which are discussed above.

There is very little a teacher can do to differentiate the next step of the STLS, which is to realise the melodic rhythm of the tune on the snare drum while maintaining the ride pattern and hi-hat foot. However it is again important to ensure though preassessment that the student has gone through sufficient preparatory exercises that will ensure their readiness for this task. The addition of the snare drum to the ride ostinato pattern again relies on some preparatory work being done by the student in order to ensure their readiness for this activity. This is due to the difficulty of playing a counter rhythm with the left hand while the right hand maintains the jazz ride pattern²⁷. While Dreier is not explicit about the technical prerequisites for this step, I would recommend that time is spent developing limb independence in a jazz context before attempting this step. Jim Chapin (1948), John Riley (1994) and Jack DeJohnette & Perry (1989) offer exercises that develop this skill. The student's prior experience of playing jazz will positively impact their success with this step and provide an indication to the teacher of how much preparatory or remedial work needs to be done in order for the student to carry out this activity confidently.

Playing the melody around the entire set while maintaining the ride cymbal ostinato pattern can be an unexpected challenge for the student. This challenge was experienced by Chad whose frustration mounted the more he tried and failed to carry out this task, especially given the similarity in nature to the previous exercise which he executed easily. To diminish the possibility of this frustration and to develop student readiness for this activity, the



²⁶ John Riley offers guidance as to how to this can be achieved (Riley, 1994, pp. 7-9).

²⁷ In the case of a right handed drummer.

teacher could suggest that the student initially play the melody on a single drum other than the snare drum for one cycle of the form. Once this has been achieved the student could move their focus to another instrument for another cycle until they have experienced playing the melody on all of the toms or the entire set. This will ensure that the student is ready for the changes in technique in the left hand, which is the result of differing tensions of the drum heads and angles of the drums or cymbals. The student could then pick two areas of the set to realise the melody and gradually incorporate the entire set when flow and confidence have been achieved. For the more advanced student, the teacher could suggest that they mimic the melodic contours of the melody. This is an example of adapting process to aid in the development of student readiness.

Relinquishing the use of the ride cymbal in step 7 could prove to be a difficult transition for a student who has formed a dependence on it during the previous four steps. If there is a danger of this, the student should once again direct the performance of the melody to the snare drum only and gradually incorporate the rest of the set in relation to their growing confidence in this task. Again, a more advanced student could attempt to imitate the rise and fall of the melody and perform any phrasing or articulations contained therein. The use of two hands increases the tonal palette of the set as the student can manipulate the pitch of the drums by depressing them to sharpen the note. This could enable the advanced student to mimic the standard's melody more precisely, or even improvise using a predetermined tuning in a particular key. This is a hall mark of the jazz drummer Ari Hoenig who offers advice in this regard for improvisation over a minor blues having tuned his set in such a way that allows him to approximate a minor blues scale²⁸. Again, here we see the adaptation of process to aid in the development of student readiness.

Improvising between the melodic phrases was not a significant challenge for the students in this study, which is not surprising as the previous steps of the STLS served as adequate preparation to execute this task. The challenge for the student, however, is to ensure their improvisation is appropriate and relevant to the melodic content of the tune. This was mentioned by Marco, who experienced frustration during this step as he felt he was not

²⁸ See Appendix G: Ari Hoenig 'jazz drum tuning' for melodic drumming JazzHeaven.com Instructional Video Excerpt.

being musical and the addition of further structure to this step could have alleviated this. The teacher could suggest that the student approaches this task with a specific intention of how they are going to treat the negative space of the tune. For instance, the student could attempt to create flow by connecting the melodic content through phrasing and articulating in a similar way to that of the melody. Alternatively, the student could create contrast by playing an opposing dynamic, articulation or subdivision of the given phrase. Each of these approaches could be implemented over the entire form or alternately over a single chorus. Differentiating this step in this way should allow for greater interest and meaning being experienced by student.

The most challenging step of the STLS is the playing of counter melodies using the entire drum set while singing the melody. This was indeed the case with this study and was indicated by the students' unwillingness to relinquish the use of the ride cymbal. Dreier mentions that the choice of counter melodies used in this task needs to be differentiated based "on the difficulty of the tune melody [sic] and the student's level of proficiency" (Dreier, 2005, p. 18). Further to this, the counter melodies need to be differentiated based on the style of the piece. The students in this study chose to use the John Riley comping examples from his book *The Art of Bop Drumming* (1994). These worked well in relation to tunes that had a swing pulse, but for funk and latin tunes a better choice would have been Gary Chester's *The New Breed* (1985). *The New Breed* provides counter melodies that are based on a sixteenth note subdivision, instead of the triplet subdivision of the Riley examples and are therefore more suited to funk and latin genres. Fulfilling this challenging step depends on a student being able to read the counter melodies comfortably, and the teacher should guide the student in their choice based on their reading ability. If a student is unable to read through large sections of the counter melody, the teacher should allow them to focus on a few bars at a time. For instance if the tune is a twelve bar blues, the student could play the first four bars of Riley's Comp Example 1 (without repeats), three repetitions of which would complete the 12-bar form:



Figure 15: First four bars of Riley's comp example 1 (Riley, 1994, p. 18)

A student who displays greater readiness for reading, and is eager for a challenge, could choose a more complicated and longer segment such as the last six systems of Riley's Comp Example 2 (played without repeats):



Figure 16: Last six systems of Riley's comp example 2 (Riley, 1994, p. 23)

This consists of 24 bars and therefore 2 choruses of the tune. In a worst case scenario the teacher could compose a counter melody based on the proficiency of the student that will ensure their success in this task.

Freely improvising over the tune can be a liberating experience in the case of a student who is ready to fulfil the expectations of a solo in a jazz setting, or extremely daunting in the case of a student who is new to this improvisational context. In either case a structured approach to improvisation will add a sense of purpose and impetus to this exercise, which will ultimately lead to a sense of fulfilment and meaning on the part of the student. This structured approach requires the student to adhere to predetermined boundaries for improvisation. In the case of this study the students were given the choice to create their

own boundaries or to use those set by Robert Breithaupt (1987). The students in this study experienced less frustration when they took the latter course of action, which is an indication that they found more fulfilment in fulfilling someone else's criteria in this self-directed learning environment. This makes sense when we consider that Breithaupt's considerations were carefully crafted, and a student's efforts in creating improvisation criteria could be more haphazard. A student's learner profile can do much to inform a teacher as to whether they have sufficient skill and experience to create their own improvisational boundaries, or if they should be provided with them. In either case, the direct feedback of a teacher can serve to guide the student and to make them feel that they are reaching a meaningful conclusion to the STLS process.

Summary

This chapter opened with a discussion of the theoretical underpinnings of DI. This was Tomlinson's model for DI which differentiates the curricular elements of content, process and product, in relation to a student's readiness, interests and learner profile. Following this, recommendations were made for the application of DI to the STLS. This chapter illustrated how the emergent themes of readiness, interest and meaning could be used to guide the purposeful differentiation of the STLS and in so doing answered the second part of this thesis's research question, specifically:

What implications do student's experiences of the STLS in a self-directed learning environment have for Differentiated Instruction?

The need to address student readiness by means of preassessment was highlighted and discussed in relation to the following steps of the STLS:

- Step 1: sourcing a recording of the tune.
- Step 3: learning to sing the tune.
- Step 4: sing and play swing pattern on ride and hi hat.
- Step 5: sing, play swing pattern and realise melodic rhythm on snare drum.

Recommendations to address student readiness in relation to the curricular element of process were provided in relation to:

- Step 7: sing while playing the melody around the set.
- Step 9: sing while applying a counter melody to the entire set.

Differentiation of the STLS in terms of student interest in order to allow for greater meaning was highlighted and discussed in relation to:

- Step 2: identifying the structural elements of the tune.
- Step 8: play between the melodic phrases.

Finally, recommendations for differentiation by using learner profiles was discussed in relation to:

- Step 10: solo around the set.

Chapter Five: Conclusion and recommendations

There are a number of excellent publications and articles on the subject of jazz drumming. These texts assist passionate drum set teachers who succeed in allowing their students to excel in this art form. Indeed this has been the case in my own teaching and learning. In this regard I personally owe a great debt to the works of Riley (1994, 1997, 2004), Reed (1958), Chapin (1948), Ramsey (1997), and DeJohnette & Perry (1989).

As useful as these publications are, there is a lack of literature pertaining to the critique of such jazz drumming pedagogies. This thesis sought to critique one such pedagogy, namely the Standard Tune Learning Sequence formulated by James Dreier (2005). It is hoped that this thesis might, in some small way offer recommendations as to how a teacher or student of jazz drumming might adapt the method provided by Dreier in order to enhance their teaching or learning respectively, with a view to suiting their particular educational needs.

The research question that guided this thesis was the following:

What is the experience of undergoing James Dreier's Standard Tune Learning Sequence in a self-directed learning environment, and what implications does this have for Differentiated Instruction?

The first part of this question was tackled in chapters one through three of this thesis.

In chapter one I discussed the key concepts of the research question above, which were the Standard Tune Learning Sequence (STLS) and Differentiated Instruction (DI). I then discussed the method by which this research question was answered, namely Interpretative Phenomenological Analysis (IPA).

Chapter two documented the phenomenological experiences of the three students who experienced the STLS. It represents the first of two IPA data analyses which provided insights into the research question above. Their experiences were discussed in detail with regards to each step of the STLS.

Chapter three offered an interpretation of the students' experiences of the STLS. This chapter discussed the emergent themes of readiness, interest and meaning, which played a crucial role in the students' successful progression through the STLS. Each of these emergent themes was discussed with regards to literature pertaining to learning and brain research.

The second part of the research question, which pertains to Differentiated Instruction (DI), was addressed in chapter four. In this chapter a discussion of the theoretical background of DI took place in relation to key literature on this educational approach, with a focus on Tomlinson's Model for DI. Strategies were then recommended for the differentiation of the STLS that would take into account a student's readiness to undergo each step of the STLS, spark their interest in each step, and ensure that they experienced meaning at the completion of the STLS. All of these are necessary for learning to take place.

Limitations

The idiographic requirement inherent in IPA research represents the major limitation of this thesis. The three music students who took part in this study were South African, English speaking, Caucasian, male adults who came from privileged economic backgrounds, and who share an upbringing that was fairly limited in their exposure to jazz.

Further limitations result due to the institution where these students underwent the STLS. The students explored the STLS in the context of their Instrumental Music Studies course at the Rhodes University Department of Music in Grahamstown, South Africa. Rhodes University's music department is the smallest in the county and does not offer a specialist jazz degree. Instead, it focuses on a more general music education. The three students who took part in this study are offered drumming lessons and play in a university jazz ensemble, but there is relatively little jazz history and theory in the academic component of their degree and the aural classes are classically oriented. Grahamstown does not have a very active jazz performance scene. An argument could be made that the conclusions of this thesis can only be applied to the very specific demographic represented by these three individuals.

Recommendations for further research

This thesis sought to place the STLS within the context of Differentiated Instruction. This is only one of many possible approaches to learning and further research could be devoted to exploring how the STLS lends itself to other educational theories such as Kathie Nunley's "Layered Curriculum" (Nunley, 1998).

Another opportunity for further research would be a comparison of Dreier's model and the Dawson method from which the STLS originated. This could be undertaken in the form of an IPA analysis that would compare students' experiences of undergoing these two models.

In order to make this study meaningful for the participants, their completion of the STLS formed part of their semester mark for Instrumental Music Studies at Rhodes University. Their assessment was in the form of a performance, the repertoire of which was drawn at random from the tunes they had completed within the context of the STLS. These pieces were performed without any rehearsal and the students were only permitted three minutes to discuss solos and form. I am pleased to report that the students performed with aplomb. The experience of listening to the students negotiate these tunes in this context raised the question of how the STLS affects actual jazz performance. It would seem, superficially at least, that the results are very positive, but how could the relationship between performance and the STLS be quantified? This would be an interesting research area, but a challenge is presented in the form of the highly subjective nature of assessing performance.

The jazz ensemble has been described as a perfect example of a "Complex Adaptive System" (Berg, 2009). An area of further research could explore how effectively the STLS prepares the drummer to be an active participant in this system. The numerical data involved in this endeavour would be immense and would require a researcher with a penchant for numbers, statistics and computer modelling. This could perhaps be a multi-disciplinary venture involving students of mathematics, computer science, education and music.

Finally, The STLS has a predilection towards repertoire with a swing pulse within the African-American musical tradition. In this thesis there were occasions where repertoire was chosen

that did not meet these parameters and tensions became apparent. Further research could be devoted to exploring how the STLS could be adapted to embrace music of other cultures and genres, such as Afro-Cuban, funk, rock and indigenous world music.

Conclusion

The drum set community tends on the whole to be open and generous with regards to the sharing of ideas, playing techniques and performance experiences. The participants of this study are a testament to this tradition. By listening to the accounts of jazz drum set students I have been able to decipher a means by which I can better interpret the standard jazz repertoire from a drummer's perspective, and allow students to do the same. I thought initially that there must be a standard method by which one could approach this music; a method which, in a sense, would 'set the standard' for jazz drumming excellence. It seems, however, that true artistry lies in the performer being able to interpret the standard repertoire in terms of their own performance style and prior learning. To this end, in the demanding and ever-changing world of jazz drumming, the musician's goal should not be found in setting the standard, but rather in interpreting the standard.

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Appendix A: Interview Transcripts

Subject: **Chad**

2 June 2012

11h00

Office of Stephen James Ellis

D.R. Wynne Music School

Diocesan School for Girls

Grahamstown

Code: **IT Chad**

1 ***We're good, we're recording.***
2
3 Oh cool.
4
5 ***Yeah.***
6
7 Nice.
8
9 ***Yeah kinda cool.***
10
11 It's a funky little device you have there bro.
12
13 ***Ja and it's stereo as well.***
14
15 Really.
16
17 ***Yeah.***
18
19 Shit...
20
21 ***Why do you play drums?***
22
23 Why do I play drums, um, I play drums because it's rewarding.
24 Yeah. No, I play them, uh, sometimes I actually ask myself that
25 exact same question when it gets really frustrating, you know,
26 when I'm trying to lay down a beat and I just can't get it. You
27 must know that feeling; when you just want to throw the
28 sticks at the wall and just give up? But when I inevitably power
29 through that, it's just such a rewarding feeling being able to
30 play the drums and grasp certain concepts of the kit. I don't
31 know, it's a great instrument to play like, you know, the
32 amount of technical stuff you can do with a drum kit really sort
33 of pays off. I really love playing the instrument because it gives
34 me... this is going really deep now, but it gives me purpose.
35
36 ***Nice. Pushing through... what makes you push***
37 ***through?***
38
39 What makes me want to get to the other side?
40
41 ***How do you get to the other side?***
42
43 Um, well, I don't know there's always a process with me. Wait,
44 I think that this is probably the case with a lot of drummers
45 and it's sort of innate. You know, it just happens naturally I
46 don't force this process... I sit behind a kit. I have something to
47 work on. I initially know that I won't be able get it first time

1 but I try my hardest to and if I can't get it first time I don't
2 know why, but I get extremely frustrated and I just want to
3 hang my head. Maybe go outside have a quick breather,
4 whatever. Come back work on it very very slowly, which you
5 actually taught me to do, and then from there I work until I
6 can get to where I want to... ja I don't know why that process
7 has been put in place for me to lay something down, but it is
8 there and that's how I push through. Why I push through is
9 because it's rewarding.

10

11 ***The frustration. Can you tell me a little bit more about***
12 ***that?***

13

14 Frustration is just a... I get frustrated because I know I can do
15 something. I know I can have it in my grasp in a couple of
16 minutes if I sort of relax about it, but the frustration I suppose
17 is a step towards getting to the relaxed state and then getting
18 to my goal. So the frustration is just, um, again it's all natural
19 you know I don't force the frustration, but it happens because,
20 um, I know I can do something but I can't do it right now and I
21 want to do it right now, you know? And the frustration
22 enables me to just think about it for a moment. I get really
23 frustrated, I hit the drum, you know I get really angry and then
24 I stop I think about it for a moment and then I go back to a
25 relaxed state and I let the process work its way through.

26

27 ***So practice sessions are quite an emotional***
28 ***rollercoaster for you.***

29

30 It is. Practice sessions suck! (laughs). No, No, practice
31 sessions... like I know at the end of a practice session I'll walk
32 away with a smile on my face, but during the practice session
33 it is emotional. I get angry, I get sad and then uplifted because,
34 ah fuck I can finally get the thing you know? But it's a very
35 deep place for me.

36

37 ***Do you have to psych yourself up in sense for a***
38 ***practise session or is it just... I mean you clearly practise a lot.***

39

40 Especially before exams...

41

42 ***(Laughs) Especially!***

43

44 (laughs) This last period has been very emotional. The last
45 couple of weeks have been...a lot of emotion.

46

1 **No I can imagine! (laughs) Quite taxing, quite draining**
2 **I would imagine.**

3
4 It is, well I mean like, I find that if I'm gonna practice on a
5 certain day I most likely won't get through a lot of other work
6 because usually at the end of that day I'm pretty drained and I
7 don't want to have touch any other work, even if it's just a
8 casual practice session, like, I find myself quite tired at the end
9 of it because I have had to concentrate, you know? I wanna go
10 into a practice session and leave that practice session having
11 accomplished something, you know. There has to be some sort
12 of concrete evidence that I have done something in that
13 practice session.

14
15 **What if you don't?**

16
17 If I don't then it's just been a jam. And I like Jamming, don't
18 get me wrong, like that's great, you know? Sometimes I will go
19 to the kit and just mess around because it's fun. You know?
20 I'm a drummer that's what I do, I go to a kit and play the
21 drums so, um but ah, when that does happen I don't have that
22 same sort of sense of accomplishment when I walk away from
23 the practice room that I would if I went in there and had a goal
24 and achieved that goal, because I view my practice time as
25 something that will further my drum kit education and I'd like
26 every practice session to give me something that will help me
27 improve my drum kit skills.

28
29 **Going to the STLS now...**

30
31 Yeah. (Laughs) Phew!

32
33 **(Laughs) Wait for it... what aspect did you find the**
34 **most challenging as you went through that, maybe we**
35 **should say the most frustrating? (laughs).**

36
37 Well I don't know, you know the STLS thing I put off for a very
38 long time I must be honest. I found it tedious... a tedious...
39 what's the word?

40
41 **Endeavour?**

42
43 Ja... I did... so I put it off for a very long time and then I found
44 myself having, like, two or three days to work through
45 everything so I did rush it quite a bit. But not to say those two
46 or three days were the most frustrating days of my entire like,
47 um, because well I did rush through it but I did take every step

1 and I tried my best to get, to try and really engage with the
2 worksheet, you know? So just going through the steps, the
3 first step is singing along with the ride and hi-hat pattern.
4 Which is usually not a problem.

5

6 ***Okay so that was fairly...***

7

8 That was yeah, like, there might be one or two points where
9 I'd have to just take it really slowly, you know, listen to the
10 ride cymbal and where its placed and where I'm placing the
11 voicing, but generally it really wasn't a problem. Then the
12 snare drum melody after the singing also generally wasn't a
13 problem. A bit more challenging than the singing but still not
14 really a problem. But then around the kit, that's where I threw
15 all my toys of the cot.

16

17 ***Really?***

18

19 Yeah.

20

21 ***That's while maintaining the ride?***

22

23 Yeah.

24

25 ***That's interesting. So if you were to compare the***
26 ***snare drum playing to around the kit, how would compare***
27 ***those two?***

28

29 Well to me it didn't make any sense that I could play snare
30 drum melody through not a problem but then around the kit it
31 all fell to pieces it just didn't make any sense to me because I
32 was playing the exact same rhythm just on different drums,
33 but like, I found it ten times harder to put it on different drums
34 than just the snare drum.

35

36 ***Even randomly? Because what some guys do is that***
37 ***they try to follow the contour of the melody and all that kind***
38 ***of stuff, but that's interesting okay.***

39

40 So like that's why... maybe I pre-empted it too much, maybe I
41 thought, you know, the first time it got really hard and then
42 maybe I thought okay this going to be really hard the second
43 time around. You know, maybe I pre-empted it too much and
44 made it too difficult for myself.

45

46 ***'Cause you sort of went in a mind set in a sense?***

47

1 Ja, um, so basically what it was is that it got really really
2 ridiculously frustrating that I could not place the around the kit
3 melody and I could place the snare drum melody, that's what
4 the biggest thing for me was. Um like, because it just like, it
5 was baffling, like I just didn't know why you know? So I'd
6 generally spend a lot more time on that around the kit melody
7 than the snare drum melody and, like, again as I say obviously I
8 don't know why it was more difficult but it was.

9

10 ***Do you think you gained anything from spending so***
11 ***time on this step?***

12

13 I think I could have gained a lot more having moved on, from
14 the step but I did gain something.

15

16 ***Did you find you got a bit stuck there?***

17

18 Yeah. You know you do, you get caught up because you want
19 to finish that step and it's like a question in an exam, you
20 know? You know can work the answer out it just takes forever
21 and you get stuck on one question and you don't want to
22 move on, type of thing, its exact same concept for me.

23 Because I got stuck on this specific step and I just didn't want
24 to move on because I knew, like, I could get it eventually. But
25 the more I dealt with it the more frustrating it got. Eventually
26 if I couldn't get it I would move on, but generally I'd pursue
27 and persist until I did get it. But then what was cool was that
28 the following steps, some of them were a bit difficult but I
29 particularly enjoyed the last step.

30

31 ***Yes the soloing. Yeah.***

32

33 That was a bit of a relief after around the melody thing,
34 around the kit melody at least. It was a relief because that was
35 just so difficult and then the next steps were quite fun to play
36 with.

37

38 ***So when you took away the ride cymbal and just***
39 ***played the melody the kit, how was that?***

40

41 Oh that was fun. Like, yeah, there was... that and playing in
42 between the melody was what I really enjoyed and the last
43 step, the rule thing you know? And whatever that dude's
44 article and taking, you know, going parallel and counter-
45 mission stuff.

46

47 ***Yes.***

1
2 Yeah, that was cool because, you know, you can do a lot with
3 that. And maybe again I pre-empted it because it was just such
4 a relief after... you see, like, so I probably went into every STLS
5 form thinking, okay here comes step, whatever five again, and
6 it's such a ball ache but let's just get through it. And then the
7 following ones will be fine, you know, so ja but ah, basically to
8 break it all down, ah. The around the kit melody: frustrating as
9 hell. And the rest of them after that were quite a relief.

10

11 ***Can you talk a bit about playing between the melodic***
12 ***phrases, how was that generally? What were your***
13 ***experiences of that?***

14

15 It was great, like, because that came I think directly after the
16 around the kit melody if I'm not mistaken. Ja it was cool
17 because then... Sorry, sorry in-between the melodies?

18

19 ***In-between yeah.***

20

21 Oh yeah yeah that was sorry I think that's like two steps after
22 the... (Inaudible: *melody*?) it doesn't matter. Um, it was cool
23 because you know you sort of listen, you sort have the tune in
24 your head like, ah, and then in-between the phrases. I
25 generally do like a "do du dum" type of thing, like a quick...

26

27 ***You often don't have much space do you?***

28

29 Ja, exactly, ja. Maybe that's why it was so great because I
30 didn't have to do much! (laughs). But ah, some of the songs
31 there wasn't space at all there wasn't a single rest. You know?
32 So you sort of have a long note and then you play in-between
33 that, um well at the end of that long note. Ah, but ah, it was
34 fun because it was just a little jam that wasn't as frustrating to
35 me because it was quite simple and it was just fun to mess
36 around with... you could put anything... you could do whatever
37 you wanted basically between the melodies and that's what I
38 quite liked, that sort of freedom.

39

40 ***Did it change your perspective of melodies, a little bit,***
41 ***of melodies playing between them?***

42

43 No like my perspective... you mean... how so?

44

45 ***How you perceive a melodic phrase now. Has it***
46 ***changed? Did it... profoundly move anything and if it didn't***
47 ***that's cool too (laughs).***

1
2 No, it didn't. Like, ja it ah. Didn't actually no it didn't change
3 my perspective because I've... that's generally... I don't know
4 when I'm playing a jazz piece... I'd generally play in-between a
5 melody even with ensemble or whatever, I would do that
6 anyways you know? Um, so maybe that step was a bit more
7 natural to me than all the other steps, so that's probably
8 actually why it felt the best but no like my perspective hasn't
9 changed since that.

10

11 **What about the second last step where you needed to**
12 **play the counter-melody that you were reading, around the**
13 **kit, how was that?**

14

15 Ah... the counter-melody? Which one was this?

16

17 **From the, like, the Riley comping examples or...ja**

18

19 Oh ja, okay, ja that was (inaudible: quite?) frustrating. That
20 was also I remember particularly with Blue Bossa that was
21 also, ah having to, and Cantaloupe Island.

22

23 **So those were the ones where you didn't use the**
24 **swing?**

25

26 Ja. The swing was... 'cause I've played through those Riley
27 comping examples with the swing so that's quite natural to me
28 now, you know? Um. So I'm able to identify where everything
29 must be placed at what point, ah, because I have this sort of
30 reference from the swing pattern and the hi-hat, but when it
31 came to Bossa and funk it was a bit more difficult because ,
32 now my reference had changed entirely, like my reference
33 became, ah, the bossa feet patterns. You know the bass drum
34 being placed on the "a" of... what is it? The "a" of

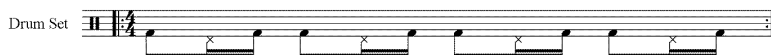
35

36 **Two and...**

37

38 Sings: "Dom tsi dom dom tsi dom dom":

39



41

42 **Yes yeah yeah yeah got it.**

43

44 So then the hi-hat being placed on the "and" of every beat:
45 Sings: "Dom tsi dom dom tsi dom dom" Taps: ride rhythm.

46



1 So that's, you know, that's my reference point now. And ah, so
2 now I had to place those comping examples against that which
3 is far different to the ride pattern that was previously my
4 reference point because, ah, it's a lot faster as well. Well I
5 mean I, like, I slowed it down eventually but ah, I found
6 initially, like you know, that's generally the speed I'd take a
7 bossa (taps groove at tempo). You know, um, so...so, the uh, ja
8 the counter melodies having to put that that now I'm using the
9 counter melodies, clave basically. You know putting that
10 against the bass drum pattern, that was...

11

12 ***You put the counter melodies on the snare drum?***

13

14 Ja.

15

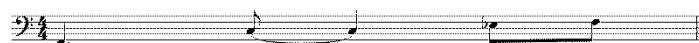
16 ***On rim-click, or whatever? Wow.***

17

18 So, so first of all what I had to do, I mean with the ride...with
19 the jazz pattern I could basically just do it immediately I
20 could... you know 'cause it's right there, but first of all I had to
21 learn how to make that, how to place that against my new
22 reference point: the clave, the jazz comp. And then only would
23 I be able to sing the melody, and um, and play the counter
24 melody and then the funk also that was, uh, 'cause Cantaloupe
25 Island how does that bass line go again?

26

27 ***Interviewer sings the bass line:***



28

29 ***Something like that hey?***

30

31 I put that on the bass drum. Sings and taps:

32



35

36 Like that and then I'd play the comp examples on the snare
37 drum. So again my reference point was changed entirely, um,
38 even so I got the bossa laid it down fine but now I'd have to
39 relearn everything again in a different style, um, because that
40 (taps cantaloupe groove) was far different to the (taps short
41 bossa) you know?

42

43 ***Yes absolutely.***

44

45 So so, um, out of the two I probably found the funk the most
46 frustrating to be honest.

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44
45
46
47

Really!?! (Very excited)

Ja. Because, okay, mainly actually because of this (sings rhythm of cantaloupe bass line) was on the 'and'.

Yes, yeah.

(continues to sing). It was off the beat and, like, having to play the counter melody with that, that was the one note that threw me off. The bossa like to be honest has become sort of a natural feel, you know? And placing a clave against it isn't that hard I just had to run through it maybe two or three times, the comp example, and I got it quite easily. But the funk you know it hasn't become, uh, a natural just that specific (sings cantaloupe bass line) hasn't become a natural feel to me yet you know? So putting a counter melody against that was far more difficult than having to pattern a clave against the bossa pattern. But, um, what was the original question?

Just ah what was your experience of playing those counter... well we were just discussing the counter melodies thing, and we just got onto the other grooves other than swing that you were playing.

So, Ja, basically to sum it all up to sum it up, the swing patterns not a problem generally, um, Blue Monk I found a bit difficult because of that, you know, that ah, he keeps on shifting the same rhythm off the beat type of thing, um, but that you know that took a few times and then I was fine . But just, ah, ja sum it up swing, generally not a problem but the funk and bossa... made me want to put the stick right through the drum.

That bad? (laughs)

Pretty much (laughs)

Do you think you play a bossa better?

No, I can lay down a funk groove that's my thing I love playing funk, like you know, I've been playing a lot recently with different funk grooves and placing, um, the snare drum in different places. But it's not that I can play the bossa better, it's just that the bossa reference point, the you know, is far more natural to me, um , because I have played a lot of bossa having been in ensemble and stuff.

1 ***It was far more natural before the STLS? Is that what***
2 ***you are saying?***

3
4 Ja

5
6 ***Oh I see.***

7
8 Ja, Ja 'cause bossa always has the same foot pattern you
9 know?

10
11 ***Yes yeah.***

12
13 So I've played around the bossa foot pattern and clave in
14 different places so you know that's become a lot more natural
15 where funk doesn't always have the same foot pattern so
16 this... I know I can play funk way better than I can play a bossa
17 groove, but um, it's just this particular funk groove is, ah, is...
18 well I mean just funk grooves in general aren't all the same so
19 you know having this bass drum pattern, um, I had to play
20 through it quite a few times before it became natural, you
21 know? Ja the bossa is just standard so, ja, it was a lot easier.

22
23 ***Fantastic. Just going to the last step, the step 10 when***
24 ***you soloed around the kit, can you tell me a bit about your***
25 ***experience of doing those solos? We've touched on it briefly.***

26
27 I don't know if I was doing it entirely correctly, um, or if I was
28 just rushing it but, ah, it was quite an easy process for me. I
29 don't know if it was supposed to be? But um, the only one I
30 found hard was, I made up a rule where, ah, you weren't wait I
31 wasn't allowed to play what was it? I wasn't allowed to play
32 anything on every third beat of the bar... every second beat of
33 the bar.

34
35 ***Wow, okay that's a really interesting constraint.***

36
37 Ja so every second I'd have to leave out and that was
38 extremely difficult, um, but that was the only time I really got
39 frustrated with that. The other rules from that article...

40
41 ***That guy's article Braut... how do I say his name?***
42 ***Breithaupt... yes. We'll go with that one (laughs).***

43
44 Great guy. Those were fun, like the parallel one, you know I
45 don't know if I was doing it correctly but I was just sort of, um
46 just going around the kit with my hands in parallel and then

1 counter motion I was, that was a bit more difficult, but ja it
2 was, step 10 it was step 10 hey?

3

4 ***Yeah, yeah.***

5

6 Yeah it was fine, like it was fun, I don't know that was more of
7 again a relief than a frustration.

8

9 ***Do you think it's made you, and I'm not fishing here,***
10 ***but do you think it has made you think about soloing in a jazz***
11 ***context a little different?***

12

13 Yeah, well I mean like, as I said I did rush it a bit so maybe it
14 might not improve my jazz skills as much as it probably should
15 have, but I mean like it's definitely improved my, ah, playing a
16 jazz setting because ,ah, I mean even though I only spent like
17 two or three days on it still was part of the process that we
18 were talking about earlier, I got frustrated then I slowed down
19 relaxed and, you know, and then I walked away from the
20 practice room having felt like I accomplished something. So it
21 was, ah, it did definitely improve my jazz skills and kind of
22 changed my perspective on the solo a bit. But I probably could
23 have done more with it.

24

25 ***Sure okay cool. How do you learn? I think we've***
26 ***touched on this a little but I mean we've spoken about your***
27 ***process of practicing, but generally if you thought about your***
28 ***learning, how you take in information, how do you do that?***

29

30 How do I take in information...

31

32 ***How do you learn stuff?***

33

34 Well the thing is I'm definitely ADD it takes a while for me to
35 learn stuff. Like, I really have to have a sort of block in the day
36 a couple of hours, with which I can use to learn something so
37 I... Particularly with...with drums it's a bit easier because, ah,
38 'cause I get into that practice room and then I'm in a particular
39 mode and other work is a bit more difficult because, ah, I'll sit
40 down then for like an hour I'll out that work off eventually and
41 then slowly get into it and then when I'm in the zone, it takes
42 me about an hour for me get in the the zone and then I work
43 straight and that's generally from the point I start learning
44 from. Um, in the practice room, ah, to learn... I... jeez. I don't
45 know it's all part of the process, at which point I have no idea,
46 um, you know? If I start learning from the frustration or if I
47 start learning from when I'm relaxed, or if I just you I don't

1 know where it occurs but I definitely, it definitely has, is
2 somewhere within that process. That I start, I start to take
3 information in and develop it into, into , uh... something
4 concrete. You know, um, when I'm frustrated I'm generally not
5 gonna, I probably won't take in information there but it is
6 definitely part of the process to enable me to take in the
7 information. You know, um, so when I'm relaxed and I'm
8 taking things slow and I can, ja, actually at that point I'm
9 probably learning the most because I can feel that, uh, I'm
10 starting to grasp concepts a lot better when I'm relaxed and in
11 the zone just working things out slowly. Um, it's probably at
12 that point that , ah... er, I learn... things.

13

14 ***You mentioned getting into the zone. That resonates***
15 ***with me big time. Personally. Ah, would you say you need to***
16 ***be interested in something in order to learn it.***

17

18 Ja, definitely and that's why I find drums easy, um, to get into
19 the zone with because I'm heavily interested in the art of
20 drumming you know, um, and this is actually only become
21 apparent to me recently because, you know, before Rhodes
22 drumming was almost a chore. It was at school and I had to do
23 it and there was X amount work you had to, you had to get
24 through and you know it's the same at Rhodes but you have a
25 lot more freedom to do what work you want you know? Um,
26 and the material you give me I generally am quite interested
27 in, but before Rhodes drumming was ah... was a bit of a... it
28 was a bit of a chore and then I came to Rhodes and I started
29 getting very interested in the art of drumming and that helps
30 me to get zoned in and work like if I'm behind a kit and I have
31 work to get through, I'll enjoy getting through it, um, so it's a
32 lot quicker (clicks fingers) for me to get straight in to the zone
33 to get working and learning.

34

35 ***Did you find with the STLS it took a while, sometimes,***
36 ***to get into that zone?***

37

38 Ja, the STLS was a chore for me.

39

40 ***Really?***

41

42 Ja, so that's why I put it off for so long because, ah, you know, I
43 wasn't desperately interested in it. Um, so it took me a while
44 to get into the zone and work through it, um, especially 'cause
45 I had a deadline, and then under the pressure I just went for it.
46 Um, It's like any of my subjects like musicology. I'm very
47 interested in some things, but some other things don't interest

1 me at all but I have a dead line, I have to get through it. So,
2 you know, I'll put it off for as long as I can and then eventually
3 just get through it in like a day or two. Um, but I mean like not
4 to say that I'm not interested in jazz at all or anything it was
5 just the STLS was a bit tedious like I said before.

6

7 ***Did you find the procedural aspect of it, you know***
8 ***step 1, step 2, step 3, did you find that kind of inhibiting in a***
9 ***sense?***

10

11 Ja I suppose so, um, I think it was just uh... I don't think that
12 the fact that there were steps that I had to get through was as
13 inhibiting as the actual form itself you know? The actual the
14 concept of work, you know? If I have, if there is something
15 that I am interested in and there's step 1... and I have to go
16 through steps in order to get through it then that won't be
17 what the problem is, the steps won't be the problem, um
18 won't be a problem, so in this instance, it's not the fact that
19 there's a structured process and a format to the STLS it was
20 more just that you know I wasn't particularly interested in the
21 actual work itself.

22

23 ***In the process in a sense?***

24

25 Ja, most likely because I was getting really frustrated it. But it
26 did help. If that's a...

27

28 ***Yeah cool. If it was packaged differently? If it was***
29 ***presented to you differently do you think it would have...***

30

31 The same concept? Same process?

32

33 ***Ja.***

34

35 Um, maybe. I suppose... if, uh, if it was packaged in a way that,
36 uh, I was interested in then maybe. It was, uh, it was just the
37 fact that you know it was um... there were particular steps
38 that frustrated me and particular steps that relieved me but,
39 um, it was just that there was uh, I don't know, seeing that
40 form like its standard, I know what it looks like and I know that
41 it does frustrate me, so generally try to stay away from that
42 exact form so maybe if it was presented to me in a different
43 way, um, then... I might integrate it a bit more, you know but I
44 think if I took that form in a different, and it was presented
45 differently to me but it gave me the exact same experience
46 then I would probably detest that presentation as well.

47

1 **Sure, sure okay. So it really the stuff of the STLS that**
2 **got, although not the whole thing as you said I mean, there**
3 **were certain sections that you quite enjoyed.**
4
5 Ja,
6
7 **Um, just getting, just so I can cover my bases a bit just**
8 **that step of finding the musical structure and stuff, I mean**
9 **was that particularly useful to you?**
10
11 Find the musical structure...
12
13 **Ja, like where you fill in that form like four four and...**
14
15 Oh Right.
16
17 **...Bossa and who the drummer is.**
18
19 That would integrate me with the work more as well I suppose
20 it did help me to uh, understand the work a bit more if that
21 helps?
22
23 **Yeah.**
24
25 But uh, the original question was?
26
27 **Just was, um, the question I have written down here is**
28 **how did you benefit from identifying the musical structure of**
29 **the tune?**
30
31 Well I mean the only way that I would think it would benefit
32 me was just to make me understand the work. Understand
33 what style it is, understand you know the form, but ah, but I
34 mean like I would have had the experience same if I didn't
35 have to fill...
36
37 **Sure, if you'd just said it (laughs) Okay absolutely.**
38
39 Ja.
40
41 **And the recording how important was the recording?**
42
43 That was very important. Um, having to listen to a recording of
44 it? Ja it was important because that made me understand the
45 work a lot better than having to understand the structure and
46 form and key signature and time signature, because I mean
47 like listening to something and what another drumming is

1 doing with it helps me... Gives me an idea of the sort of
2 movement of the piece if that makes sense? The feel of the
3 piece, and how I should adopt that you know? Listening to
4 another drummer is crucial to this work.

5

6 ***Okay. You've ticked all the boxes bro incredibly this***
7 ***has been fantastic, thank you. Ja that's really useful thanks***
8 ***Chad I'm going to turn the recording off.***

9

10 'Kay chilled thank you.

11

12 **Sweet.**

13

14 **-End of Interview-**

Subject: **Jeff**

2 June 2012

09h15

Office of Stephen James Ellis

D.R. Wynne Music School

Diocesan School for Girls

Grahamstown

Code: **IT Jeff**

1 **Testing, One Two, One Two. Great. Morning Jeff.**
2
3 Good Morning.
4
5 **Okay. Thanks for agreeing to do this interview. I really**
6 **appreciate it. It's now quarter past nine let's uh not go to**
7 **beyond 10 o'clock I think.**
8
9 Oh okay.
10
11 **For your exam's sake.**
12
13 Oh I really don't mind.
14
15 **And my transcription sake. (Laughs)**
16
17 Oh okay totally understandable. (Laughs)
18
19 **Why do you play the drums?**
20
21 Yo that's a tough question.
22
23 **Ja, apparently so. (laughs)**
24
25 It's an extremely tough question. Why do I play the drums?
26 Well I suppose I could say 'cause I started at a certain age and
27 I just kind of stuck with it but I mean I wouldn't I wouldn't
28 think that would be a relevant answer simply because we start
29 a lot of things but we don't continue with most of them.
30
31 **What made you continue?**
32
33 I'm not so sure um I think in a lot of situations I wasn't not
34 going to continue but it kind of... I kind of got pulled a bit back
35 in and to be honest I'm very grateful that I was pulled.
36
37 **Pulled by what?**
38
39 Just influences people ,um, music in general, um, drumming
40 has helped my piano and guitar quite a lot.
41
42 **Interesting it is usually the other way around... people**
43 **usually say my guitar playing helped my drumming.**
44
45 No it has really helped in terms of coordination and rhythm
46 and feeling so.
47

1 **Nice.**

2

3 So, I really don't know.

4

5 **What ensemble experience? What bands and stuff**
6 **have you had?**

7

8 I was in a rock band when I was 15.

9

10 **Okay.**

11

12 And then I have just been doing school band since and then
13 now I just jam with random guys. I jam with one guy just two
14 guitars and singing. And stuff so...

15

16 **If you were to compare your rock band to your school**
17 **band. If you could make a comparison, how would you**
18 **describe those experiences?**

19

20 I think in terms of them being compatible I would say that the
21 school band kind of supported the other one more. 'Cause
22 that kind of gave me my base of theoretical knowledge and
23 discipline within music and counting and... You know
24 respecting the music in terms of watching your cue, soft loud
25 dynamics etc. But then I think the realist approach to it would
26 be the band where you sit with other guys and you struggle
27 and you work for hours on something and you end up not
28 using it or you practise something with them and you can't get
29 it right and the next morning it is just there. I think that, that's
30 kind of more like I said a realist approach. I suppose.

31

32 **More real world... absolutely.**

33

34 Ja, I enjoyed both but I think I outgrew the school band one at
35 a certain point.

36

37 **Sorry you outgrew?**

38

39 I outgrew it. I said now I kind of got the basis of what I feel
40 comfortable with and now I want to try and make an impact
41 with my own kind of sound. You know what I mean?

42

43 **Did you find your experience of your school band... it**
44 **was like a wind band or a jazz band?**

45

46 I was first in the wind band then in concert band and then in
47 the jazz band.

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So there was quite a lot of...

There were quite a few yeah.

***And you say outgrow, you outgrew it. Frustrated?
Bored?***

Probably a bit of both. I think, 'cause I think in music you must you have to do some certain things you know if you want to have a degree in music you have to do you know a degree and then you have to do all the courses like music 1 music 2 music 3 you have to major in it you have to do the prescribed work but I think like with me I like to be very independent with my music and there kind of came a point where I said okay I've got to make a choice now do I want to stick with this and kind of, um, respect the boundaries from which I'm going to perform in or can I decide to step out of those boundaries and start off with like nothing and just kind of slowly build up, you know, build up, um, in terms of my name and my music or build up my skills you know just go for it and that's kind of what I have been doing for the past like year.

Did you see coming to university as starting a clean slate? A new beginning?

From every perspective ja.

Okay. Because lots of learning before, and lots of stuff you would have got from the band. I would assume that that has fed into what you have done?

There was a point where I said okay let me let it go (laughs).

Exactly. Just going to the 1 that we went through. It's quite nice that we were talking about learning experiences we're talking about that kind of thing. Um, in the STLS. How did you go about choosing the tunes that you did? What was the process there?

I think the first one you just recommend one and I said okay, I think it was blue monk. And then the rest How High the Moon I love. Four I love Take Five, oh wait Take Five was an ensemble piece... um. Ja I don't know Pork Pie Hat I think you also kind of...

Well that's one I love... (laughs).

1
2 Ja, no I think like two or three you recommend and I said like
3 cool and then the others like I know Four, How High the Moon,
4 um, Blue Bossa I love as well and then Cantaloupe we were
5 doing in ensemble so... I love Cantaloupe.

6
7 ***Absolutely. So it was really tunes that you connected***
8 ***with, tunes that you have some familiarity. What was the***
9 ***experience for you of, um, you know going through the STLS***
10 ***with tunes that you knew compared to tunes that you maybe***
11 ***weren't so familiar with like Good Bye Pork Pie Hat quite an***
12 ***obscure little standard...***

13
14 Um, that's kind of weird okay well first of all for me there was
15 two aspects there was the swing and then there was the... I
16 call it the other... like the blue bossa that I did and cantaloupe.

17
18 ***The other grooves sure...***

19
20 And I found that in a lot of the senses I loved the Blue Bossa
21 and the Cantaloupe I love those, I'm more of a funk slash Latin
22 fan than swing for example, but I found that swing was much
23 easier to do than those.

24
25 ***Really? Okay.***

26
27 I struggled. I mean I remember looking at Pork Pie Hat and
28 saying: I'm going to struggle for years and within a day I could
29 already kind of get the you know the snare drum comping
30 down for it for the melody but for Blue Bossa and Cantaloupe
31 it was another aspect for me to keep a funk beat or bossa beat
32 with that melody on my left hand it was just, but like in the
33 real world I had more fun with them you know what I mean?

34
35 ***Absolutely. What about your experience of singing***
36 ***with the funk and was that, did that change from swing to***
37 ***the other grooves?***

38
39 Well I suppose that was also one of the difficult... it was easier
40 with the swing as well. But I do find that the singing kind of
41 helped me a lot because I used to have this bad habit of, uh, if
42 I was for example playing a snare drum piece and there were
43 lots of rests in the piece and I would be counting the rests you
44 know heavily um... like in concert band for example like a
45 snare drum part I would always make sounds when the rests
46 were there, but I would do it unintentionally and I wouldn't
47 hear myself and my teachers from my high school would say to

1 me you are making noise where the rests are you mustn't.
2 Now I would not actually hear myself 'cause it's just a natural
3 thing, and this kind of seemed to eliminate that in a certain
4 way which was very cool.

5

6 ***That's quite interesting I would have thought it would***
7 ***have brought that singing out more, that it would have made***
8 ***you more aware of it maybe?***

9

10 I suppose but ja and as well like this time I was singing on the
11 melody instead of... the rests if that makes sense so...

12

13 ***Did you benefit from finding recordings... I'm just***
14 ***going to move out of the sun. Did you benefit from finding***
15 ***recordings of the tunes and listening to those. Can you***
16 ***describe that experience a little bit, of listening and***
17 ***connecting that?***

18

19 Ja, like the thing is I think only like one or two of the pieces
20 that I downloaded actually sounded like... I don't want to say a
21 normal standard. 'Cause you can kind of do anything with
22 standards but I mean like for example the Blue Monk version I
23 had was like 10 minutes. The Cantaloupe one was about 7
24 minutes, um, How High the Moon I took the ... who's version
25 was it? Ella Fitzgerald. I took her version. So there's lots of
26 scatting and stuff, so it's very different to the way that I see it
27 on the page and, you know, they would often start with
28 random drum riffs or just random piano chords and then go
29 into, you know, the head or the intro. So I really did because I
30 kind of ... I didn't want to walk in there and say okay this is
31 how the piece must start you know this is how I must play Blue
32 Monk if they ask me to play Blue Monk and I was so grateful
33 because... when I walked in there they said okay blue bossa
34 and then it was Kingsley and Nishlyn and then like I was kind of
35 like kind of just said okay well what are we doing and I was
36 just kind of like well okay let's kind of go with it and see okay
37 you solo, you solo, I solo. Solo for however long you want to
38 and there was no kind of... even though there were those
39 boundaries there was no kind of perimeter that I had to stay
40 within which was cool and I suppose those recordings kind of
41 helped because they gave me an idea. Like the recording I had
42 for Blue Bossa was ridiculously fast.

43

44 ***Really.***

45

46 It was a very fast bossa. And like I mean I couldn't play it that
47 fast or keep it at that pace at all, but when I played it with

1 them it was much slower but it still gave me that feel of how it
2 could be different you know what I mean?

3

4 ***Mmm... that's cool. Musical structure. There is that***
5 ***step 2 where you need to, you know, find the time signature***
6 ***and the key... was that useful to you that step?***

7

8 You mean when I just filled in on the form.

9

10 ***Literally ja.***

11

12 I would say it is useful to know the time signature and the feel,
13 but I wouldn't say writing it down made it any different for
14 me.

15

16 ***And uh... Ja cool no perfect. Let's just delve a bit***
17 ***deeper in to the STLS. What aspect did you find the most***
18 ***challenging? You've spoken a little about the snare drum***
19 ***parts and when playing different ostinato patterns like the***
20 ***bossa and the funk. What other aspects did you find***
21 ***challenging as you went through the STLS?***

22

23 Sleep learning.

24

25 ***Sleep learning... what do you mean by that?***

26

27 Sleep learning. Where you practice for hours and you can't get
28 something and then the next morning you wake up and it's
29 just ...it's just there in some magical way.

30

31 ***Did that happen in the STLS?***

32

33 Ja with the... I found Pork Pie Hat was one just with the snare
34 drum comping and the singing as well. It was Pork Pie Hat and
35 other one I think... I think I was Blue Bossa where it just
36 seemed to gel together in some weird way you know? I mean I
37 always have it even with my drum pieces that thing we were
38 always practising with off limits (Trinity Piece).

39

40 ***Yes.***

41

42 That part also like: whole day can't get it, next day just sit it's
43 there.

44

45 ***So you needed that distance to make it really click.***

46

47 Yes you need to kind of learn it and then forget it

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Ja.

And then relearn it. It's kind of like learning something through association, um, like a language I don't know if that makes sense? You kind of learn it and then it's there but it's not really there and then you forget about it and then when you learn it again you have the foundation that's kind of there I don't know where it exists but it's just there.

Is that how you learn generally?

For me personally ja.

You need to engage with something, let it rest for a bit and then come back to it and then you find, wow okay, all those connections (clicks figures) just kind of...

Well I don't know. There are a lot of learning techniques, I can't remember what this one is called but... you learn it... and then a day later you learn it again, and then three days later you learn it, and then a week later you learn it and two weeks after that you learn it and then it kind of gets stuck in your brain it's a good technique for learning new language.

Sure

And I found for this it kind of well I didn't following those days but I found like you know sometimes I would practice and it would just kind of be there and then next day or a day or two after it would just be more concrete you know what I mean?

What about the...thinking melodically when you play the melody around the kit, sorry I'm jumping around a bit, that step six when you play the melody around the kit after having done it just on the snare drum can you compare those two steps did you find the one...

I suppose you could in a way because I know for How High the Moon there is a lot of step wise motion up and down and then its kind of the same motif being repeated just at different places, kind of like that, and so I would always do is start on the snare and then I would just go from snare to... or I would start on the floor tom, one of the two whatever and then kind of go up on the toms

Work your way up melodically...okay.

1
2 Going to a higher note, as if. And I found with the snare drum
3 when you do it on the snare drum it kind of puts a new aspect
4 on your playing, which wasn't there before... it's weird. Like I
5 found myself putting random little (*dugada*) on the snare just
6 little comps where I wouldn't have before, I found myself
7 misplacing the beat much more.

8
9 ***Lovely, Ja no that makes a lot of sense sure. And then***
10 ***when you lost the ride cymbal completely and you just went***
11 ***around the kit. How was that experience?***

12
13 For the swing pieces it was quite a bit more challenging to be
14 honest because I like to co-ordinate my snare drum with my
15 ride cymbal like, you know over here okay hit together here hit
16 separate just before. So without the cymbal I sometimes had
17 to do this in the air or just kind of tap like that.

18
19 ***Interesting. So you still had to rely on that ride cymbal***
20 ***ostinato.***

21
22 I did. I don't know if that is a good thing or not?

23
24 ***Well it just is.***

25
26 But then eventually after a while it was easier to kind of...
27 'cause you slowed the hi-hat I suppose.

28
29 ***To solo around the kit?***

30
31 Ja to solo around the kit. So ja.

32
33 ***Nice. What about playing between the melodic***
34 ***phrases in the negative space in a sense. What was your***
35 ***experience of that step?***

36
37 Um it was cool. I probably did it a bit less than that other steps
38 'cause I was focused on them much more just to get that
39 foundation but I'm not sure like, I think I should have
40 experimented a bit more with it to get a really accurate...

41
42 ***Did you find it came quite naturally?***

43
44 Ja that's kind of the thing because like it's hard for me to say
45 what it did because originally I was already hitting at random
46 times, like, before I was learning the melody. I mean before I
47 was introduced to the STLS thing I was already kind of putting

1 random comps in at random places and random timings so, I
2 don't know, it is hard to say how much it has really kind of...

3

4 ***Why do think you intuitively did that already, where***
5 ***do you think that came from?***

6

7 It's probably just inbred like listening to... you mean putting
8 like random...

9

10 ***Yeah.***

11

12 Jo... I think 'cause I always when you start learning swing you
13 always do the two and the four I suppose, and I think when
14 you start breaking away from that then you, then you start
15 drawing influence from other people and other sounds and
16 then I think you start forming your own kind of dictionary
17 of...dictionary in terms of a basis of swing you know what I
18 mean?

19

20 ***Yes, kind of rhythmic patterns and so on.***

21

22 Yes, those ones you kind of... you kind of have. You know like I
23 mean if I listen to a certain drummer play I mean I'm sure I can
24 do it with a few drummers at Rhodes or whatever, you can
25 kind of just hear it's them because of the way they, 'cause of
26 what they do, where, you know? Just that basis, so I think just
27 there, it's just where it's been developed.

28

29 ***Absolutely. Do you think the STLS made you more***
30 ***aware of that?***

31

32 Ja. It made me more aware of a lot of things I think.

33

34 ***Like what?***

35

36 Umm. How I think I know something and then I know
37 absolutely nothing about it absolutely zilch like, you know, I
38 don't know how to explain it. It's kind of similar to if you can
39 play a scale on the piano fast and it's cool and it sounds alright
40 but then if you slow it down and you can't play it because
41 you're so used to, you just went straight into trying to learn it
42 fast it's kind of rushing it. It's kind of like that, um. Wait where
43 was I going with this again? What was the question again?

44

45 ***What aspects of your playing did you become aware***
46 ***of?***

47

1 Oh yes yes yes! So it's kind of like you try rush into it a lot, you
2 know, I try to, if you go to the gym you must start lifting ten
3 dumb bells you mustn't pick up a twenty and start with that
4 because you're rushing into it and then your muscles are going
5 to get, it's going to get injured and then you are not going to
6 be able you know and so it's kind of like. When I learn
7 something sometimes I learn it too quickly and then it's not
8 really sitting like 'vas' there with me you know it kind of, just
9 kind of like there and then when you break down you realise
10 how much you really just don't actually know about the piece.
11 You know for example Blue Bossa I found, I thought I knew
12 Blue Bossa, all I knew was a Bossa you know? And I somehow
13 tried to out it with the music but with the STLS it's kind of
14 more like you're putting the music on your left hand at first,
15 on your left hand, and then on your mouth and it's kind of
16 gelling together in a weird way which I can't actually explain
17 which is kind of... it just kind of sits there it just kind of brings it
18 all together. Ja, its very weird but it's very cool 'cause it
19 honestly feels like my co-ordination really improved you know
20 with a lot of things you know.

21

22 ***Absolutely.***

23

24 That cascara groove (El Negro).

25

26 ***Yes.***

27

28 Like I don't know. I was struggling with that and then I think I
29 don't know with the STLS hand in hand that kind of just helped
30 the co-ordination and putting you know the hi-hat on two and
31 three and in the next bar one and four or however it was it
32 was ridiculous.

33

34 ***So you found that going through the process of the***
35 ***STLS actually helped you accomplish something that was***
36 ***actually completely separate...***

37

38 Different ja, even a different instrument like I mean this
39 recording that I must play you like um there are some timings
40 in there that were kind of awkward for me to play but because
41 I kind of just it just kind of there you know? That rhythm it just
42 kind of it just gets developed and developed. And I think the
43 weird thing with the STLS is that it's just very weird. People
44 aren't used to it, like, people always want something that they
45 are used to, you know, they want um, they want a piece of
46 paper in front of them that says okay this has been done for
47 years and this has always worked and this is how you must do

1 it. And I think the aspect of sitting down at a kit and singing
2 while you are just playing a swing thing or you know playing a
3 melody on a kit as opposed to sitting there and really... really,
4 really like jamming away you know what I mean? Like playing
5 something impressive you know like this (drum sounds with
6 mouth) you know this fast fill or this hectic beat I think if you
7 look at the two you know if you play for a non-musical person
8 the STLS and the beat thing they're going to say the beat thing
9 is a thousand times better, but one must realise that the STLS,
10 I don't know, it brought a new a dimension you feel very silly
11 at first and then it's kind of like hold on you know?
12

13 ***Talk to me a little but about the weirdness. I'd like to***
14 ***hear a little bit about that what did you find weird?***

15
16 I think just that first sitting behind the kit playing the swing
17 and singing. You know I'm just not used to that. I felt like I was
18 in preschool, you know what I mean? But you feel like that but
19 then you can't do what you mean to do. So. Ja, I suppose I
20 settled into it a bit, but it was obviously weird at first you that
21 kind of hmmm you know... I mean I told a few of my non-
22 musical friends and they kind of like I mean they wouldn't
23 understand that at all. And they would not like to listen to it
24 'cause I mean they would be like that is not like benefitting
25 you in any way. But then again (sigh), I'm trying to think of like
26 another example um.
27

28 ***Did you feel frustrated at any point?***

29
30 Jo I did.

31
32 ***Where?***

33
34 In Pork Pie once or twice, Blue Bossa.

35
36 ***And doing what? What were you...***

37
38 Just trying to flippin' keep this thing, my right hand going, and
39 then putting the melody without screwing up the right hand or
40 vice versa.

41
42 ***Absolutely.***

43
44 Just...Arghhh... but I didn't write any... I said to myself I'm not
45 gonna write any swing patterns above the melodies of things I
46 said I'm gonna to do everything without the ride normal
47 pattern [being written].

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Why? 'cause no one said you couldn't do that.

I know I just feel like I'm cheating if I do. I don't know, I'm just. But that's just me I'm probably like that with a few things.

Do you feel you benefitted from that experience of not writing that swing pattern on top?

I suppose now if I had more time now if had weeks to sit with it then I suppose I would probably benefit more 'cause then I would then I would actually get it 100%.

By not writing those things?

By not writing those...

Well that's great that you challenge yourself so much.

Well I don't know it if its, I'm just like that with a few things, um like um, in musical theory when we do four-part I won't write the chord, I won't write the chord name below the four part you know, the keys? I won't write okay, um, were in a minor key so chord five is this you know what I mean? I won't write that out and then when I get to chord five look at that and I'd rather do that all in head, so I'm like that with a few things in music I don't know if it has anything specific to do with...

Why do think you do that?

I just... I feel like I'm cheating if I...

That's interesting.

Ja. I kind of feel like down the road sometime is going to come up when I can't write the pattern above so I must get that experience now just try and... 'cause I mean if you get a gig and then you know they are like play this you're not going to be like just hold on, and then you write all the rides so I suppose just write all the ride patterns (Interviewer laughs) I suppose I was just like.

Interesting from you're saying you have quite a long term perspective on this stuff.

On what?

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On your music studies. You're not just doing four-part to do four-part you're thinking down the line.

Oh no, but that's the thing like that's the big thing that the STLS has actually emphasised for me which is why I'm so fond of it um because... things that... I don't want to say silly things. But um, stereotypically silly type of things, they actually really work I mean in this case singing while you play a swing thing, playing a melody on a few toms, um, I mean you remember doing this thing? (Liszt piano exercise).

Oh this ja doing the opposite finger yes yeah.

And it's really weird like it really helps I don't know if the actual thing of doing this helps or if it is the mind discipline, but I'm also really interested in... I don't know how to explain it... how the smallest stupidest things can make the hugest impact.

Absolutely.

And that's just something like...ja.

Do you feel that you were able to take ownership of the STLS? Or did you find it very bam bam bam bam bam.

No not at all I don't think you can ever finish the STLS.

Wow okay.

Like I think you can, I don't want to say always improve, I think you can always just find a new perspective with it. If you're kind of stuck in your playing in a certain style you know you can always take another piece do the STLS with it and it might open up a new kind of... 'cause I mean it's not like with drummers that you say this guy is the best in the world this guy is second best third best so it's kind of like... I mean at what point do stop like getting good and you know at what point is your limit you know of greatness in terms of playing drums but I think with the STLS there's no limit really you can kind of really experiment with it a lot. I enjoyed also when I actually read those snare drum comps.

Yeah the counter melodies let's talk about that a bit.

1 That was also very cool because then nothing was coming
2 from me and nothing was coming from the piece it was all on a
3 separate little snare drum comp so you know you take
4 something like Blue Monk with this very straight kind of
5 quavery based melody and you put in this random snare drum
6 comp which has nothing to... doesn't come from your intellect
7 and it doesn't come from the standard and you put it with this
8 thing and it sounds... it sounds so broken but it's just perfect
9 you know? And it's so difficult. I mean I think yo... I mean I
10 looked at the first snare drum comp I was like cool let me just
11 get through a few and I mean I must have struggled in that
12 first one which is like two or three little you know quaver
13 beats or crotchet beats a bar 'cause you know just 'cause it's
14 you know? But it's awesome I mean something like that for
15 example could improve your communication with a bass
16 guitarist and a pianist on stage because they're coming from a
17 totally different perspective in certain sense, you know I mean
18 I suppose you are both coming from the same piece. But they
19 are coming from a different place musically you know they
20 understand the piece in a different way to you and you can
21 communicate I think better with them from something like
22 you know the STLS because... I don't know for me it was kind
23 of like you are playing and you feel comfortable and then
24 something gets thrown at you and you've gotta... you've gotta
25 try and work with that and in this case it was the snare drum
26 thing where you, you know, you feel like you have the piece
27 down and then there is this random snare drum and you're
28 like...What! but I think that can be cool because sometimes
29 you're playing in ensemble and you're like okay wow what is
30 the pianist doing? Or flip where did the form go... well that's
31 what sometimes happens to me (laughs). So you know ja
32 so...so I think it really helps like that also like something so
33 small and insignificant can really make the hugest impact in
34 what we don't... you know we don't even... I think there are so
35 many things that we do musically and non-musically which
36 impact our music. The most in I can say you know what I
37 mean.

38

39 ***What kind of things? What non-musical things?***

40

41 Fitness...

42

43 ***Interesting.***

44

45 I think fitness is probably the most... I don't want to say the
46 most important because I know there are a lot of brilliant
47 musicians who don't exercise, but like I think like um ja, I'd say

1 fitness in terms of just the long practice sessions and just being
2 good and feeling good 'cause you have to feel good to make
3 good music I mean unless you want to write really sad songs I
4 suppose. But ja, things that as well as listening to music you
5 have never listen to before, um, whether it's the style or the
6 art(ist)... ja mostly the style...maybe the artist as well but
7 mostly just to kind of broaden your horizons I suppose and
8 then just, um, I suppose your enjoyment for the instrument,
9 just how much you actually naturally enjoy the instrument.
10 You not actually, "oh I must practice now" and "oh I must
11 finish this piece by this week". It's I'm going to sit down and
12 have a good jam you know? So...

13

14 ***Did you find that you could get a little bit more into***
15 ***that mindset with the STLS of just okay I'm going to sit down***
16 ***and have a little jam here, or was it not quite as easy as that?***

17

18 Towards the end it gets more, well as it went on it got easier.

19

20 ***As you went through more tunes? Or as you go***
21 ***through the process of a particular tune?***

22

23 Of a particular tune, but I suppose also if... both actually if I
24 went through a tune then I suppose I would become more
25 comfortable with you know if someone said, "okay let's go"
26 (click of fingers). Cantaloupe now boom (click of fingers) go
27 straight into it I would kind of be more just like cool let's just
28 go with it and flow, but also with the whole process itself with
29 all the pieces I think you also just become more like, you know
30 what a piece is just a piece, but it's not going to intimidate me,
31 I don't have to kind of... I must respect the piece, but I can also
32 say hey listen jazz standard I'm here with my own style so I'm
33 gonna... I might test you a bit, you know, that kind of thing it
34 gets easier to do that. 'Cause you just have more confidence...
35 you... I don't know if it's confidence or just musical...you know,
36 like you're musical skills just go...better I'm not sure (laughs).

37

38 ***Talk to me a little bit about that last step of soloing***
39 ***around the kit where you... what's your experience of that***
40 ***last step?***

41

42 The singing... the singing... the step where you sing?

43

44 ***Well you sing through all of these, the last step was***
45 ***where you either create an improvisational constraint or take***
46 ***one of those improvisation things of that guy Breithaupt.***

1 Oh yes yes I know but I'm saying I mean the singing helped the
2 soloing.

3

4 ***Oh it helped! Sorry there we go okay, oh interesting.***

5

6 Yes Yes tremendously, 'cause like I would sing, if you sing you
7 know you... for me a lot of things are based like... kind of... in
8 my head so to express them I'll kind of like just sing them, so
9 when I solo just keep the two and the four on the hi-hat for
10 example and you just kind of sing like 'bo bu bob u bom pa
11 bom' like where your hands would kind of go, so that singing
12 thing really helped because it kind of... 'cause normally if you
13 have to compose a solo singing you'd kind of... make it a really
14 comfortable solo, but because the singing thing was so
15 uncomfortable you kind of get a perspective of making a solo
16 not sound exactly how you would want it to sound...you know
17 sometimes you think you sound really bad, but people are like
18 wow, and the other times vice versa you think you sound good
19 but you're kind of... not a hundred percent there and I think
20 what soloing a beautiful is that you shouldn't always know
21 exactly where you're going to go but you should always know
22 that something is going to come about that's gonna be... that's
23 gonna express exactly what you're feeling musically at that
24 point and I think that singing thing really helps to develop it in
25 a lot of ways.

26

27 ***How so? What kind of ways?***

28

29 'Cause I like simple things like I like very simple melodies,
30 simple beats, simple songs. I mean even my own songs are all
31 very very simple, but... I think... how do I, I don't know how to
32 explain it....um. I don't know how to explain it.

33

34 ***It's interesting; it's just such an interesting concept to***
35 ***me.***

36

37 It's so interesting. It kind of... what was the question again?

38

39 ***Well we are look at soloing, and how that aspect of***
40 ***singing impacted...***

41

42 My thing is I love very very simple things, and one of the things
43 when I solo is that I like extremely simple things, like "bom
44 bom, du dom" like just random "du dom, du dom" like
45 mistimed out of place things but they kind of... well sometimes
46 they fit I suppose.

47

1 ***Yeah, did you find the singing helped you make them***
2 ***fit.***

3
4 The singing helped. Ja the singing... and it gave me a new
5 perspective on how to make simple random sounds, you
6 know, putting things where I wouldn't normally... um going
7 louder here softer here... um... kind of just like I said earlier
8 just kind of gets like inbred in you and then it just kind of sits
9 there, you know. 'Cause I think with me personally I think as a
10 musician you go up, like I don't know my experience is kind of
11 you learn a bit and then you learn it for a certain period of
12 time and then boom it sits there, you know? I mean when I
13 was eight years old I was learning you know G-Major for
14 example and I was learning like, it's got and F-sharp you know
15 and the semitones are at two three and seven and eight for
16 example or something like that I don't know what the
17 semitones are...three four, seven eight... and then you know.
18 And then at a certain stage once you've learnt, like for
19 example C-Major enough, it kind of sits there and then it's
20 there. Like you're never gonna forget that c-major has no
21 sharps or flats, you'll never forget that. And I think with this
22 thing it kind of does that... raises that bar a bit of what you
23 know and then it kind of sits there. You know... twenty years
24 down the line you could play a gig, and your snare drum comp
25 could be influenced by you know a silly little singing thing that
26 you did, you know improvisation thing. So again like, totally
27 random insignificant things... but it makes the biggest
28 difference. I mean it's not insignificant any more. I mean it
29 never was but you know what I mean?

30
31 ***Ja no absolutely. Well I'm glad it worked for you***
32 ***'cause it doesn't work for everyone hey.***

33
34 Oh not?

35
36 ***No. You know so that's really interesting.***

37
38 I think it's very frustrating. I think that's why... and because
39 there's no, there's no direct line you know with drumming in
40 the past before this kind of thing it was kind of... There's the
41 line you can kind of cross it, you know, a little bit, you know in
42 terms of what fills you do here, how you change the beat of
43 your back track piece. But I think with this you can never stop
44 and say wow I've really gotten somewhere because there is
45 just so much possibility. It's kind of like in maths for example
46 two plus three is four [sic] you write that on your exam paper
47 and you get the full marks for it, whereas if you do something

1 like philosophy it's so broad there's just so many possibilities
2 you can never write something and say I've got it like 110% I
3 understand it, 'cause there's always a counter argument and
4 with this I think... I mean I practiced STLS for let's say two
5 hours on one or two days, and then like one or two days apart
6 as well and I just wouldn't like get anywhere. But it would still
7 make a very good impact you know? You can't actually stop
8 and say you know what I know this absolutely back to front. I
9 mean I suppose, I'm sure could and like, you know, other, you
10 know very advanced drummers, you know, they could kind of
11 sit with these pieces and say like you I mean, they could easily
12 do the soloing or the melody on, you know? But for me, it was
13 kind of, there was just this thing of possibilities so I could
14 never stop and say (click) I've got it you know? And I think that
15 frustrates people a lot.

16

17 ***Would you have seen those possibilities if you had not***
18 ***been through this process?***

19

20 I don't think so... I think you have to do stuff you aren't used
21 to kind of see a lot of possibilities. It's kind of in a sense when
22 you have a musician who writes song and then they go
23 through writers block and they have nothing and then they
24 leave and they get out of their comfort zone and they go and
25 do something that they have never done before... travel or
26 meet people that they haven't before, and they come back
27 with I'm going to call it skills, it's not skills... inspiration. But it's
28 the same with this you kind of get out of your comfort zone
29 and you do something which feels wrong and you've... you
30 know 'cause... 'cause I think there's kind of a... well to me like
31 a lot of people see drumming as two kind of... okay drumming
32 must be like this: this is a bossa, this is swing, you know this is
33 a funk beat. And I think I don't like it as such I mean
34 sometimes you have to kind of keep it within... I mean you
35 have got to kind of just respect where you're playing kind of
36 thing, but I think there's a lot of, um... people need a definite
37 kind of... this is where I am, you know? And I don't like that
38 really. So that's why I think I enjoyed this.

39

40 ***Because it wasn't so...***

41

42 Like [click] boom [click] boom.

43

44 ***You had the freedom to move around a little bit?***

45

46 Ja, and I wouldn't really be able to place where I was and I like
47 that, I like that a lot but I think that might stem from my song

1 writing as well... 'cause... ja, you don't know where you stand
2 with yourself if that makes sense?

3

4

-End of interview-

Subject: **Marco**

30 May 2012

10h42

Office of Stephen James Ellis

D.R. Wynne Music School

Diocesan School for Girls

Grahamstown

Code: **IT Marco**

1 **Why do you play the drums?**

2

3 This is an awkward question...

4

5 ***I'm supposed to ease you into the interview! Wow!***

6

7 Oh my gosh! I'm just thinking about...

8

9 ***Just the first thing that comes into your head. It's like***
10 ***that blot paper thing you that psychologists do just the first***
11 ***thing that comes into your head.***

12

13 It's fun. It's fun I guess. That's the main reason I think, um. I
14 mean I started playing and it was just like, ah, this is fun you
15 get hit things its like okay and then just in terms of like when I
16 started playing like at first it was like okay you know whatever,
17 and then I was just in different like school bands and stuff and
18 the thing wasn't that okay you know 'cause I was like every
19 day 'cause there was practise all the time and it was like this is
20 just another thing that I'm doing and then I just started
21 learning about it and it just became more fun and I was just
22 interested in everything and then just sitting down and
23 practising like techniques and stuff I just found, maybe the
24 word is fulfilment? Or something like, like ok this is actually
25 fun, like I'm actually enjoying this and I want to progress let
26 me just sit down and practise like. I don't know single strokes
27 for like an hour, you now? You're just sitting there and it's like
28 ok. Ja you know? And started drum lessons like two years after
29 like I officially started but I mean when I did start it wasn't like
30 anything I was just playing like for a military band so it was like
31 me just sitting there going: "Dom-chuck-dom-chuck-dom-
32 chuck":

33



35

36 You know? And like I wouldn't necessarily call that me starting
37 drums 'cause I wasn't getting lessons or anything and I wasn't
38 actually learning, so all I was doing was ok you're told do this
39 and then I did it and then I started taking drum lessons I was
40 like, wow! You know? All these things paradiddles all oh my
41 gosh what is this thing? You know and I guess ever since then
42 I've kind of been like you know really interested and then I
43 started like checking guys out on the internet and seeing guys
44 do crazy things and I was like I want to do that. Um, and I
45 guess the reason that I still play drums is 'cause I study it and
46 it's cool um, but lately I've been thinking I don't really know
47 where I'm going, so it's kind of like, you know, why am I

1 actually playing drums? I mean kind of like, it's fun and I'm
2 getting a degree, but actually what am I gonna do with my life
3 now? Um, and it's kind of exciting but also kind of really scary
4 at the same time 'cause I have no idea, that's just me thinking
5 like long term but like for right now like its really fun you
6 know, but like also like you also hear about stuff like, like you
7 know alcohol is really fun right now, but later on you're gonna
8 suffer the consequences (sarcastic, interviewer laughs). So like
9 I've just been thinking like you know why, why am I doing this?
10 Um, but I also think that 'cause you know second year and
11 how like I'm running around everywhere and I'm just tired and
12 I've got assignments now, and I've got exams at the same time
13 and I'm like when am I gonna find time to do all of this? Like
14 the other day I was asking why am I putting myself through
15 this? (Laughs)

16
17 ***Exactly, and are crazy guys interviewing you for their***
18 ***Masters degrees, no sure I hear you. (laughs)***

19
20 So, I don't know does that answer the question.

21
22 ***Ja man gee, no that's amazing. You know I mean, a***
23 ***thought that crosses my mind is you know, accountants you***
24 ***know they've got accounting firms, lawyers, ay it's a pretty***
25 ***cut throat thing but you know there is a very clear, well not***
26 ***very clear but there is a clearer path. And I think the path we***
27 ***tread as musicians, it's ja man I hear what you are saying, its***
28 ***unsure, and to a certain extent we need to make our own***
29 ***way in the place. Sho... So thinking long term...***

30
31
32 Ja, and like I don't know, I've also been thinking what am I
33 gonna do with my life 'cause everyone's like study a degree,
34 change the world, and I'm kind of think you know what am I
35 going to do and then in whatever I am doing am, like, am I
36 actually going to find like fulfilment in that? You know, um,
37 just in terms of like you know whatever I become...famous
38 multi-millionaire with a huge house and whatever, like will I
39 actually be happy in that? You know? Or, doing like, ' cause like
40 I've like been gigging lately and I think it's also because I've
41 been busy and it's like... it's not that anything is like set so one
42 day I'll be this and I'll have to do this assignment, and then I'll
43 have to do this, and then someone will want me to play drums
44 for them in church or whatever and I'll be like OK, ja I'll do this
45 and I'm running around everywhere and I'm like, you know,
46 can I handle all of this? Like, jumping around from place to
47 place whereas like you know say I became like a teacher and

1 then I'm teaching during the day and then, whatever, you
2 know there's that se, where like, like, I don't know I've been
3 thinking about life a little bit like hectically.

4

5 ***Yeah, no no it's good I hear you.***

6

7 But Ja, I don't really know, and I think like, like something
8 that's become more and more like 6:06.660 6:19.651 A1
9 dominant is that I'm not actually worried about like money,
10 like, like in terms of like I need to making a lot of money you
11 know or whatever if I'm making like a little bit and I'm staying
12 in one roomed...I don't know hut.

13

14 ***With a drum kit (laughs)***

15

16 With a drumkit (laughs). Like, like that would be cool.

17

18 ***I hear you.***

19

20 But then I'm like I want to get married and have three hundred
21 children or whatever.

22

23 ***Well this is the thing, you know, 'cause you've***
24 ***mentioned... fulfilment as your entry into thing, but growing***
25 ***up, it's yeah man, it's... you realise very quickly you realise***
26 ***it's not just about you know... me, it's not just about you***
27 ***playing a kit. If I could just put in my two cents, I mean I***
28 ***personally think you have a lot to offer and you're gonna***
29 ***have a great, ah, but um ja that's wonderful. Generally other***
30 ***than drumming the music that you listen to... what are you***
31 ***into?***

32

33 What music?

34

35 ***Ja man I mean, with all these assignments with all this***
36 ***free time that you have [sarcastic] when you sitting with your***
37 ***iPod or whatever listening to music, what are you into what***
38 ***do you draw inspiration from?***

39

40 I actually should have brought my iPod so I could have gone
41 through like a whole lot of stuff.

42

43 ***No it's OK, just the first thing... off the top of your***
44 ***head.***

45

46 Like like OK Like, like I said just now like, when I started, OK
47 when I was younger, you know what ever my parents were

1 listening to it was like OK whatever this is...Yay! You know
2 sitting in the car with my sisters like waiting for my parents in
3 the shop because they're like: "you're not allowed to come
4 in...cause you're gonna cry" (laughs).

5

6 ***Sure, sure.***

7

8 Or something, so we're like sitting in the car like yay you
9 know? Whatever and then um... ja I started playing drums and
10 then... I don't know like I started... I listened to really
11 everything, um its also like the social groups that I've had. Like
12 when I was just getting into high school I was friends with all
13 these like, not to be racist or anything, but like all these like
14 black guys so we were all like listening to like Rap and like R 'n
15 B and like this hectic like Gospel music. So it was like, like and I
16 think back that stuff now and I'm like, gosh I used to listen to
17 stuff like Fifty-Cent and G-Unit and like Eminem and like all
18 that stuff and like I'd be walking around and then someone
19 will say something and I'll be like I used to listen to, you know,
20 Busta Rhymes (SP?) and like I'll sing his whole song in my head
21 like have like his whole like lyrical thing, I'll be like oh my gosh
22 these words are so... dodgy. What I used to sing this? I used to
23 listen this? Um so, ja and then I started listening to a lot of, I
24 don't know, I don't know what happened I guess I became a
25 teenager and started getting depressed and I need to be
26 emotional and whatever and then I used to listen to like. I
27 started off with just like, normal rock listening to that kind of
28 stuff and then, like, punk a little bit, and then I was like I'll
29 listen to Heavy Metal now and then I used to listen to bands
30 like Slipknot, like a whole lot of heavy bands that like if I listen
31 to them know I'm like sho hey this is really hectic and like a lot
32 of the stuff that I'll go back to that I listened to in the past I'm
33 like what was I thinking when I was listening to this stuff like
34 even though like, like sometimes it's like 9:40.791 9:50.677
35 Ok ja this is really but like jo... 'cause also like I've been
36 thinking just in terms of what I'm listening to like how that's
37 impacting me.

38

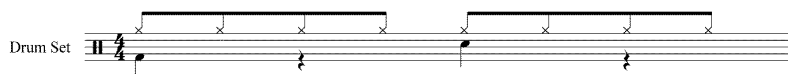
39 ***Well that's what's I'm interested in is, I mean, I***
40 ***wonder if those early experiences has had an impact?***

41

42 Ja, 'cause, I mean in terms of music it's been crazy because, I
43 mean ok like after like I was listening to rock and then heavy
44 metal and then I started listening to like, just to complete like
45 where I'm going with everything then I started listening to like,
46 kind of like gospel music like of America where the drummers
47 are just doing these crazy things playing at like three billion

1 beats a minute and like going and going and going and you're
2 like...wow, I remember the first time I saw this, I think it's
3 called like the shed sessions or something like that and it's just
4 all these guys like, there's like five drum kits and then the guy
5 will play for like thirty seconds and it would just be like, like
6 paradiddles and he'll just be like going all over kit and you're
7 just like wow and like, just watching those videos I was also
8 looking at like their technique and stuff and I was like you
9 know wow they're like doing Moeller like to the roof and then
10 coming down and, but it's so fast and just like me thinking in
11 terms of what are they playing? And then I started listening to
12 whatever I could find, um. Like things like from Michael
13 Jackson to you know whatever it was really like about you
14 know what are players playing? What are people doing and
15 like I never really listened to jazz like. There was like I was
16 always really interested but I never knew anything 'cause at
17 school we weren't taught about it and I mean it's not like
18 switch on MTV and there's jazz, you know? So coming to
19 university last year was like wow! And then I'm speaking to
20 people like Nishlyn and he's like this listen to this and you're
21 like listen to this and I'm hearing these guys and I'm think you
22 know, wow, like when, when I first started playing like people
23 were like Steve Gadd, Steve Gadd and I'd listen to him I was
24 like what? This is lame (interviewer laughs) you know what?
25 This Crazy Army stuff like it's just like rudiments and then like
26 placed you know whatever, and then I came here and I was
27 like OK wow this is what he actually did you know and this is
28 what people were doing and this is how like the music industry
29 was building and people were taking this and doing this with it
30 and like taking this and pulling apart and then like analysing
31 things. So like now I'm like listening to everything and like I'll
32 go to a music shop and I'll be like, OK, let's buy like three jazz
33 albums and just see what happens you know? So, ja then in
34 terms of like the impact that it had like. Jo... it was really cool
35 because it started like. 'Cause I was playing in church a lot and
36 I guess for most of high school that's where I really played I
37 mean I was at church like three, four maybe five times a week,
38 um and like we would have band practice like three times a
39 week so it would be on Friday and then we'd play on Friday at
40 like the youth service and then on Sunday afternoon we'd go
41 back and have like another practice and then. Like I was just
42 doing a whole lot and like, I guess I was really getting involved
43 with church and stuff and just like. Like that kind of life and
44 then I started listening to like a lot of, um, just like chilled
45 Christian music and... I mean like the flow of the spirit. Like
46 you know like whatever, like what was happening in the music
47 it would be like OK, you know it really became an emotional

1 thing and an expression of you know OK, I'm praising God so
 2 let's do this and let's do this and let's take this music and then
 3 like push it up and then 13:53.131 13:59.460 I guess that's
 4 where I really started playing like emotionally like OK I'm
 5 feeling this, let's do this and see what happens you know?
 6 Build the song up here just randomly so it was really like spur
 7 of the moment like you're playing a song and you've rehearsed
 8 it and then someone's just like, like you can see their body
 9 language is like let's go let's takes this song like crazy so then
 10 you start building up, and like I think doing that like, like
 11 having like, like playing a song and then building it up and then
 12 bringing down and then, really taught me like Ok these are
 13 different ways to do this like, and also what I started doing
 14 was like, I started like just playing whatever I heard in the
 15 songs so like, when I just got into high school that's when I just
 16 started playing so (laughs) what I found myself doing was like
 17 playing like, like normally like, like 'cause that's when like also I
 18 started playing so I was like OK let's just do whatever and then
 19 like I remember in, just like halfway through grade 8 I was like
 20 oh my gosh there's this new beat I learnt where you play like,
 21 like on 'one and two and three and four [and]' on the hi hat,
 22 and you put your bass on one and the snare on three:
 23



25
 26 And after two years of playing just: "dom-chuck-dom chuck",
 27 like doing that was... it was insane! And I was like oh wow you
 28 know what are guys doing? And then I'd hear stuff... like I'd
 29 listen to Usher and then I'd hear, ok the drummer's doing this
 30 on the hi hat and then he's going: "tick a tick a tick a dup" and
 31 then he's like slowing it down, I was like how does he do it one
 32 hand on the hi hat? What! And then I was like, let me pull my
 33 left hand over and play like both and then like flick it over onto
 34 the snare. I was like this is crazy this is amazing like, it was like
 35 I found gold or something, and it was like... so what I started
 36 doing was whatever I was listening to I was like OK let's put it
 37 into a song so. Like we'd hear the song played by like Hillsong
 38 or whatever band and we'd be like OK. So we'd like practice it
 39 at church and then I'd be like OK what we must do, at this part
 40 we must just stop the song and like have a remix and then
 41 we'd turn it into like a reggae song and start playing like, like
 42 this Bob Marley beat that I learnt like yesterday over this thing
 43 and let's what happens so then. So we were doing a lot of that
 44 and I found like whatever I was listening to I would, ja like I'd
 45 put into the music so, so I'd be like, like experimenting a lot
 46 because a lot of what it was band practice but because we

1 were playing all the time I was like OK, whatever let's just
2 experiment so I mean. And the thing was though; none of the
3 other members in the band were learning music anything so I
4 was like (laughs) they don't know anything! (Interviewer
5 laughs) I can do whatever I want to and mess up and just be
6 like ja, I meant to do that so I wasn't scared or anything.

7

8 ***So you had that freedom?***

9

10 Ja in that environment, so I was playing with people and I was
11 just thinking you know what? It doesn't matter, like, I don't
12 need to be worried you know? Whereas, like, if I play in front
13 of, like, examiners or at school it's, like, I get really nervous
14 and really tense and every time I play like, like my hands are
15 shaking and like, my parents are like: 16:57.839 17:01.000
16 You know you get so nervous you don't even have to do
17 anything you just sit at the drum kit and your hands can do all
18 the work for you 'cause I'm, like, so nervous. Um and Ja so, so
19 that's really where I started like playing and listening to stuff,
20 and then I started doing stuff and then what I found was OK,
21 I'd play this and I'd be listening to a lot of like, like you know
22 hip-hop or whatever and then I'd be playing like the beats that
23 I heard you know, um and just on a little side note, like people
24 would play a hip-hop and I'd be like, I don't know what that is
25 and they would say like these styles and I'll be like I don't
26 know but you know this is what I've listened to and... ja I can
27 play this is this right? (laughs)...No! OK (laughs) um how about
28 this? And then I would play something like Latin they would be
29 like, that's not Hip-Hop at all and I'll be like that's what I listen
30 to at the time, you know so, so what I was doing was playing
31 like, a beat and then I'd be like OK. And then so I'd listen to
32 hip-hop and then I'd listen to like something like, you know
33 The Offspring and then I'd hear that and then I'd be like
34 playing that and I'd be like: OK you know what? He did this
35 and he did this so let me try and put the two together so then
36 what I started doing was just morphing everything that I was
37 listening to together and it was like, like thinking about it now
38 I'm like that was so intense. Like, like I was just playing you
39 know? Whatever I heard OK let's do this. 18:19.999
40 18:23.738 Let's do this ok it doesn't work you know, because
41 I'm playing like, like Reggae and something completely like
42 punk. So then how am I going to make it work in the music and
43 then and then, and then because we were doing songs over
44 and over again I was like ok so if I do this before I do this then
45 I'd kind of like, like link the two together and I guess I'm also
46 really, like now I'm really really like interested in seeing how
47 like, like fusions work and like I mean I want to keep studying

1 music and whenever I do my masters or whatever I wanna be
2 seeing how styles fuse and like, like lately I've been listening to
3 like a lot of electronic like Jojo Mayer kind of stuff and I'm like,
4 wow you know? 'Cause that like insane for me 'cause that's
5 like technique and musicality like, like there's so much music
6 in that and it's like all this technique and it's really fast and,
7 and like ahh... So like that's what I've been listening to lately
8 lately lately (sic) and it's like how can I take that and do other
9 stuff with it you know? Um and Ja so I guess like, in terms of
10 like what I am listening to and how it had influenced me like
11 jo... I'll listen to like anything and I'll like ahh... but then like,
12 like also like what I've found is like I'll be listening to a band
13 and I'll be like, this is lame, you know the musicians are all just
14 playing like, like straight and like if I listen to a specific genre
15 too much I'm just like I can't, I can't do this anymore like I
16 need more like I remember in 2010 coming to the jazz festival
17 or 2009 it was the first time I came and I was like wow, you
18 know the first three or four days I was like blown away then I
19 was like...you know...what else? You know? Can't we do
20 something we do something that's not jazz just for a little bit
21 like, like just whatever? Like don't show me a leadsheet show
22 me a rudimental study or something insane. Let's do
23 something different and I guess that in the music I've listened
24 to and how it's impacted me, I just need everything different.
25 I'm so interested in diverse stuff and I guess also, I was
26 listening to a lot of just, I don't know if this is any heritage of
27 South Africa or whatever, but I was listening to a lot of South
28 African Artists. Um, when I was younger as well, so it was like,
29 things like Skwatta Kamp and all of these funky things I was
30 like Ok this is what these musicians are doing that's kind of ...
31 weird and different but OK... whatever it was cool we'd sit at
32 break and sing the songs and be like Ha! Ja! We know these
33 songs and then. So I guess different types of music... it's crazy I
34 mean, I'm just fascinated and so interested in music and
35 drumming and... I mean last year I started piano and just, and
36 I'm not trying to be , I play piano and I'm doing well or
37 whatever, but I'm just so interested in it that, I'm playing at
38 grade five now, and it's just , like I'll sit down and I'll be like
39 let's play scales. This is so cool I'll be able to play (fast noise
40 vocal expression) and I'm like oh! Get my hands faster. And I'm
41 just constantly growing myself to be like, how far can I take
42 this? Let's see what my body can do and I'm so interested in
43 that, and that's also why I've been irritated because, I'm busy
44 running around doing ethno and this and this and that and I'm
45 stuck...just leave me alone I just want to play. So what I'm
46 doing is I'll have a lecture and then I'll have a break and I'll be
47 Ok I've got this period let me go sit in the piano room and then

1 practice and then I'll be like OK I'm busy running around OK I
2 need to be the other side of campus now I can't, and then I'd
3 run back and then I'll have ten minutes and I'll be like ah! Man.
4 'K let me just sit down and practice whatever, you know? So,
5 I'm really hungry for music but I've also found ...in... in the
6 university context it's really cool. And I'm learning a lot, I'm
7 really learning a lot but I'm just sometimes so worn down
8 because people are throwing everything in your face and I'll
9 have class members, like... certain people... that will say things
10 like: I practiced for seven hours today and I'll be like... oh OK.
11 You know whatever. That actually doesn't mean anything to
12 me 'cause I'm like OK that's cool I practised for an hour, but I
13 had so much fun (laughs) take that! So many people are like:
14 You know I did this or I did this whereas I think, I don't know
15 it's kind of stressful because, I guess I'm starting to think that
16 as well but, it's wearing me down because that's not why I
17 came to university, I'm just hungry for stuff and people who
18 are so academically focused, oh I got this mark and I got this
19 mark, and then I'll be like well I did badly on this assignment
20 and it's like... You know, I'm not, like everyone's like really
21 competitive and... whereas I guess it's because at school I was
22 the only drummer. You know? And a lot of what I did self
23 taught, because I had, I mean I had a drum teacher for two
24 years and I was I just took up everything and then I was like
25 you know what? I want to learn about this so I got DVDs and I
26 got as much instructional information as I could and I was like
27 you know what? Let me just push this as much as I can. Ja then
28 I got here and it was like music department and playing with
29 other musicians and everyone's like ah! You know I can do this
30 and I'm better with this and I'm and I can this and you know so
31 everyone's like ah! I can do this and I can do this and what can
32 you do kind of thing? Where I'm just like, like my whole music
33 career kind of thing has been like: I'm so interested in this let
34 me do this, I came here and everyone's like you're so good,
35 you're so good and I was like... what isn't this subject
36 supposed to be learning? I remember studying for a year, I was
37 watching...ah... I think it was Jeff Queen when I first got his
38 DVD he was like: Moeller method and then he was doing stuff
39 on the wall and like, like doing these hand movements and I
40 remember sitting for weeks and just doing those movements
41 and other people are like, ah! You know that's lame.
42 Everyone's so focused on, on you know the next thing growing
43 and growing and growing, whereas I'm like let me focus on this
44 and get this right and then 25:31.769 25:37.887 I'll build it
45 like steps you know, and have like, like solid steps in my
46 playing, um. And I guess that's also because I wasn't pushing
47 myself all the time I was just like, like let me take this as far as I

1 can and that was what was driving me. You know, wasn't
2 thinking, you know let me push it as far as I can whereas I
3 think that if I did I wouldn't actually have gotten to the point
4 where I am because I'd always be uninspired, I'd always be like
5 this is not good enough you know? So I think that is the
6 biggest challenge that, that the impact of studying music and
7 being around other musicians is you know... But I guess that,
8 like it's kind of good in a way because I mean wherever I go
9 that's what people are going to be like that are studying music.
10 But I mean it was just such a shock like... I mean just, just. Like
11 why are these people playing music, like if it's just about
12 competition why don't they just do whatever you know like,
13 you know like... and I guess that also why I also play drums
14 'cause like, I want to do something, I wanna like do new things
15 and just like, Like be like OK you know let's do this and at the
16 same time I feel so, so like ill-equipped. You know? I feel like I
17 haven't got enough. Like I just want to learn so much more
18 and I still feel like a little kid that's around other people that
19 are like you know like, like... You'll hear things like about
20 Kesivan and he'll be doing this and I'll be like, wow you know.
21 Like he's doing that, like I wish I could be like at his level.
22 Playing like that kind of stuff and I'm like you know what I
23 want to change the world but I still have like so much to learn,
24 27:26.461 27:31.476 motivation
25 And like I'm so excited to be like someone who's going to be
26 like: "look at this!" and other people are going to be like: "Oh!
27 Wow! Let's do this!" like start a revolution with music and
28 stuff. So... I guess and a whole, like, that's why I play drums
29 and that's how like. Like music I listen to and being around
30 musicians and around, has influenced me but, but ja I mean jo.
31 Like even if I get uninspired and like whatever. I'll be like: "I
32 hate music. I hate everything, just leave me alone!" and I'll
33 hibernate for a day. And just like sit in my room and, you know
34 whatever on a Saturday and I won't listen to music I'll just be
35 like rebelling against the system. I'm not doing any work. And
36 then after like a few hours I'll be like jo, I just want sit down at
37 a drum kit or jo I just feel like listening to this or whatever you
38 know? Just getting out of it for like a little bit, I'm just like
39 hungry for it again like.

40

41 ***Fantastic! Brilliant.***

42

43 Ja, I don't know if that?

44

45 ***That is rich man, that's awesome! We spoke briefly***
46 ***about jazz fest and about the kind of jazz journey. What's***

1 ***your experience of that? Jazz. And learning jazz and***
2 ***being a jazz drummer.***

3
4 So. A lot of people classified me as a jazz drummer for a long
5 time even before I started really playing jazz. And I was always
6 thinking you know? Why? 'Cause I don't feel, like of myself as
7 a jazz player and stuff and I guess it was just because I was
8 listening to... to stuff and what I was playing was like... I don't
9 know like. At first when I started playing it was like very
10 straight and then... is it?

11
12 ***Sorry go ahead I'm just checking, this is good I just***
13 ***want to make sure I'm getting it. Sorry go ahead.***

14
15 So I, I was playing like a lot of straight stuff and then like I
16 learnt the shuffle and I was like, wow this beat is so cool
17 because it's like straight but it's not! And you can do all these
18 triplet things and you can shift things around so what I was
19 listening to was as much, like there was so little of that kind of
20 stuff.

21 End of A1

22 Start A2

23 So, so what I was doing was like, OK let me just do whatever
24 and just see like OK, I'll playing this beat where it's like
25 syncopated like (sings):

26 Drum Set 

27 0:09.044 0:12.00

28
29 And then I started listening to, to I mean just going back to
30 what I was listening to stuff like The Mars Volta and stuff

31
32 ***Ah, Thomas Prigden.***

33
34 Yeah, playing stuff like and like hearing, hearing like that style
35 where like, like listening to Thomas and then before in the
36 band was this guy named John Theodore I think. And I
37 remember listening to his playing like this album Deloused at
38 the Crematorium and it was...

39
40 ***Ja, got it on my iPod man.***

41
42 It was insane 'cause the drummer was doing this and the
43 drummer was doing this and then, Ja and then in between that
44 I briefly started listening to Tool and I was Like this is just too
45 much for me right now in life like (laughs). This is like a little bit
46 crazy and it as like really heavy and I was really like, argh! And I
47 guess I kind of found Tool to be really... like it was really cool,

1 but like people around me were like analysing it too much and
2 I was just like, I'm just not inspired for this anymore like it was
3 really cool and if I sat by myself and listened to it I'd be like
4 you know wow! You know I was like I have no idea what he is
5 doing actually, um and then I started doing research on him
6 and saw how he learnt like tubla and...

7

8 ***This is Danny Carey?***

9

10 Yeah, and then it was just something about the Mars Volta
11 that was just my favourite band ever.

12

13 ***They are such a fantastic band hey yeah.***

14

15 And just doing research on their albums and listening to
16 everything and I mean they had a lot of Latin stuff in their
17 earlier stuff, like I think on Francis The Mute, I think that's
18 what the album is, um there was like this crazy like Latin
19 album and I mean like Deloused was my favourite album and I
20 think it probably is still like my favourite albums to listen to,
21 but what I really enjoyed about that was like, the whole
22 concept of the album was, um... Like this guy going into like,
23 like overdosing on a drug and then going into this like a coma
24 and then just seeing things and then waking up and like going
25 back into... So it was like, like the whole album was based on
26 like crazy events. And I was just like oh wow! You know like,
27 the first song starts off with this intro and then like there was
28 so much meaning behind everything like you could analysis it
29 and I'd sit and I'd listen and I'd be like this is what this track is
30 about and I'd listen to it over and over. And then I'd be like oh
31 you know on the keyboard he's playing like this (sings), sounds
32 like a siren and it was right at the beginning so it was like,
33 obviously this resembles like, like how or represents not
34 resembles but like represents like the ambulance coming and
35 then like, like there's this crazy like (sings):

36



38

39 And it's like all these things and I was like, on the internet they
40 were like ja the guy's like having like spasms and I was like this
41 makes so much sense! And then they would start the song and
42 then it would be like this heavy rock and then shift into like,
43 this syncopated rhythm and then it would change time
44 signature... 7/4 and like doing these crazy things and like, what
45 I was doing was sitting with that and I was like ok let me play
46 it. I wasn't analysing like: OK this is what they're doing, this is
47 what they're doing, this is what they're doing, but I'd just play

1 it I'd just be like OK let me just play. And then eventually like I
2 just started learning what they were doing and then... There
3 was this crazy latin piece and It's like there was like conga and
4 everything and it's like it's all going crazy and then there's like
5 so much like, like time, like modulating in time, I don't...

6

7 ***That metric modulation stuff, yeah.***

8

9 Like that. But it's like shifting all the time and then the
10 drummers like playing these like rudiments. I don't even know
11 what they are but like they're like sticking and he's just like
12 doing these things and I'm just like but how? But how? And
13 then I'd sit and listen to that and I be like ah, you know let me
14 learn how to do something that sounds similar and then I'd
15 play it and I'd be like OK this is what mine sounds like, this is
16 what his sounds like, OK so I need to change this and then I
17 was like playing a lot of that stuff and I guess from that, I just
18 started playing that at church and then people like oh he's a
19 jazz drummer now, so it's like...

20

21 ***Oh I see, yeah.***

22

23 I was like, no not really. I don't think I've ever really listened to
24 jazz. And then, um, Babs Kakaza came to our school when I
25 was in, half-way through grade 11. So it was like OK cool she's
26 a jazz teacher and then she was like let's start a band. And I
27 was like, so since I'm like the only drummer at the school I'll
28 play. Yay! You know? Um, and then we just started playing and
29 we'd play like a blues and she'd be like this is the blues. And
30 we'd sit and we'd it would be like, what is this? There's like
31 this and I have no music, you know 'cause throughout high
32 school like I was always in a concert band so it was like you
33 know here is your snare drum part and here's this and so I was
34 always like you know what, I'm really classically trained
35 because I'd get music and I'll learn it and I'll play it like that
36 And sometimes you know (laughs) I won't learn it properly so
37 I'll just be like OK improvise it you know whatever like this is
38 what he's doing so let me just play around with that and then
39 Babs came and it was just like... What, this is so weird there's
40 no music and then. Ja, I wanted to go somewhere but now I
41 forgot, but I'll come back to it.

42

43 ***No Sure.***

44

45 But um, ja so she started the jazz band and that was going
46 quite well I guess, I guess it was cool and then Matric
47 happened and then she was like OK you guys must go to Jazz

1 Fest and we were like oh wow! Jazz Fest this is so cool. And I
2 remember going there, and I was like you know what? I think
3 I'd played grade 8 by then so I was like let me go and try out
4 for the national school's band you know, it should be great you
5 know like I can play and I've got grade 8 and I feel quite
6 confident with everything. And I got there and I was like OK
7 wow you know these other musicians are like good, but like
8 I'm sure I can do like, I'm sure I can do what they're doing and
9 then we got there, we registered and they were like here's
10 some sheet music you know for your audition tomorrow here,
11 um, learn this and I got it and I was like what is this? And I was
12 like...

13

14 ***What was the sheet music? Was it a lead sheet or was***
15 ***it...***

16

17 Ja it was a lead sheet. And I was thinking I have no idea
18 what to play and like the whole day I was panicking and the
19 thing was the next day, um so eventually I found another
20 drummer from, oh, and the whole time that I was in high
21 school there was like Stirling Jazz band so, so I'd hear them
22 and I'd be like oh wow you know. I'd hear the drummer and I'd
23 be like ja what he's playing is not complicated I'm sure I could
24 do that but I don't understand anything, so there was always
25 that and I was always like this so cool, this music is so cool
26 there's so much like, like this whole feel and the harmonies
27 and everything is just so cool, so different to everything else
28 that I've listened to before, um and then I got to jazz fest they
29 gave me the lead sheet and like I freaked out and I was just
30 like, I have no idea what they want me to do tomorrow, so
31 eventually I found the drummer from Stirling, I was look dude
32 help me out here and he was like no, you see they want you to
33 play this beat here, play this here play this here, and then just
34 go for it and I was like, ja I know that but I don't understand
35 what I actually have to do. Like in a sense like when he said it I
36 was like I know that but that doesn't help me.

37

38 ***So you didn't know what to do for the audition. You***
39 ***didn't know what was expected of you?***

40

41 No, I didn't like in terms of playing the piece it was like really
42 basic it was something that I could do like, easily but I didn't
43 understand it. I didn't know OK you know... what do I play this
44 through and then the song's finished? Like I'd never played
45 like, like something hectically jazz like that before so it was
46 kind of just like what does this mean?

47

1 ***The leadsheet? What does this mean?***

2
3 I'm going to be playing this but what is this? You know? And I
4 got to the audition and it was like a whole band and then. You
5 audition as a band so then you play like a solo and then you
6 play this and that and whatever and then um... so I played a
7 solo and I was like ja this is cool and then they gave me sight
8 reading and I was like oh this is easy. And then they were like
9 OK drummer your turn to play and I was just like whatever,
10 and I just played my own thing and I guess that they were like
11 he can't read music. Like it was exactly what I had to play and I
12 was just like, I just panicked. So that was just one experience
13 and then I didn't make it into the band so I was just like OK,
14 that sucks I'm not actually that good and then...

15
16 ***So you had to reassess things? Did you feel as if you***
17 ***had to reassess things a little bit?***

18
19 Ja. So then we get put into these ensembles and it's like ah
20 this is so cool you know playing, and then the pressure wasn't
21 that hectic and then they were like, 'kay now this is how, and
22 then I was like oh this is how you do it ok this makes sense and
23 then they were like solos and then (laughs), trumpet played a
24 solo and then they were like OK whatever solo solo solo and
25 then they were like, drum solo I was like drum solo whoo! You
26 know let's go let's do something crazy and then I started
27 playing like, Mars Volta kind of like this crazy fast like gospel
28 like crazy, heavy metal crossed whatever and like they stopped
29 the band and they were like what are you doing? This is
30 rubbish you can't play drums. So from that I was hectically
31 paranoid. I was like I'm never playing jazz again. I'll never be a
32 jazz drummer. You know it'll never make sense to me like. And
33 I guess I was really scared of jazz as well I was just like. No. This
34 is so scary you know like and I've always been like, like almost
35 had a complex about like, like I don't actually understand jazz I
36 don't actually understand anything about it and, and you know
37 like... I'll see other guys playing stuff and I'll be like OK but he's
38 playing jazz so I'm not even going to go near that ever again,
39 don't even listen to that. And then, so it was really scary um
40 and then I went to the fest again the next year, um, oh and
41 then also later in my matric year
42 11:31.999 11:36.622
43 Now with Babs we were like playing stuff and then we were
44 just like learning, we just like learnt like three songs and then
45 we had like a concert and then Kesivan came because he was
46 at Hudson as well. So, he came and then it was like he's going
47 to come and play at Hudson again his old school, so like we

1 were really excited and then like, like we were playing the
2 concert and then this, like in one of our pieces because we
3 didn't have a bassist so we got his bassist to play with, I think
4 it's Shane...

5

6 ***Cooper. Wow!***

7

8 Cooper, he played with us. So he's playing on this double bass
9 and it's just like that's so cool you know I'm playing with this
10 guy, it's like double bass you know I've never seen those
11 before and he's like wow! So it was really cool and then like
12 we played with them and because like we'd be running the
13 standards so much it was like OK I know this. So I think I think I
14 played like a solo like fours or something like that and
15 afterwards they came to me and like afterwards they came to
16 me and they were like oh my gosh you know you're like really
17 good like, your better than like first years from Cape Town or
18 whatever and I was like, like I mean that was coming from
19 Kesivan I was like, like... what! Lies! This guy's lying to me but
20 he was like so genuine and then he was like here are pair of
21 sticks you know let me sign them and I mean like they're like
22 hacked now but I mean like I still like look at them and be like
23 jo! Ja! You know?

24

25 ***Wow what a moment!***

26

27 So, I mean that was hectic and then the next year I was like let
28 me go to jazz fest again, um and I went there I didn't audition
29 but I mean when I was there I still felt like I shouldn't be here
30 like this isn't really like where I should be, you know? This is a
31 little bit awkward because like last year I like stuffed everyone
32 around and now I'm like back, Hi! Back to ruin your lives again
33 jazz musicians and then... So I went again and I mean that was
34 cool like, like I was just attending workshops and just listening
35 to what guys were playing and you know like I remember the
36 biggest question on my mind was: how do you play traditional
37 grip? Like, that's so weird like playing this different way, um
38 and I mean I saw um, Jeff Queen doing it and I was like that's
39 so cool but I was like I never really got taught it so I was kind of
40 like scared to learn it as well, um so I was like whatever. So
41 then I'd be in workshops and like there would be questions,
42 and my first question would be like how do you play
43 traditional grip like teach me your techniques and everything
44 and like I was so technically focused and other guys would be
45 like, ok let's talk about poly rhythms and like I was like what's
46 that you know because I was like playing them for so long but
47 the actual concept of a polyrhythm was like what is this? You

1 know so in certain aspects of jazz playing like I was like, what
2 do these words mean you know? Polyrhythm... like I can do
3 that I think. But what is it? This word, I need to know about
4 this word. And then like people would be like using the like the
5 jazz dialect and I'd be like what do these things mean I'm so
6 lost in this world you know? And then, so ja I was really
7 paranoid about jazz for a long time and I mean, like at school
8 we learnt a little bit of history of jazz, so I was like this is where
9 jazz went and this is how it developed. But I wasn't listening to
10 anything, I wasn't really playing anything. So it was really scary
11 and then like I got here and it was like OK listen to this let's
12 play and then Nishlyn was like we must really play sometime
13 and then we were getting together weekly and he was like just
14 running heads and I was like ok this is how you do this.

15 15:20.440 15:25.189

16 And since I've been here like everyone's like ah you like one of
17 the best jazz players here and I'm like, ha ha! Ok you know
18 and, and I mean and coming to the STLS like... this is crazy
19 because I was like. I'm hearing the head now and like things
20 people were saying, it's like making sense and when I'm
21 soloing like, you know what people were saying in like the
22 workshops about like, like they were like, people were like ok
23 how do you comp you know? And I was just like: *comping?*
24 You know? And they'd be like ok you can do stuff like imitating
25 what this person is doing and, but then I was like but how?
26 You know and then, doing this whole process was like: oh
27 wow. You know? I was kind of, I wasn't thinking about it but I
28 was just doing it and then like after a while I was like, oh my
29 gosh this is what I'm actually doing like just naturally that's
30 where like my intuition of music is taking me. I was like: this
31 makes so much sense now and like a lot of stuff is making
32 sense but, I still don't feel like a jazz drummer in a sense, like, I
33 think, I was just jo... not to be like, like depressive and stuff but
34 like my first jazz festival was, it was so scary and like, I actually
35 just need to get over it you know? But... but jo like just like, I'll
36 never forget playing that solo and like everyone stopping and
37 everyone in the band being like. Like I don't know if they
38 thought wow this guy can actually play or oh my gosh this guy
39 really sucks you know? So, I guess ever since that I've been like
40 really scared to play jazz in front of other people and with
41 other people and you know what are they going to think about
42 me? And now I'm going to fest again this year and I'm kind of
43 like... 'Cause Jared was like ok audition for the youth band and
44 when he said that I was like: *what? I can't do that! No ways!*
45 You know? So I guess the STLS has really helped in a sense of
46 like me understanding, like jazz music and what to do and how
47 to like go about things in a jazz manner you know? 'Cause a lot

1 of the time what I was doing in my playing was like, like you
2 know combining things together so I'd be like OK this is how I
3 do it with this style so let me just do it here and people would
4 be like: *No! What you're playing is wrong*, you know? Whereas
5 I feel like, like in jazz like I really feel like I'm kind of like trying
6 to find the right way to do things instead of being creative. In
7 that sense like, you know like Kingsley will be like, in ensemble
8 he'll be like: *Just play. You know you can play like these*
9 *rudiments at this crazy speed and do these crazy technical*
10 *things*. But I'm just like I can't do that because it's not gonna...
11 it's just gonna you know?

12

13 ***It's not going to service the music?***

14

15 Ja, and I'm like I can't really be creative, I just have to do what
16 other people are doing. You know? So I guess in terms of
17 fusion with jazz I'm kind of like: *No jazz is like exclusive like...*
18 *like VIP only*. Um, so like whenever I'm playing jazz, like, I'm
19 kind of like. Like I have these little stock phrases like from the
20 comping examples, but I'll be like ok just play these and then...
21 do this, and do that and then when they're building like kind of
22 do this kind of thing or this, but nothing else. And then when
23 I'm soloing I must always have like pauses so that they know
24 that I'm phrasing, and that I'm doing this, and I'm doing this,
25 and I'm doing this, and I'm doing this and then once I've ticked
26 all the boxes, then I'm good to go! You know instead of me
27 being like ok let me just do. Let me just play.

28

29 ***Do you feel that the STLS helps you do more?***

30

31 Ja.

32

33 ***How so?***

34

35 Few! OK me taking about the STLS now. Um... ja but, ok just to
36 finish that last bit off.

37

38 ***Ja, sorry go ahead no absolutely please.***

39

40 So that's where I kind of find like, like that's were jazz has been
41 has been with me for a long time. Um, and then ok so the STLS
42 happened and I was like: *jo this thing* (laughs) *is going to drive*
43 *me crazy*, but just like, like my feeling towards it was kind of
44 like. Like you know what, I must do this you know and I was
45 doing it and then like after a while I was like this is so hard, you
46 know? Not hard in terms of difficult to do but hard in terms of:
47 I need to do this whole thing and do it properly you know? So

1 at first it was like, (sigh). But at the same time it was really cool
2 because I was just like experimenting with things and kind of
3 like putting my two cents into whatever I could do, you know?
4 Um, and I guess just in terms of like my overall feeling about it
5 was kind of like, um, like you know how like school is like
6 compulsory and stuff but like, you're there to learn you know?
7 So as much as like it might feel sometimes like (sigh): *I need to*
8 *this, I need to pull through I need to do all of this now.* You
9 know, and I guess just in terms of any learning process like, it's
10 like... You are stretching yourself and I think that the fact that
11 a lot of, you know the other guys were finding it frustrating as
12 well me was, was kind of that you know it is pulling you, it is
13 like growing you as a person but it's like a piece of cloth that
14 you're pulling you know to like make it bigger or something
15 and that tension is always going to be, like hard and like just
16 the way you respond to what is going on is going to be
17 different. So I guess in terms of how I found the STLS was
18 really cool because I was learning a lot and I think that because
19 it was like step 1 step 2 step 3, you're like doing all the steps
20 so like every step is like more pulling and more pulling and like
21 by the time you get to like step 9, where you're at the comping
22 example which is like the most insane step, you're just like: *I*
23 *hate this! I hate this so much!* Um, and I think, I don't know
24 just in terms of like ,my personal thoughts I think that's why a
25 lot of us are getting frustrated I know especially Chad he was
26 like, argh! Like he was like I hate this stuff. Um, but I didn't
27 actually find it that bad, like it was a mission to do, you know
28 I'd be like I need to actually set aside an hour just to do one...

29

30 ***It was a mission to actually get through the process?***

31

32 Yeah, so like just finding time to do it all, so I'd be like you
33 know what I actually want an hour so that I can sit with
34 everything properly and like do stuff, like some steps I'd be like
35 ok I've done this five times I'm over this now, next step, you
36 know? Whereas other steps, I'd be like I'd sit with it for like
37 half an hour and I'd be like, like just with one step like, like you
38 know playing comping example four over whatever standard
39 and I'd be like, ok play like one bar at a time and then sing one
40 bar at a time and what I would do in that process was like, I
41 found a lot of it was what I could hear not necessarily literally
42 but like in my head you know so like I'd sing the tune and play
43 the comping example, and as soon as I got to the point where
44 they could like mesh together and kind of like overlap and
45 interlock it was like, ok this is cool you know? So I found that a
46 lot of it was hearing, but I mean each step, like I think I know

1 all the steps off my heart because I've done it so many times
2 now, but...

3

4 ***Yeah, sixteen (laughs), it's a lot!***

5

6 (Laughs) But, um like I found I think step 3 is the one where
7 you like sit and learn the tune so, so a lot of learning the tune
8 would be me listening to it. And I'd listen to like each one a
9 few times, like sometimes I'd just listen to it once and be like
10 OK. I'd listen to it once, I know there was one song where I
11 didn't listen to an example at all just to see, ok let's just see
12 what happens, you know I'm going to be completely free with
13 this and I think, I think I learned it on piano? Or I just played on
14 piano once or twice until I could actually play through it, and I
15 was like ok this is how it goes let's just see what happens, you
16 know? Um...

17

18 ***How did you experience that? How did that go?***

19

20 That was...(sigh)... I wrote down how it all went but, but I
21 found that in that I was very like I can do my own thing,
22 whereas, because I wasn't like taking reference from anything
23 else. So, like I was saying just now, about like how I feel in jazz
24 like I kind of felt like. OK this is what the guys are doing in the
25 piece let me like imitate that, or you know they're playing like
26 this so everything I know about this specific way of them
27 playing, let me put that into it. Whereas when I played the
28 tune without the listening, I was like: OK this is how it goes...
29 whatever, you know? Let's just do whatever. Whatever comes
30 to mind like let me just take whatever what I've learned from
31 a specific style like you know, a ballad let me play it as a ballad
32 and see what happens, let me play it as swing and see what
33 happens. Yeah, like that was step three and then step four was
34 singing it, and I hated singing it, I hate argh! I can't stand
35 singing! 'Cause there's a whole thing about me singing, and
36 I've also got a complex about that. So, like the way I feel about
37 jazz music and me being a jazz drummer like it's even worse
38 with singing. Like, there are many scars in my past (sarcastic).

39

40 ***(Laughs)***

41

42 So singing it was, it was the worst thing at first I was just like
43 let me find any way to get around the singing if I have to hum,
44 if I have to do something else, just as long as I'm not going "la"
45 or singing a note or whatever, you know? So the singing at first
46 it was terrible but then what I found like, I'd be walking to my
47 lecture and I'd be like sing a tune in my head and I'd be like jo!

1 This is so cool you know? Um, and I mean that was like, it was
2 really cool because I mean it's like the first time, I think almost
3 ever my life that I've actually been like, I'm singing tunes in my
4 head on the way to like lectures. And like I've also got this
5 thing about aural, like, because of the whole singing thing and
6 aural and everything. I was like aural sucks, I'm never going to
7 sing songs don't sing around me. Don't sing!

8

9 **(Laughs)**

10

11 Your singing is making me jealous. So I started singing on the
12 way to lectures, well not necessarily out loud, but like I'd be
13 humming a tune under my breath and I'd be like oh my gosh,
14 this is what everyone else is doing. Like they're singing like
15 what they're playing and they're kind of singing just in general.
16 And now this is the first time I actually feel like a music student
17 as well 'cause I mean at school like I was the only drummer.
18 And everyone else was playing like a melodic instrument, so I
19 was always like (sigh), I feel so out like I mean I played
20 trombone, and I played guitar and I played like a whole lot of
21 instruments, but like it never really made any sense. 'Cause I
22 was just like ok I'm feeling this but I can't really make it
23 melodic and you know like scales and everything argh... but
24 then like, I started singing I was like what is this? And then I
25 was like ah this is cool ah! Let me just do this, and then you
26 know step five and six were like playing it around the kit as
27 well over the comping patterns and I was like... ok this is like
28 easy, because now like I'm singing and playing it at the same
29 time so I mean, that's not hard. And then [step] seven is just
30 playing it um which, which was really cool, I found that a lot of
31 the time when I was just playing the standard, um I was
32 learning a lot of like phrases. Like melodic phrases and like
33 when I'm soloing [Step 10?] like I'll play something I'll be like
34 ah that sounds like this let me play this like phrase from this
35 tune over this tune and it was like oh wow you know this is
36 really cool and like it was like. Like with step seven because
37 you are playing it like all over the kit like, like I'd be playing a
38 whole lot of different ways just playing, like the same phrase
39 because I'm like playing it over, and over, and over, and over,
40 and over again. So it's like, ok this is how this how this phrase
41 sounds, this is the sticking I can use let me change the sticking
42 let me make as easy as I can for myself, and then let me find a
43 way that it fits around the drum kit, um, and learn and you
44 know? So I'd be playing these, like, melodies, like, ok over the
45 drum kit and it would be like ok you know like whatever, you
46 know from whatever standard and then I'd be like ok in
47 soloing like I just heard like phrasing coming out and I was

1 like, what? You know? So I think it gave me a whole lot of, like
2 I used like in all of the papers I was learning like vocabulary it's
3 like, like these new words and these new ways to like make
4 solos and to play things. Um, and also like with step eight,
5 'cause that's like playing in between, like at first it was like I
6 hope there are like a whole like of big open spaces in the
7 music so I can just play you know? Like I don't want to be
8 singing and then like only be like (sings: nonsense with a single
9 'ping') 29:45 A2 and then there's only like one hit, but then I
10 found like as I was doing this stuff I was like, this isn't musical,
11 like I need to be musical about this and I need to be singing
12 and

13

14 End of A2

15 Start of B1

16

17 at the same time like in-between the melody I don't want to
18 fill it up to make it sound like straight eighth notes just like a
19 whole melody that's like (sings nonsense) 0:06.254 B1 you
20 know just this busy thing like, like I want it to sound like as
21 musical as it can so sometimes I'll just be like: I actually can't
22 play this piece 'cause I'm just going to mess it up. But also
23 what I found was that I was analysing the piece and analysing
24 the melody, um, and I mean like we've been doing like a little
25 bit of composition with Nishlyn and like I found that like, I
26 composed something that I liked earlier on this year and I'll I
27 back to it and I'm like: What was I doing? Like just in terms of
28 like me being musical about like, like my musical thinking and
29 how to compose music was like... you know this actually
30 doesn't make sense, whereas like I heard it in my head and I
31 was like: this is a lovely tune, oh great! You know? And now
32 I'm like... argh! You know? So my whole like way of thinking
33 about music has really changed like. So Like step seven and
34 eight as like, it was crazy because I just found myself analysing
35 the piece like working out phrasing and then being like: now I
36 need to make it musical on the drum kit. You know? Using like
37 whatever dynamics accents, you know? As many things as I
38 could find, but making it musical um, and I got frustrated with
39 step eight a lot because I was like: Ja, it's cool like I'm playing
40 in between the melody but this piece needs to be musical and
41 I found myself thinking about like the piece being like actually
42 musical instead of the piece being: OK this is a piece of music
43 let me play drums to it. You know? Let me make rhythms over
44 it and do different things, and I think in terms of... like the first
45 steps, I think up to like step six and step seven where, I found
46 that that as, just in terms of like as a whole I found that's very
47 like learning the tune you know? So it's like all those steps

1 where you're like playing the tune, playing it here and your
2 playing... so I found that really internalised the tune. And then
3 step eight nice and ten were like really like... actually analysing
4 it. And like getting into like the little bits of it and the little
5 phrases and being like: OK how can I like get into this tune
6 now, you know? Whereas like a lot of my playing before was
7 like just say up to, like the level. Or the level the... ja, the level
8 of step seven where I'd like know a tune and I be like: OK let
9 me just play it, you know? Step eight, nine and ten were like...
10 how can we like improve this tune? How can we like build onto
11 the tune?

12 2:40.000 2:45.000

13 So like I said like step eight was like really analysing the tune
14 and like how to be musical between the phrases and then step
15 nine with the comping example, like a lot of the time that was
16 crazy because like, like I said in terms of comping earlier on
17 like I'd have certain stock phrases and I'd just like play them
18 you know? Whatever, you know like, ok this is how the form's
19 going so let me put like this little, like almost like little fill in the
20 last few bars, kind of, like if I want to extend it maybe I could
21 repeat certain things and do things. And then in-between like
22 I'll do random hits you know? Whatever. Whereas like singing
23 the standard and doing the comping examples was like... I
24 would have never thought to do this! Like and sometimes it
25 just didn't make sense at all. It was like: this is wrong like I'd be
26 playing like, I don't know but..

27

28 ***You mean the requirements of the STLS didn't make***
29 ***sense? What they were asking to do or just...***

30

31 No, no the way that I heard the tune and the way that the
32 comping example was working...

33

34 ***Oh I see. OK***

35

36 I think that because it was like a bop comping example like if I
37 was playing like, not necessarily even a different style, but like
38 a different like, like time, like I'd be like: This is how I want the
39 music to sound you know? Not necessarily how I want it sound
40 but how I'm feeling it. And the comping example is going over
41 that and it's destroying the piece!

42

43 ***Interesting yeah.***

44

45 Whereas other times I'd find that the comping example would
46 be like, like oh wow you know this is like different ways to hear
47 the piece you know? Different ways to put it together and

1 different ways to interpret like what I'm hearing. Like I'm
2 hearing this and this, and like I said earlier like what I'd do was
3 hear, like learn how to hear the piece with the comping
4 example over it and like mesh the two. So I'd play and then I'd
5 be like let me take this one two bar phrase and put it over the
6 whole piece and then like shift it around and see how many
7 different ways I can hear this piece you know? And I found
8 that it, it just opened the piece so much. Um, I found that
9 when I was playing it was just like, I can hear so much more in
10 the piece I can hear so like. I can actually hear different things
11 inside of the piece that, that aren't necessarily there you
12 know? 'Cause now I hear the piece with this behind it, so it's
13 like this layer that I'm putting over it that's like, ok you know
14 making you know say you've got like a picture of like a hill and
15 a tree. Like the comping example will be like, I don't know, a
16 boy flying a kite on the hill. Whereas then you get the next
17 comping example and it's like a family having a picnic on the
18 hill. I guess, if that works as an analogy, like there were so
19 many different things that I could do like the piece just
20 became like a setting of music and then the comping example
21 was like... I can hear so many different things over this music,
22 you know?

23

24 ***You went quite far with the comping examples, I***
25 ***mean you popped in an exercise four there over Equinox hey?***

26

27 I think over two of them. Um, and jo! When I played the fourth
28 example I was like: (laughs) this is crazy! You know? And like I
29 have been so inspired to sit down with those comping
30 examples and like learn them off by heart and like what I want
31 to do is like sit with every tune, like. I know this is gonna like...
32 this is gonna be so much time and I'm really thinking about
33 doing it like next year, but like having like just an hour a day
34 where like I sit with just the comping examples and just go
35 through comp example one, two, three, four and the one in
36 the [Beyond] Bop. And just get like my playing to like a level
37 where I can like do every example like by itself and then, with,
38 in the whole context of the example and then just shift it
39 around just to be completely free in that. And then what I
40 want to do is take a standard and just play every comping
41 example over it, just run through everything and just hear it as
42 many different ways as I can to, like I said earlier on like I really
43 trying gain as much information 'cause I feel like a child
44 whereas this was like (sigh) this, this, this and I feel like, like
45 there's so much to learn in that.

46

47 ***Did you feel connections were made?***

1
2 Yeah, like I felt like: wow I can hear this and then like, we were
3 having ensemble and we were playing Ladybird or like one the
4 pieces and I was soloing and Nishlyn came in and he was like: I
5 just heard you playing and drumming made so much more
6 sense to me right now because I heard your phrases, and I was
7 like: I did too. And it was like, other people are hearing what
8 I'm doing. And I mean Nishlyn, like Nishlyn has like so much
9 knowledge already and he was like, you just showed me
10 something. I was like, you know, like I'm actually learning stuff.
11 I'm learning so much hear and like I said with like the learning
12 of phrasing and learning like...'Cause last year I was only
13 playing fours in terms of soloing and it was like ok. So what I
14 would do was listen to Nishlyn and then kind of imitate that
15 kind of in a way, whereas now like Kingsley's like ok play a solo
16 over two heads just by myself and like the bassist and the
17 pianist stop so I'm playing the solo and I'm like I can hear the
18 melody in my head and it's just like, it's like I've never heard
19 this before, like jazz music just made so much sense and I
20 could hear phrasing and I was playing phrasing and like
21 (laughs) something that I've never ever wanted to do and I
22 started doing it and Troy was like: hey you're singing while
23 you're playing. And I was like: No! I refuse to be the person
24 that sings while they play! And I've notice that, but I'm hearing
25 my playing as I'm doing it and it's like, I've never ever done
26 that before and like I remember being at Jazz
27 Fest, I don't know what year it was but I was there and then
28 people were talking to Kesivan and basically were like how do
29 you solo and how do improve and how do you practice kind of
30 thing. And he was like: well I sit down and I play and I play and
31 I play until I reach a point where I can't do something and then
32 I'll practise how to do it and then once I can do it then I move
33 on. And that concept didn't make any sense to me, 'cause I
34 was like: how do you just sit down and play? How do you like
35 solo and hear something or how do you solo and do something
36 that you can't play, you know? Obviously like you have to, you
37 have to know something to hear it and then to play it. So it
38 was always like, like the person was sort like learning
39 something and then like a lot of what I was playing was like
40 ok... like at church like I was playing like a paradiddle and then
41 I was like putting it over this and then I'd make a mistake and
42 be like: oh that actually sounds cool, let me play that again.
43 And then when I learnt that it became something that I knew,
44 you know like learning repertoire like that, but now like he was
45 talking about this thing of like hearing music and then... not
46 being able to play it and learning how play it and like that
47 concept made no sense to me and then I was playing this and I

1 was like: Wow! It makes sense now, like I'm hearing stuff
2 and... how do I do that? You know?
3
4 And just in terms of me being like a jazz drummer, I was like:
5 maybe I am? Wow! You know? But, ja I'm still really scared of
6 playing like you know? Um, and I mean like, like I have so
7 much stuff around me that's like confirming you're a really
8 great drummer, you're a jazz drummer, you know you can do
9 so much that other people can't do and I still have this feeling
10 of you know... um, not really...um, I'm sure if anyone spent
11 time with the instrument they would be able to do what I do.
12 But now I just you know, I understand like stuff, you know?
13 Um, and I don't know I still feel like argh! Anyone can do this
14 but it's still like, like wow you know I can, I can do something
15 that's like crazy this is like really cool. Um, and then... ja just in
16 terms of step ten, like the constraints were like jo, like I sat
17 down with the piece and I'd be like: ok, what constraint can I
18 put onto my soloing now, you know? And a lot of the time I'd
19 just be like I'd just be like: let me do something dynamically
20 and then I'd just write dynamics and then play with the
21 dynamics and then what I'd do like is like make a point on the
22 page and I'd be like: ok this point will like the climax so I'll
23 either be like, start off really softly when I get to the climax it
24 must be as loud as it can and then like pull it down so I'd like
25 change the point all over the piece and be like. Ok so you
26 know and just making constraints it was quite difficult because
27 I was like, I was like how can I make creative constraints? You
28 know? And what I found in my constraints it was like ok ja, I'm
29 doing this but... you know... am I going to use this? Like a lot of
30 the time it was just me saying: ok alternate between hand and
31 foot you know? Whatever and I'd play and it would be cool
32 and it would be cool and I'd be like: Ja ok I'm learning different
33 ways to do this, but it was like, I kind of felt like everything
34 that I'd learnt was kind of like ok I learnt this and now let me
35 just do something random, you know? Just to play with the
36 piece a bit more.

37

38 ***What about the Breithaupt musical considerations?***
39 ***Where, those... um did that help?***

40

41 Oh, ja I used them. It did a little bit. I mean what I was doing, I
42 was doing a lot of the stuff already like, you know? Just taking
43 like what I learnt because like... I always think of music in
44 terms of like dynamics and you know? Because of all the rules
45 that I've put into jazz I was like: ok listen for dynamics listen
46 for this, listen for that. So those were the kind of constraints
47 that I was putting in, but the one that was (laughs) like really

1 weird was like the special effects one, I think, where you're
2 just like playing like random things. Like I was playing like on
3 the rims and on the stands and it was like: this sounds terrible
4 you know? But after a while it was like...you know what? I
5 thought about it and I was like know what I'm learning
6 something new and obviously, like, first time you gonna learn
7 something it's going to be weird but I'm really trying get into
8 the place of like opening myself to like whatever you know? I
9 watched this performance a little while ago on like a DVD and
10 the drummer just got up and he like jumped on the keyboard
11 and he like had a bass drum there and he was like playing on
12 top of the bass drum and playing on the side of the bass drum,
13 but it was like a marching bass drum. And he like throws it into
14 the crowd and he jumps onto it, and then he like jumps off the
15 bass drum and then like people are playing on the bass drum
16 and they got like other people and everyone's like hitting the
17 bass drum at the same time and like you know? That's music.
18 And it just like how can I be like free...and like all the different
19 constraints [Breithaupt's considerations] were like really cool
20 and I kind of felt like, they are opening me up to a lot, but a lot
21 of it was like argh! This isn't really making sense to me,
22 whereas I think like if you sit down with it and you're actually
23 able to hear the nonsense that you're doing, and make that
24 musical, you can like turn that into like whatever you know?
25 It's all about this like whole new process that you're like
26 learning about music...

27

28 ***Of internalising those steps [Breithaupt's***
29 ***considerations]?***

30

31 Yeah, so (sigh) I don't know. Is that ok. Does that make sense?

32

33 ***Is there anything that you really didn't... You've***
34 ***spoken about this stuff in quite a positive light. Did you find***
35 ***any steps useless did you find anything super-frustrating that***
36 ***you could do without? Very generally looking at the STLS.***

37

38 Um... I'm just going through all the steps.

39

40 ***Yeah, go for it. Would it be helpful to see them?***

41

42 I know them all (laughs).

43

44 ***Ja, I have no doubt you do (laughs).***

45

46 I don't think that anything would necessarily be useless. I think
47 in terms of the music like, I kept putting it into a positive light

1 so that I could keep doing it and get through it, 'cause I mean I
2 was thinking about it in terms of like, like I said like learning.
3 And in terms of like you know, I'm learning this thing so like it
4 is gonna be like school it is going to be a chore to do you
5 know? I'm going to have to do this process and it's gonna take
6 like an hour of my life, you know? It's like an hour of my
7 precious life that I have to give up for this tune, but I was like
8 it's gonna benefit me and it's like going to varsity. Like you
9 know, you might want spend every day on the beach, but if
10 you want to learn something if you want to get somewhere,
11 you know? You have to do stuff. You have to do stuff that you
12 don't like to grow yourself and... I just think in terms of that
13 like, like sometimes like I said it was hard and I felt like I'm
14 being stretched and, you know, I know a lot of people don't
15 like that you know? Like as hard, because you're doing all the
16 processes at once. Like you're going from like learning the
17 piece, to like analysing the piece, to like hearing the piece in
18 different ways and it's like, like a lot of the time I'd be like: you
19 know what, I actually just want to stop after step, you know,
20 whatever. And just be like ok I need to sit down and have a
21 break from this because I'm being stretched and pulled so
22 much, um... but I think every step was really good, like, I think
23 like the first, like I said the first seven steps were like really
24 learning the tune and like I think, like for some of them they
25 might not necessarily be like, necessarily necessary (sic), um...
26 technically but it's all a process of like internalising the tune.
27 So I guess as much of that as you're going over, you're learning
28 the tune you know and because it's all about learning, like, I
29 feel like you should be learning it to the best, the best way you
30 can you know? Like I said, sit down with it and actually spend
31 time with it so that you can learn with it or can learn it um...
32 So like sometimes I'd be like: (sigh) you know like step five and
33 steps six were like so similar, you know? I'm playing the tune
34 around the kit with the ride cymbal and then I'm basically
35 doing the same thing with the snare. And then in like step
36 seven I'm just not playing the ride, I'm still like playing step six
37 just without the right hand you know? So like those few steps
38 were like, like sometimes I'd be like is this really necessary?
39 You know? But, I still did it and I found that you know once I
40 had gone over it that much it was like I can hear the piece and
41 when I get to step eight, I'm ready to do step eight.

42

43 ***So you do see it as a process?***

44

45 Ja, like (sigh) I mean I didn't try doing it like backwards or like
46 flipping the steps around, but...

47

1 **Sure (laughs).**

2

3 (Laughs) But I think, I think it really was a process you know
4 from learning it, to learning, like it on the snare drum to
5 learning the phrasings to actually playing the phrasing. Like
6 step seven and step eight were I think really solo focused you
7 know? And step four, five and six... um, maybe not much step
8 four but they were really about like, learning the tune and like
9 that's actually what you want to be doing, like learning the
10 tune and hearing it as many different ways as you can, you
11 know? I'd say, you know, throw a whole lot more steps in
12 there and just do like different things just to hear it, you know,
13 different ways, but like I feel like

14

15

16

17 Ja, it all makes sense, you know? Like the process that you go
18 through and the steps make sense like they, like in terms of
19 thinking about it as like a broad thing as a whole thing, like,
20 you're learning the piece, you're hearing the piece, you know?
21 You're teaching your body to do different things, you know, to
22 hear music differently, to play music differently and then
23 you're also learning the technical stuff. So, you might be
24 playing like step five just on the snare drum and you know
25 sometimes I'd be like, you know, what is, is my playing really
26 as good as I thought it was you know? I'd be like: Ah! I can't
27 really play this melody on the snare drum because it's fast or,
28 or my technique feels funky you know like I'm playing, you
29 know this double and I want to accent the second note and
30 then like: argh! OK I need to work technically to sort this out.
31 Whereas like you're playing it and you might play it like really
32 slow and then build it up to speed and I mean that's technical
33 practise that you could use as well, you know? So, like there
34 are all these different things that you can put [in] you know?
35 And for like, like I said like I'm just hungry to learn as much as I
36 can and I mean whether, I'm learning the tune or I'm learning
37 like something technical or I'm learning a different way of
38 thinking or something like, like there are benefits in
39 everything. Like some things might not be a beneficial as
40 others but, everything has its place you know and everything
41 like does, like it does link up everything and I guess like also if
42 like you didn't have step six there like, maybe from step five to
43 step seven like would be like a big jump? You know, and
44 maybe you'd get even more, more stressed out at seven so
45 like maybe like six is kind of like, like you know, you could
46 think of it as, like, kind of a break but not really break just in
47 terms of like, ok mentally preparing yourself: ok step seven is

1 coming up so I'm playing step six and I'm kind of hearing it
2 more and more.

3

4 ***Do you think that you would get to a stage where...***
5 ***you get a leadsheet...a new tune that Nishlyn's come up***
6 ***with... some ten-bar blues or something. Have a hum through***
7 ***the tune (click) and it's there.***

8

9 I think it would come because, like with the comping examples
10 and stuff like I mean they're really going through different
11 ways of playing, different comping exercises and I think that
12 after you have gone through the tune like quite a couple of
13 times... it will get easier and the thing is like, you are hearing
14 these things all the time, you know? And I mean even though
15 it's a big amount of things, if you're doing, like I said like I'm
16 sure that if I was playing like, every comping example everyday
17 you know just running through it like that, like I mean, that
18 might be a little bit crazy but I mean if you're playing a lot
19 you're gonna start internalising everything and I think it's all
20 about being able to hear it in your head like, like I think I wrote
21 down, like, hearing... like jo! It helps so much it's just... it's so
22 much more of like... it's so much more musical... than like stuff
23 I've been playing before like... I mean and I've been playing
24 drums for like I think seven eight years now and like, up to
25 now it's been like, it's been really like... adding a layer onto the
26 music or adding, adding

27

28

29

30 Um, or keeping the beat or something like that, whereas, now
31 like that stuff is really important and really necessary but I feel
32 like I'm weaving into the music instead of just being like (clap),
33 a blanket on top of another blanket, you know? Um, but I
34 think that it will come, you know? I really do feel that like...
35 when I got to the last few tunes, it was kind of like: Ok it's
36 getting easier.

37

38 ***Really? So you found the process actually... became***
39 ***faster? It became easier...***

40

41 It just became, (laughs) I also think just in terms of me learning
42 the steps, you know I wasn't flicking through the music and
43 being like... [he didn't need a list to see what the next step
44 was] um and I was also hearing things and, I did find that, ok
45 you know what, it is actually getting easier and it is like, like
46 mentally, not necessarily physically or, you know, there were
47 like a whole lot of different ways that I was interpreting like

1 everything that I was doing but like... Like sometimes I'd be
 2 like: oh this went a lot quicker than I thought it would,
 3 whereas like before I think I might take, I might have taken like
 4 a longer time and I wouldn't have the understanding that I
 5 have of a piece you know? But, like phrasing started to make a
 6 lot more sense to me, you know coming from the place where,
 7 you know, I was in like, jazz context a whole lot and feeling like
 8 ja, I'm kind of just playing around with the music and I'm not
 9 ...connecting with it, to now ok I'm connecting with the music
 10 and I've played through the song a few times and now... you
 11 know as soon as like ,the whole learning process of, you know,
 12 the first few steps like I said it's like about learning the tune
 13 like once those had gone though it was just like pushing and
 14 pushing and pushing, you know? I guess it's kind of like
 15 learning scales. You know? If you can play a whole lot of
 16 different pieces in all the scales, like, you'll get a new piece
 17 and it'll be like: ok I can play this piece any key, kind of thing
 18 and like it's ok because like these are the chord changes and I
 19 mean there are only amount of chord changes you know? So
 20 you're gonna go from this chord to this chord and you're like:
 21 ok I've done this before so I can just do it again. So I do think
 22 that the process... would become easier, and in terms of what
 23 you said like with Nishlyn, I think that it could happen I think
 24 that, you know, playing with it a few times, like you could
 25 actually find like: ok this would go best with it, you know like I
 26 said in terms of like the picture and then like putting like
 27 different stuff over it. You could just play around with it so
 28 much.

29
 30 ***How was it to play the other styles that weren't***
 31 ***swing?***

32
 33 Hmm, at first I was like (laughs), what am I going to do
 34 because I was like: ok this is the process and I don't wanna
 35 mess around with it, you know? Like I kind of had this
 36 mentality of, of this is the rule, everything outside of it (makes
 37 sound of a cracking whip) you know, wrong! And then I was
 38 like ok well let me think of a way to put, you know, just playing
 39 time in the foot. So then with the Latin stuff I'd play the (sings:
 40 below) and then I'd play foot pattern, and then I'd just play
 41 straight notes on the ride:



43
 44 And I found it was, almost... it was very similar, um, I mean it
 45 was just really the feel that was different. 27:52.291
 46 28:00.803. You know? With the comping examples, what I

1 would do it is just like make it straight instead of swung, um...
2 but it was really similar it wasn't more difficult. Um, what I did
3 find a little of a difficult thing was um, like playing stuff like
4 waltzes and I think the brush stuff, was also [difficult]... just
5 because.

6

7 **Good Bye Pork Pie Hat would have maybe one of**
8 **those?**

9

10 Ja, it was ok but I found like you know like, I think is just also
11 me playing and personally, because I haven't really done a lot
12 of brush stuff and I haven't played with a lot of waltzes or
13 anything before. So, getting to those stages it was kind of like,
14 ok just in terms of what I'm going to do behind the music and
15 behind all the comping and stuff, it was like ok... like, like I kind
16 of just went back to all of the stock phrases so it was kind of
17 like let's just like do whatever, whereas like I think having a
18 reference to different ways to play almost like the backbeat or
19 whatever, like playing it different ways. I think that would help
20 a lot because just having a step where whatever you're doing
21 behind the comping or behind the melody, um, like you know?
22 You don't want to be sitting there, like I mean, just in terms of
23 like whatever... but like

24

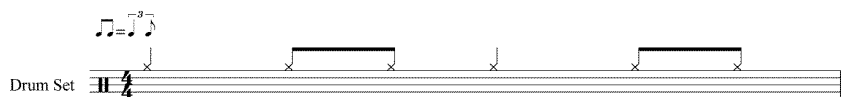
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26

27

28 I would like to be more free, you know? Even in a jazz context
29 where instead of just playing (sings):

30



31

32

33 to playing like, I know like some drummers make the ride
34 pattern different you know or like in a jazz context or in a
35 ballad like you I'm playing like this brush pattern which is just
36 like the circles and the crossing over, you know? Whereas like I
37 like to be able, or I like to be more free in that you know? To
38 do the stuff like that Steve Gadd is doing like rolling the brush
39 around the drum head and like you know whatever.

40

41 **So in a sense you playing these different styles over**
42 **the STLS kind of made you -I'm trying to understand- it made**
43 **you realise: gee I actually want to do more with this, I don't**
44 **just want to play a bossa beat. I don't just want to play this**
45 **brush style thing.**

46

1 Ja.

2

3 ***Fantastic.***

4

5 Ja like I mean in the... I think that... but... ja that's more of a
6 technical and a playing thing, but I mean like you need
7 resources to...like I mean in the book the art of bop there's like
8 the whole brush section and I mean I haven't really gone over
9 that section before, and I was just like, like it really opened me
10 up to... you know what like... maybe it was just me getting
11 bored or maybe it was like me really wanting to do more, but I
12 mean, I've always wanted to play jazz patterns differently and
13 do different things and be as musical in a groove as I can
14 instead of just playing a groove you know? So, like in Speed
15 Bumps, like you're playing the groove and all that and I mean
16 like what I found was that I was just doing that in the groove
17 and I was just like changing... ting-ting-ta-ting [jazz ride
18 rhythm], so much you know?

19

20 ***Yes, this is referring to what Riley is doing on his***
21 ***performance of it?***

22

23 So I mean like, you like there are so many different ways so
24 many different beats that are possible you know? So many
25 different grooves that, that are out there and I really think like,
26 like I was saying all the fusions that I've been doing like over
27 you know my life you know whatever like... I'd like to
28 incorporate that into it you know? How to you know, you
29 know in the one standard I think, I don't even remember
30 which one, but what I did was I was like: you know what let me
31 just play this piece in as many different styles as I can. And I
32 like ok let me just make this a rock piece and I sang the STLS
33 while playing a rock beat, and then I was like: ok let me make
34 it into like a... I don't even know what else I did with it, but I
35 was like, how can I be as free in this to turn it -instead of it
36 being jazz- into music, if that makes sense?

37

38 ***That makes a huge amount of sense absolutely.***

39

40 I don't know I really feel about this but, but sometimes I'm
41 just like you know what? Why do we limit ourselves to genre?
42 Why do we say, ok I'm going to play classical music or I'm
43 going to study jazz music, like I have spoken to Nishlyn about it
44 before. Um, and sometimes I do feel like I'd like to be doing a
45 lot more jazz, you know I'd like to focusing on jazz, I'd like to
46 be learning, you know because I came here to learn jazz and
47 I'm like doing classical theory and classical history and stuff

1 and like I'd prefer to focus on jazz and to focus on, you know...
2 whatever, and like I hear like about my friends in Cape Town
3 or wherever and they're like: you know what we're doing jazz
4 everyday and we're doing this and we're doing this. And I'm
5 like jo I wish I could get as much knowledge and as, like what
6 you're getting from like studying jazz but... like... jo... I'd really
7 like to be as musical and as free in making music as I can. Like
8 I'm really not enjoying ethno, but like you know we'll have like
9 a review to do on whatever, and then I'll go and find a band
10 that have like mixed like Celtic music with like African drums
11 and whatever, and I'll be like wow! Like, fusions of music is just
12 crazy and like, a way to turn like the STLS process into like
13 something where you're playing different forms of jazz,
14 different of like this, different forms of that and kind of saying:
15 ok now, we're going to have a step where we mix all these
16 things together and kind of just play the tune... however you
17 know? Put this beat in and then put this beat in and then try to
18 merge the two or you know, I mean that's what I've been a lot
19 throughout my whole life, but like ja, what I found a little but
20 difficult was playing ballads and waltzes where I haven't really
21 done a lot of that before you know, um but I think getting a
22 knowledge of it, you know, like said earlier like with learning a
23 process and learning something to the point where you know
24 you're like, I can do this in my sleep you know? I just really feel
25 that, that's the way I want to learn you know? I don't wanna
26 go to something you know I don't want to write a test and get
27 fifty percent and be like ok I passed this test, 'cause I mean
28 why would you want to that? Why are you even doing that if
29 you don't want to do that properly?

30

31 ***How do you learn? How do YOU learn?***

32

33 Jo, in terms of university and learning or just in terms of
34 drums?

35

36 ***How do you learn? How do you... learn?***

37

38 I think I just think about stuff, um just in terms of (laughs) um
39 yeah. In terms of like learning and exams and academics and
40 stuff, like. I'm quite like slow... not necessarily like ahhh! But
41 like I sit with stuff, I think about stuff and like in exams I find
42 like a lot of the time I run out of time because what I'm doing
43 is, I'm taking the question in, I'm reading the question and I'm
44 like: ok let me just write, let me just think about it and I find
45 like, like I think about stuff I'm like daydreaming a lot as well
46 like in ethno and I'll start thinking about a drummer or
47 something and then I'll come back to my room like later on in

1 the day and I'll be like: I was thinking about this like, I'm so
2 inspired and I'll sit with whatever and you know like when I got
3 the Jojo Mayer DVD and I was like this is crazy! And I sat with it
4 and I just went over it and over it and over it and then I was
5 like: ok this is what he said I must do, let me do it. And I mean
6 like, like he talks about doing technique and I was like: ok it's
7 time, I've set a deadline I'm gonna learn traditional grip now
8 and I sat down with it and I was like let's just do this and
9 whatever he did like, I felt awkward and I felt like (sigh) this is
10 wrong but I just sat down and I did it over and over and over
11 and over again. And I mean that's how I really learnt drums.
12 Just by playing things over and over and just sitting down with
13 it and like some days I'll be like: I don't want to practise today.
14 And it's just like, like, um... like I can't (sigh) 'cause the past
15 few days like because we've had the exam and everything I've
16 been like: you know what? I need to practise I need to get my
17 pieces as good as I can. And I'll sit at the music department for
18 like three hours and I'll be like I can't do this anymore. And I
19 think about me learning about and me playing drums I heard
20 this, I don't remember where I heard this from, it might have
21 been from you it might have been from someone else, but it
22 was the thing of just like in-between whatever, you know
23 you're doing like, say I've got like half an hour, like I'll go sit
24 down and I'll practise something and then I'll carry on you
25 know I've got more lectures and then I'll come back, and sit
26 down with what it is that I want to learn and then I'll learn else
27 you know? And, just what the person says was, was um,
28 turning music into, from being something that you do, like
29 setting aside an hour for it a day and being like: I gonna this.
30 To making it part of like who you are. You know?

31

32 ***That practise?***

33

34 Ja

35

36 ***OK.***

37

38 Just, I think it was in a book or something, but it was, it was
39 just the fact that you know whenever you're not doing
40 something, that is what you're doing or what you are... like I
41 find like short practises of like: ok I'm gonna focus on this, let
42 me focus on this and then do it and then ok I've got to go now
43 oh well I'll come to it and then I come back to it later. And
44 then it's like, it's something I'm going back to all the time. And
45 instead of me like sitting with things for like a long amount of
46 time, being like 'kay, I'm just gonna go practise a little bit and
47 then you know? So whenever I'm not 10:40.000 10:44.478

1 Doing something, I'm kind of just practising a little bit and I'm
2 enjoying it just because you know it's kind of who I am in a
3 sense, like I'll find myself sitting in the dining hall and I'll be
4 eating food and then everyone's like: can you just sit still? You
5 know I'll be like (laughs), I thought I was! You know? And I
6 found that a lot of people are like: you just fidget all the time
7 and I'll always be thing of stuff and I've realised it's the craziest
8 thing ever, but like for the past two years like people have
9 been saying you just like fidget all the time and I'll realise that,
10 I've been like been singing a song or I've had like a beat in my
11 head or I've had something in my head, that like... while I'm
12 doing something I'm actually doing something else in my head.

13

14 ***Interesting, I hear what you're saying. So it almost is***
15 ***becoming your experience, you're actually working on stuff***
16 ***all the time almost.***

17

18 Like it's crazy and I found like, like sometimes like I'll have so
19 much fun just playing at a drum kit and other times I'll be like I
20 don't want to sit down at a drum kit but I want to practise so
21 what I'll do is I'll like listen to music and like, I can kind of like
22 imagine myself playing the song or like, like (laughs) or like I
23 feel like such a weirdo walking around campus listening to my
24 iPod and I'm like walking around and I'm like...(makes
25 drumming movements)

26

27 ***Oh OK making those movements, yeah yeah.***

28

29 Making like movements and like, like I really think of this in
30 terms of like being technical about it so... and practical so a lot
31 if like my work... like school stuff, like essays and stuff, I'm like
32 I don't know how I'm going to get through this. But like if I'm
33 doing sound tech and they're like explain the routing of
34 whatever, I'm like ok goes in here, goes in here, goes in here...
35 I'm like picturing things in my head. Like a lot of what my
36 thinking behind things is like pictures you know and like how
37 to do this or how to do that, or like... Ok this is what I want to
38 do. How am I going to get there?

39

40 ***And do you find you can make those steps to get***
41 ***there?***

42

43 Yeah, so like I'll be listening to a song and I'll be like, like
44 imitating the movements like while I'm walking around and
45 people are like; what are you doing? And I'm just like, like in
46 my head I'm thinking: Ok you know what, he's doing this here,
47 he's doing this here, he's doing this here. I can play this

1 rudiment, but I want to you know if it's something new like it's
2 not a rudiment I want to, you know, if there's something new
3 like it's not a rudiment or anything I'm like: ok I can do this
4 motion with my arm and then I can use fingers for this and
5 then like you know trying to work out how to you know play
6 things physically and like, like picturing myself doing that and
7 then feeling it you know instead of like... 'cause like I found
8 like when I was learning like Moeller and stuff like that I wasn't
9 like... it wasn't about like me sitting and spending like a lot of
10 time, it was me just getting used to the fact that this is how my
11 arm is going to move, just get used to that. Instead of me
12 being like ok I'm going to practise an hour of Moeller ok: tuk,
13 tuk, tuk, tuk. Ok and then get bored in like five minutes, you
14 know it was just the concept of ok this is how to do this, this is
15 how I see people doing it and like watching the gospel
16 drummers was like crazy because you them and their sticks are
17 like up in the air and I'm like but how? 'Cause lately I've been
18 analysing that a lot and like watching my playing, and the
19 other day I sat down at Grant's kit and I was like: this is so
20 much fun, and then like I was just playing and then like I just
21 saw what they were doing and I was like ok let me do that and
22 everything just felt so comfortable you know and I'm
23 constantly like relearning things. So, I'll be practising you know
24 whatever the comping example over the STLS and I'll be like:
25 oh ok this isn't working so I need to work on this rudiment to
26 get this technique right you know like, like I'll be like: I need to
27 work on the pata-fla-fla because this hand needs to be able to
28 do this motion quickly and this rudiment has this motion in so
29 let me work on that and I'll sit with that and then I'll be like ok,
30 I'm bored with playing that on the snare drum so let me put it
31 around the kit as much as I can. And a lot of it is: ok I'm getting
32 bored so let do something else, but the same thing. And then
33 like, it's just a more comprehensive way to do something and
34 then I'll come back to the kit later on and I'll be like: oh I was
35 doing this and then I'll relearn what I did and then I'll be like:
36 ok let me do something else with it. You know put a stick twirl
37 onto it or whatever. And I also found like a lot of my learning
38 and my playing is relative to how confident I am feeling, or
39 how I'm feeling about myself playing. I know one of the
40 students who's at the music department playing... um they
41 play violin and um... they just like: I'm never going to good,
42 and hearing their playing it's kind of like I think to myself, you
43 know if you just thought of yourself as a good player you
44 wouldn't be so nervous and you wouldn't be so worried about
45 anything. So I guess a lot of the time like I really feel like music
46 is really like mental and you know in terms of like how your
47 feeling and where you are. Sometimes it's hard because I'll be

1 like going through stuff and I'll be like you know what I'm
2 actually really upset and I'll sit down at the drum kit and I'll be
3 like you know what I'm actually just useless.

4

5 ***Ok, I hear you yeah definitely... sorry not that you're***
6 ***useless I understand you (laughs).***

7

8 Whereas like, you know what like, you know it's about
9 becoming stronger than that and just like looking away from it.
10 Jo, that's why I'm kind of like jo you know? If I had to go into
11 like performing or something like that, you know, say
12 something happens on the day? Or like I'm just feeling like a
13 little bit upset, you know how do I maintain my playing? How
14 do I maintain my standard, you know? Whereas like I'll sit
15 down and be like. You know? And then everything I play
16 sounds like rubbish, because that's how I'm thinking, whereas I
17 could like it's all about like being open to whatever you're
18 playing and like not having expectations. So like in terms of
19 like learning and just, like, playing I feel. Yeah, it's really much
20 about, you know, knowing that you're going to approach stuff
21 and you're not going to be great... the point is that you're
22 trying to learn it and one day you will get there, you know like,
23 like I remember I think it's... ah, flam accents, the triplet...

24

25

(Sings):



27

28

29 Like, I remember watching, I think it was Thomas Lang playing
30 then and it was like what the stuff... this guy is going crazy and
31 I can't even play them and then like, I remember sitting down
32 with them and being like, there's no point and then like I sat
33 down and I was like: ok let me just work it out. And then I
34 worked out ok play this Moeller here and then just use fingers
35 and then like turning all the techniques into something you
36 know like, like also like fusing everything and then I was like:
37 Ah! This makes sense and then like I remember sitting down
38 with paradiddle-diddles and I was like jo! This is the most
39 complicated looking thing and then I was like: (sings) da, da, da
40 ,da ,da ,da ,da. And then I was like: ok let me just do this and
41 then like the first day that I -I'll never forget- I was sitting on
42 my bed with a practise pad and I was like practising: ok para-
43 di-dle-di-dle. And then I was like (faster): para-di-dle-di-dle.
44 And then I was like: dagada-dagada-dagada. And I was like: ah!
45 You know? Wow! You know just, just feeling the rudiment and
46 knowing that I could do this and it's not like I took it to like
47 warp 5 speed (sic), you know? And it was just like, you know
what like just learning techniques and knowing how to use

1 them, you know? Like Jojo Mayer when speaks about all the
2 flam, the flam exercises and he's like, you know you can do
3 this here, you can this here and you can do this here. And then
4 this rudiment do this because if you do this it's gonna, you
5 know, you're using unnecessary energy, kind of thing or
6 exerting...you know? And I'm just like, just it makes so much
7 sense because all it is, is turning everything you've learnt into
8 something that can benefit a certain thing, you know? And, I
9 don't know, I guess my whole thing about playing is about
10 putting things together, and trying to make something
11 different, trying to make something new, you know? Ja, but in
12 terms of learning other stuff ja, it's quite different I can't
13 imagine myself doing any other degree other then music like,
14 my parents didn't want me study music at first and it was like
15 that's why I took the gap year and I was teaching music, and I
16 was like: ok I'll become a teacher, I'll do something with my
17 life you know? Um, and I'm here and like I hear other people
18 like studying things and like, a lot of people A LOT here are
19 like: ah, I've got an assignment or, ah class or I've got this.
20 Whereas like sometimes I'll be like: You know I have to wake
21 up early, and you know the lecture might not be the greatest
22 but, I'm looking forward to doing this to day, I'm looking
23 forward to practising, or I'm looking forward to doing
24 something, you know? It might not be the same thing all the
25 time and you know like everything comes in like stages and I'm
26 just like I'm not interested in this today, whereas another day
27 I'll be like I'm so excited to do this. And sometimes I feel like
28 university isn't for me because I'm like, all of this, this whole
29 life that I don't actually have anymore, you know if that makes
30 sense like. I'm just like I can't, I can't you now but... but I
31 mean, like I said everything is about growing, and everything is
32 about learning new things and even though it's difficult
33 sometimes, even though I'm going to be really busy even
34 though I'm going to feel like rubbish, and then I'm gonna come
35 through it and then like you know once... I get my degree I'm
36 going to be like: You know what I went through that and I'm
37 going to look back at second year and be like: that wasn't too
38 bad. I'm still alive you know? Even though like right now I feel
39 like dying or whatever but. But ja, like I don't think I'd be able
40 to do any other degree. Um, but ja learning... it's really much
41 like... I'm inspired to learn about something new and then...

42

That's relevant? Something new that's relevant?

43

44
45 Ja. Or even just something new. Like, just I'm going to ethno
46 today and I'm gonna hear about this...but you know what it's
47 going to make me think about, you know I might think, you

1 know I might get there and I'll be like ah! You know, there's
2 this and then I'll be like, I'm not interested in what you're
3 saying right now when you're done I'm gonna look up
4 something else, you know? Like sometimes I'll be in ethno and
5 I'll be thinking: I hate this... but then I'll hear music from like
6 from somewhere, and I'll be like... you know and we'll just be
7 going through and I'll be like: I wish we could just focus on this
8 because I'm just so interested in this you know? So like it's
9 really like about what I'm interested in and what's really like
10 inspiring, because I'm so interested in so many different kinds
11 of things and like, like we went over like Chinese music and
12 Japanese music something and the opera was terrible, but I
13 can't even remember what it was but I was like: Oh my Gosh!
14 Like are there drums in there? Like how could, what is that?
15 How can I use that? How can I take something from that? You
16 know? And just wanting to sit down and listen to it and like.
17 Like I've also been listening to like, like classical music lately
18 and like, and classical piano and I've never really listened to
19 Mozart or anything but like we're doing studies on Mozart and
20 I'm like, I don't know if this is ever going to help me but it's so
21 interesting, he's doing this and he's using this so let me take
22 this concept, you know, of he's gonna play this and this is his
23 reason for playing this or, what people are interpreting his
24 reasons for doing it is, and let me use that in my playing. You
25 know? Let me make something that means something so ja
26 like learning, it's really difficult for me to learn something that
27 I'm not interested in. And in school Jo! I did so badly, um I like I
28 didn't think I was going to make it into university and like I
29 almost failed like Afrikaans and I got here and like I was like
30 this is so much fun and then I'm part of Golden Key now and
31 I'm like what the heck! How did this happen? You know at
32 school I was like, like I think I got an academic award once.,
33 now I'm like top fifteen percent of the university and I'm like:
34 that makes no sense. But then again like I think about what I'm
35 doing now and like I said when we started, really I have no
36 idea where I'm going you know? Even though like, like right
37 now is really great. You know, I hope that one day you know
38 whatever, um. If that makes sense?

39

40 ***That makes a lot of sense. Just one final thing. As a***
41 ***learning process; this STLS. I'm very interested by this issue of***
42 ***relevance and finding that groove finding that flow in***
43 ***learning. Where there times where you felt nothing was***
44 ***really happening going thought his STLS thing where you***
45 ***were frustrated, where it was irritating you were other things***
46 ***were irritating and you just couldn't get the learning done***

1 ***or... did you experience anything like that? Maybe that the***
2 ***actual process was actually inhibiting your learning?***

3
4 Not necessarily that it was like, like disrupting anything...
5 'cause the thing is like I've wanted to do it for a while so I
6 never really felt like I have to do this, I'd rather be doing this. I
7 mean there are times, that like I'll you know, I've got three
8 pieces to learn or whatever and I'll be like, you know, this is
9 kind of, like not necessarily wasting my time but I feel like. I
10 really want to practise this and I really want to practise this,
11 but I mean like I said there is benefit to almost anything so I
12 mean pushing myself to playing a piece um, even though I
13 might not be happy with it like there's still something that I'm
14 gaining from it. I mean sometimes just with the STLS I was like
15 argh! You know I wish I could do this at a later stage, you know
16 or at, I wish I could do this, like do one piece now and then...
17 or do like only three of them like Chad did, but I was like that's
18 not actually what I want, you know, in the long run you know
19 like, I might not want to be at university right now but if I
20 don't... you know? I'm gonna leave and I'm gonna think, you
21 know, next year what was I doing? Why was I wasting my time,
22 you know? Like just me being here at the university I'm kind of
23 like I just wasn't to learn as much as I can, and whatever
24 people are giving like, I'll just absorb it like a sponge you
25 know?

26
27 ***Sure, because one of the things I tried, I didn't want...***
28 ***you know I needed you guys to this for my research and such***
29 ***and, uh, something that I was worried about that I was***
30 ***imposing it on because I mean... I made it part of your guys***
31 ***kind of course this term and stuff. Did that get in the way of***
32 ***going through this thing positively for you? The fact that I***
33 ***had such a stake this and that I made it something that, that***
34 ***kind of had a bit a... well you played an exam on it?***

35
36 I don't think so.

37
38 ***It didn't add stress?***

39
40 (sigh) I think there was stress and there was like I have to do
41 this properly you know? I have to know these tunes, I have
42 to... like there was like a very good reason for me to do it. Let's
43 just say that like... if I don't do this I'm actually going fail. So I
44 actually need to do this but, at the same time I was like: you
45 know what, like, learning this is fun, you know? It's like even
46 though I feel like rubbish afterwards, like next day, next week I
47 can come back sit down with it and I'll be like playing this thing

1 like a champion you know? And I mean I guess the feeling
2 afterwards, the long term like thing was like, I'm actually really
3 really happy that I did this you know? So, sometimes like I
4 mean there was a little bit of like, you know on the day of my
5 exam I was like: do I actually know the pieces well enough?
6 Like do I know them? And Nishlyn's like: Ok Pork Pie Hat and I
7 was like: OK, cool! I did this piece the worst! Whereas I didn't
8 necessarily do that, but I just like there was so much more I
9 could have done with it. You know like what I was saying about
10 sitting down with and playing like vey comp example you
11 know? And like I said I just feel like I have to learn everything
12 as in depth as I can. So I guess I just feel like I'm not satisfied
13 enough with myself because I'm running around, this whole
14 year I'm running around and I'm doing this and that and this
15 and that and I just have to hand things in and I'm just like... I
16 just want to do this properly, you know like I've been thinking I
17 can't wait for next year because next year I'll have two
18 subjects and I can sit down and I'll be playing drums so I can sit
19 down and practice... whenever and I'll go to lectures and I'll
20 have an essay, and you know I'll get an essay and it might be
21 like a five million (sic) word essay, but I can go home and I can
22 sit down and I can do it. You know so I think that's been like a
23 frustration about this year you know? Argh! I'm getting a
24 phone call!

25

26 ***Go ahead, go ahead, go ahead. Sorry I don't even***
27 ***know what time it is... holy moley!***

28

29 Hello... hey um... I'm gonna come now ok, I'm just in an
30 interview so I'm, I'm gonna be there like now. I sorry I've taken
31 so long (laughs).

32

33 ***(Laughs) I'm sorry too!***

34

35 Ok I'll see you now, 'kay bye.

36

37 ***Marco, I'm gonna call it there. Stop. Jesus! Two***
38 ***hours!***

39

40 (CLICK!)

41

42

-End of Interview-

Appendix B: Learning Journals

LEARNING JOURNALS

CHAD

All Blues
Blue Bossa
Blue Monk
Cantaloupe Island
Goodbye Pork Pie
Take The 'A' Train

Standard Tune learning Sequence

Song Title: All Blues By: Miles Davis

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: Sirley Copbb

2. Musical Structure.

Key: G Maj Time Signature: 8 Style: Mid. Blues Form: 12 Bar Blues

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop Drumming (Comp ex. 1 bars 1-9)

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

- "contrary" motion

- both hands move in different directions

- hi hat on '2' and '5'

This sequence was completed on: 28/05/12

- #4 $\frac{6}{8}$ pattern needed to be mastered before I sang the tune with it
 > put swing ride on 'and' of 2 and 5
 > hi hat on '2' and '5'
 > singing tune only difficult at 16th note up beats to a few bars
- #5 snare drum pattern not too difficult, not necessarily comfortable but took 3 tries before it was precise.
- #6 This step went far ~~more~~ smoother than I thought it would, most likely due to the fact that I became very comfortable with playing the melody on the snare before I touched the rest of the kit
- #7 Without the guiding ride/cymbal I find myself getting extremely frustrated in this step. ~~Mostly~~ Mostly due to the fact that by hi hat foot finds it difficult to keep the pulse on '2' and '5' with other syncopated rhythms in the background. ~~It's in~~ bars 2, 3, 5 and 6
- #8 Surprisingly, even though this is an extremely spacious piece, there is not much room for inbetween the phrase improvisations. Nevertheless, where space exists, I find it very comfortable to "fill in" the gaps
- #9 I can divide the comp example up in to bars of $\frac{6}{8}$ from 4 by ~~bringing~~ placing the bar line forward ~~to 4~~ ~~measures~~.
 => reading of this as is, is extremely difficult but if it were written as a $\frac{6}{8}$ exercise then it would sit comfortably due to the spaciousness of the piece
- #10 I am fairly clueless on this notion of 'contrary motion' so I am not entirely sure if I am then doing the correct thing, but if I am then it is a fairly strange =

exercise because ~~guy~~ hands have a tendency
to want to move around the kit
in parallel motion.

Standard Tune learning Sequence

Song Title: Blue Bossa By: Kenny Dorham

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: Unknown (Saxophone = Dexter Gordon)

2. Musical Structure.

Key: Minor Time Signature: 4 Style: Bossa Form: ~~12 bar Blues~~

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop Drumming (Comp ex 1, Lines 1-4)

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

- Oblique motion
- One hand stays stationary while the other moves around the kit

This sequence was completed on: 27/05/12

- #1 Tune is relatively easy to learn; took 2 min
- #2 played bossa bass pattern and straight 8ths hi-hat
 > very difficult in bar 11, couldn't get rhythm right
 > got right rhythm in bar 11 after about 10 annoying attempts
- #3 I have to now incorporate a rim shot whenever the melody lies.
 > Bar 10 is EXTREMELY frustrating due to how the rhythm falls on '2' and 'and' and the 'end of 3' and '4' while the bass drum falls on the 'end of 2 and 4' and '1' and '3'. The syncopation is quite complex.
 > After slowing it down I managed to execute the phrase properly although it still feels quite foreign
- #4 I had to review bar 10 a few times but was less stressful than the previous exercise
- #5 I added the hi-hat on the 'and' of every beat and found no difficulties
- #6 Still maintained off beat hi-hat and had no problems
- #7 Playing the complex as a clave is hard enough but singing along is ridiculous
 > I am comfortable with playing the complex as a clave but singing seems to be far beyond my reach
- #8 again a few difficulties in bar 10 but nothing repetition went sort out.

Standard Tune learning Sequence

Song Title: Blue Monk By: Thelonius Monk

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: Ben Riley

2. Musical Structure.

Key: B Maj Time Signature: 4/4 Style: Bebop Form: 12 Bar Blues

3. Learn the melody of the "head" and sing it (play on keyboard if possible). ✓

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out). ✓

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time. ✓

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time. ✓

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4. ✓

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.).

Source: Art of Bop Drumming (Comp ex #1) 1 3 lines

10. Solo around the set. Employ an improvisational constraint. Rule

- Every third note must be on bass drum
- Every other note can be on any other drum
- Maintain Ride swing pattern

This sequence was completed on: 27/05/12

Blue Monk

- I am familiar with the piece and therefore can sing it start to finish with no hassle

- Singing melody with ride and hi-hat is no problem

- I found playing the snare drum melody fairly taxing at bars 3, 7, 8, 10 and 11 but managed to figure it out in about 10 min

- Once I figured out the snare drum melody the 'around the kit' melody was easy except for at bars 8 (the triplet) and bar 11 (playing ride cymbal with beats 2-4)

- When I can't seem to achieve a goal I get particularly frustrated and start getting distracted with ~~random~~ playing random beats.

- After the frustration wore off I played the snare melody once again and fixed the issues.

- I'm back to the kit melody and the frustration continues - I always end up with the ride pattern in the wrong place (the ~~emphasis~~ is on 1+3 not 2+4)

- This exercise has officially become tedious

- I am starting to rethink my practice technique - it makes no sense to me that I can play the ~~snare~~ snare melody but not the kit melody!!!



- Bars 11 + 12 were difficult with.

Fall Kit melody due to 'off beat'

feel

- Can successfully achieve full kit method

- #7 is no problem - feeling more comfortable with the piece

- #8 is also easy - beginning to have fun with piece

- #9 -> I first played through the Comp a few times to make sure it sat comfortably with me. 1st time singing and playing I messed up a bit otherwise it was very simple to play through

- #10, I am able to employ rube using snare and bass drum quite easily. I am satisfied with the rube but adding toms is quite frustrating

- After 3 run throughs, I can have completed # success

Standard Tune learning Sequence

Song Title: Cantaloupe Island By: Herbie Hancock

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: ~~Unknown~~ Tony Williams

2. Musical Structure.

Key: Fmin Time Signature: 4/4 Style: Jazz-Rock Form: AABA

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop Drumming (Comp ex 1 Lines 7-10)

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations

- keep bass & drum pattern and hi-hat on 2+4
- Do not play on every 2nd beat of every bar

This sequence was completed on: 28/05/12

- #4 I have decided to use the bass line as my bass drum pattern
 > Struggling with bass drum pattern is very comfortable. I thought I would struggle in bars 6 + 10 but it is not a problem
 > struggled in bars 12 + 14 but easily mendable
- #5 Struggled slightly in bars 6 + 10, but again ^{slow} repetition makes it easily mendable
- #6 This step is once again extremely difficult to master
 > Once slow down I find that I play the different phrases on ~~some~~ certain tones but nothing too extravagant just yet.
 > When trying to place the melody over the whole kit I tend to get agitated because ~~the~~ my bass drum foot immediately follows what the hands are doing
- #7 > #6 was more beneficial to my understanding of limb independence than this exercise
 > flew through this with ease
- #8 In this example, there are massive breaks and rest so executing this exercise is rather fun because I had a lot of room to improvise
- #9 This is the most challenging section of this exercise.
 > ~~the~~ Putting the bass drum pattern and the comp example together would usually not interest me because it is fairly similar to a tedious 'limb independence astinato exercise' but strangely enough I find this step to be rather intriguing. Most likely because I can hear the song in my head while playing it
- #10 I didn't realise how extremely difficult this rule would be
 > ~~to~~ To help, I placed the hi-hat on every beat of every bar and this was still →

[very annoying]

Standard Tune Learning Sequence

Song Title: Goodbye Pork Pie Hat By: Charles Mingus

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: Antonine (Charles Mingus Big Band) (Album =

2. Musical Structure.

Key: F minor Time Signature: 4/4 Style: Ballad Form: 12 bar blues (Mingus 4th drum)

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.).

Source:

Art of Bop Drumming (Comp ex 1 lines 5-7)

10. Solo around the set. Employ an improvisational constraint.

- Parallel Motion

- Hands and arms may only move in parallel

This sequence was completed on: 27/05/12

- #3 few difficult parts in melody to learn. Pain bar 6-end. 2 or 3 plays and I have memorized it
- #4 I find the semiquavers difficult to sing in swing time, not too concerned though because the recording treats them as swung quavers
- #5 found that singing helped me get through this exercise easily. Especially with regards to the long triplet extended over half ~~the~~ bars (bars 7 and 12)
 - > attempted this step with brushes and realized that I can't make it sound smooth enough
- #6 can play full kit melody quite well. Finding it difficult to integrate bass & drum ~~parts~~ in this step, particularly ~~on~~ on syncopated sections. I am fond of the crotchet triplet sections - they add a nice flow to the song when placed around the kit
- #7 this exercise is generally easier than #6, so im not entirely sure of its point besides the fact that I can use both hands around the kit
- #8 there is not a single rest in this tune. The only place I could squeeze in 2 or 2 notes is while a long note fades out (bars 2, 4, 8, 9 and 11). Still a fruitless exercise for this piece
- #9 At a slow and steady pace I am able to play through this exercise with ease, which surprise me because I thought the syncopated rhythms would get in the way. The only problem area was in bars 7 and 12 (crotchet triplets) where a poly-rhythm must be played which I find extremely complicated

-#10 for such a slow song, this
rule was fairly easy to execute.
Overall this song did not cause much
frustration and, most likely ~~to~~ due to the speed,
the tasks at hand were easy to complete

Standard Tune learning Sequence

Song Title: Take The 'A' Train By: Billy Strayhorn

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: ~~Joe Morello~~ Dannie Richmond

2. Musical Structure.

Key: Cmaj Time Signature: 4/4 Style: Bebop Form: AABA

3. Learn the melody of the "head" and sing it (play on keyboard if possible).
4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).
5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.
6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.
7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.
8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.
9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation, etc.*).

Source: Art of Bop Drumming p19 (Lines 5-8)

10. Solo around the set. Employ an improvisational constraint.

- Special Effects
- Use cymbals only

This sequence was completed on: _____

- Finding it extremely difficult to find an original rendition of the song

- #4 Can easily sing tune and play wide pattern

#5 Despite slight difficulty in 'B' section, snare pattern was fairly simple to interpret. Feeling confident about piece so far.

- #6 From playing melody around the kit is just as comfortable as playing snare melody

- #7 Introduced a bit more bass drum than previous step and it was slightly more taxing but after 2 tries I am still very comfortable with the piece

- #8 The in-between melodic phrase is fun to play around with. There are no real rests in this piece but rather many sustained notes that one can work in-between. Still very comfortable with this piece, almost a bit boring because there's no real challenge thus far.

#9 This is the most difficult exercise so far

- > I have play through the comp example ~~to~~ numerous times to the point where I am very comfortable with it
- > adding the singing throws me off kilter, esp. at bars 6 + 10
- > 1st time I have been uncomfortable playing this piece

#10 This is the 1st time that I've used

only cymbals for an solo and ~~to~~ gone can acquire fairly interesting sounds on them.

- > I am particularly fond of play rudiments (esp doubles) over various cymbals → you get contrasting sounds that form part of the same rhythmic phrase

LEARNING JOURNALS

JEFF

Blue Bossa
Blue Monk
Cantaloupe Island
Four
Goodbye Pork Pie
How High The Moon

Standard Tune learning Sequence

Song Title: Blue Bossa By: Kenny Dorham

1. Acquire a recording of the tune.

Source: _____

Drummer on the recording: _____

2. Musical Structure. -

Key: E^b Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

10. Solo around the set. Employ an improvisational constraint.

This sequence was completed on: _____

Brilliant, Brilliant piece of real groove. \pm struggled with singing the piece (as well as playing the melody) while keeping the Bossa groove going.

⁺
was probably the one \pm struggled with the most.

\pm employed the 'Contrary Motion' technique while improvising to this piece, I think mainly because bossa ~~has~~ has a very wide atmosphere of possibilities in terms of broken ~~keyboards~~ scale patterns etc.

from R. Brei

Standard Tune learning Sequence

Song Title: Blue monk By: T. Monk.

1. Acquire a recording of the tune.

Source: _____

Drummer on the recording: _____

2. Musical Structure.

Key: B^b Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

This sequence was completed on: _____

Tune sounded like Cruella de Vil, felt comfortable with the tune, except last 4 bars sometimes confused me.

Enjoyed the starting process of playing & singing the tune while maintaining ride pattern and hi-hat on 2 & 4.

I struggled with bars 10 & 11, and had to stop & slowly find out why. I turned out I was not interpreting the rhythm correctly. Therefore I had to start those bars 'from scratch.'

Eventually the tune became more concrete in my mind. I highly recommend this method to any drummers wanting a better 'natural' feel for a certain piece.

This method is one of those learning processes which seems to help you indirectly, but as a matter of fact places the specific deep within the musical feel & expectation area of the brain.

My favourite piece out of the lot, great to experiment with various funk beats (I prefer the 8th beats, as opposed to the 16th note ones).

Was easy to sing while playing, although I did occasionally unintentionally change the rhythm of the melody (to what I have heard in the recordings I have), but quickly corrected myself.

Standard Tune learning Sequence

Song Title: Four By: Miles Davis

1. Acquire a recording of the tune.

Source: _____

Drummer on the recording: _____

2. Musical Structure.

Key: F Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

This sequence was completed on: _____

This song evoked a good feeling within me from the start. I particularly enjoyed learning the tune more thoroughly than what I already knew. I struggled somewhat at first to play the melody on the snare without messing the ride and hi-hat up, but just like all other pieces, it seems to become more of a second nature the more you practice and sleep (it seems to sink into the brain in some mystical, beautiful way.)

With this learning method

'Four' is a brilliant piece of music, which I find to have a very genuine rhythmic drive. I struggled with the last 4 bars, but slowed down, & corrected it.

Standard Tune learning Sequence

Song Title: Goodbye Pork Pie By: Charles Mingus

1. Acquire a recording of the tune.

Source: _____

Drummer on the recording: _____

2. Musical Structure.

Key: F Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

This sequence was completed on: _____

Goodbye
Porcupine

Probably the piece I struggled with & worked on the most, out of the swing pieces. Was weird, but very good to play this piece, as it was very slow, & going through it at snails pace was just another reminder of the importance of slow & 'boring' or 'non-impactful' practice.

The 'singing step' of the STLs was the most helpful step, ~~that~~ in terms of getting the tune & feel down.

I employed the 'Oblique Motion' quite a lot while improvising to this piece.

from
Robert
Breithorn

Standard Tune learning Sequence

Song Title: How High the Moon By: Morgan Lewis

1. Acquire a recording of the tune.

Source: _____

Drummer on the recording: _____

2. Musical Structure.

Key: G Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

This sequence was completed on: _____

I found it very easy to sing the tune with the jazz beat in the hands & feet, but struggled to play it on the snare & around the kit (step 5 & 6 of the learning sequence).

I think the reason I struggled was because this is one of my favourite jazz standards therefore I 'jazz' it up, singing extra notes and changing original note durations (this is merely what I do when I am very comfortable and familiar with any tune (jazz or not)).

When playing around the kit (the melody)

I enjoyed playing the high notes on the high toms, & vice versa.

This was probably because the piece often works in straight ascending or descending notes within the melody.

Therefore it was easy to place on the toms etc.

LEARNING JOURNALS

MARCO

Blue Monk
Body and Soul
Equinox
Goodbye Pork Pie hat
Lady Bird
Meadowlands
Memphis Underground
Mr PC
Rhythm-A-Ning
Satin Doll
Stella by Starlight
St Thomas
Take The 'A' train
The Girl from Ipanema
There Is No Greater Love
Well You Needn't

Standard Tune learning Sequence

Song Title: Blue Monk By: The Ionious Monk

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: Ben Riley

2. Musical Structure.

Key: B^b Time Signature: 4/4 Style: _____ Form: 12 bar blues

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop Drumming

10. Solo around the set. Employ an improvisational constraint.

Only soloing with right hand
" " " " left hand

This sequence was completed on: 21st February 2012

with the process of this sequence, learning the piece/standard is ok.

Singing it is the WORST!

I feel like an idiot singing

Playing jazz time on the ride was quite easy...

Step 5 was ok, in the last 2 bars my hi-hat and ride pattern were losing time but I practised through it. I also found I was singing the melody staccato at first (with the snare drum) but I'm trying to keep note length.

Step 6 killed me. I lost everything.

The last 2 bars are evil!

Step 7 is so much fun! It felt like I was making music (I also couldn't hear myself).

Step 8 was also fun, not as much as 7. I would try to fit as much as I could between the melody but eventually after running through it a few times would play the one note (flam) randomly.

Step 9 was seriously challenging. I found myself fighting between singing melody + comp examples.

Step 10 - soloing with one hand was quite fun. I found myself in positions I'm not usually in to make certain "fills". It was quite cool... other than having to sing!

Standard Tune learning Sequence

Song Title: Body and Soul By: Johnny Green

1. Acquire a recording of the tune.

Source: Youtube (Freddie Hubbard)

Drummer on the recording: Philly Joe Jones

2. Musical Structure.

Key: D^h Time Signature: $\frac{4}{4}$ Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

Accenting certain beats in every bar

This sequence was completed on: 9 April 2012

I had never heard or heard of this piece before this process so it is completely new to me and I know nothing about its background or how people usually play it

Step 3 - I learnt the words to the song which was quite cool because I could now sing and relate exactly to how the song was written

Step 4 This step went well, I am getting very used to the process now and learning tunes by going through the ~~same~~ steps is getting easier. I feel like I'm getting my own sense of each standard that I play and put it into something I can now relate to instead of it just being a random tune

Step 5 - This step went quite well, it was simple and I didn't struggle

Step 6 - This step went quite well, I feel like I am building "vocabulary" when playing this step it went quite easily in this piece

Step 7 - This step was ok, there were no problems with it, I felt the piece as a solo phrasings

Step 8 - This step was quite boring as I was singing a lot more than playing. I liked how it sounded though. I just don't feel musical

Step 9 - This step made me think of comp examples which I would have never related to the piece of music. It was easy though

Step 10 - I feel like I could play with my constraint a lot more but, what I did went well, what ever I played, I would say for eg. beat 2 must be accented so my playing would revolve around that. It was quite cool

Standard Tune learning Sequence

Song Title: Equinox By: John Coltrane

1. Acquire a recording of the tune.

Source: Coltrane's Sound (Youtube)

Drummer on the recording: Elvin Jones

2. Musical Structure.

Key: C Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop Comp eg 4

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

Bass drum plays bass part while hands solo

Bass drum plays melody while hands solo

This sequence was completed on: _____

I have heard this piece being performed once or twice live before and I've always thought "well, it's okay" but when I heard the Coltrane version of the song, it had such a "vibe" to it. I really respect his playing now. It's also so inspiring to hear him play.

Step 4 - This was quite strange because there is the main melody and the accompaniment. I decided to do all the steps to both melodies. They were both quite open and relatively easy. ☺

Step 5. This step went well. I didn't struggle at all. I do feel like my ~~competency~~ ^{fluency} has improved. Sing I've done all of these steps so many times.

Step 6 - This was quite cool. I could hear the melody in my playing as well as tension and almost "clashes". It was quite cool though.

Step 7 - This was an easy step, both the melody and accompaniment are quite easy rhythmically but I focused more on feeling the music in my playing rather than playing the hits perfectly.

Step 8 - This was really fun because of all the open space the melodies leave. I'm trying to write or find new vocabulary because I've realized that I do a lot of the same stuff. I have certain (1 fits all) phrases that I use a lot and need to find new ones.

Step 9 - This was quite complicated as the comping patterns were quite hard. ~~As~~ I learnt ~~to~~ did them, I realized that if I could hear the comping + the melody, it became a lot easier.

Step 10, this was okay. It was very cool because I had to constantly play one thing, (with my foot) sing another and solo at the same time. It made me think a lot (a lot a lot a lot)

Standard Tune learning Sequence

Song Title: Goodbye Pork Pie Hat By: Charles Mingus

1. Acquire a recording of the tune.

Source: Mingus Ah Um (Youtube)

Drummer on the recording: Dannie Richmond

2. Musical Structure.

Key: A^b Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

Alternating between hand + foot
1 hand 1 foot
2 hand 1 foot
1 hand 2 foot

This sequence was completed on: 28/02/2012

This piece was different in that it is a ballad, I like how it feels, but am not keen to sing it.

I've decided to Hum (makes me feel better)

Learning the piece wasn't too difficult, I listened to the head being played a few times and I've basically got it down.

I played it on the cymbal but ~~because~~ I'm going to play the "ride pattern" on the snare because I'm using brushes.

Step 4 went quite well, I found myself playing the triplets with the melody but fixed that quickly.

Step 5 ~~6~~ "killed" me. I feel like my copping is so bad. I can't keep a constant side pattern so I'm moving it back to the ride to get a different sound. After working at it for a while, I've really noticed my lack of dexterity between hands. Another time I'll come back to this.

Step 7 was quite a lot easier, I really began to feel the melody.

Step 8 was easy and a lot of fun, I would sometimes leave the open spaces just for the music.

Step 9 was very difficult, I really struggled switching between the note values in the melody.

Step 10 This was quite fun, I've begun to "hear" the music in the form rather than just hearing the form.

- For a few weeks, I've had the melody stuck in my head... I've been humming it to lecturers.

stopped
step
see
below

Standard Tune learning Sequence

Song Title: Lady Bird By: Tadd Dameron

1. Acquire a recording of the tune.

Source: Youtube

Drummer on the recording: Kenny Clarke

2. Musical Structure.

Key: C Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

Various sub divisions of notes

semi quavers

triplets

semi breves

This sequence was completed on: 3/03/2012

This is a piece my jazz ensemble is currently playing so I decided to go through the process with it as well 😊

My pianist has played the head a few times so I have an idea of how it sounds.

Step 4, I've kind of gotten over the fact that I need to sing now, (as long as I'm in a room by myself). Step 4 went smoothly.

Step 5, This step went quite easily, I didn't struggle, playing the melody was quite a fun exercise 😊

Step 6 Also went well, I'm starting to hear the melody while playing the drums from the drums, which was cool coz I haven't "heard" that before.

Step 7 This step was really fun. I was practically catapulted into playing a solo after a few repeats. It built and built. I feel like I'm starting to really understand jazz on a deeper level.

Step 8 This section was a little disappointing. There were little sections for me to play in and if I did, I felt like I was taking musicality away from the piece.

Step 9 This step was quite easy and fun, it felt as though the comping supported the piece.

Step 10 I made the notes I would play phrases so it made it important when to play and when not to play so saying 1 semibreve every 2 bars would make me find and think about where it would be best to put it in that space.

A few rehearsals later I completely forgot the standard, and when it was called up, I panicked, once we started playing it I sung the whole way through, even in solos. It was very cool.

Standard Tune learning Sequence

Song Title: Meadowlands By: Strike Vilakazi

1. Acquire a recording of the tune.

Source: Youtube (Dolly Kaehebe)

Drummer on the recording: Unknown

2. Musical Structure.

Key: B^b Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop Comp eg 1

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

In a jazz context

In a Latin context

In a Rock context

This sequence was completed on: _____

This is the first African jazz piece that I am doing. I struggled to find a version of this song, but eventually I did. I heard the drum beat was quite a strait groove, but a triplet feel was implied. For this exercise I shall play a shuffle pattern on the ride cymbal 1 + 3 on the bass drum and 2 + 4 on the high hat

Step 4 - This step was quite hard because I kept forgetting the melody, but I went back to listen to it and then it was okay

Step 5. This part went well, If I forgot the melody I would play it on the snare drum and I would hear it, again. Its quite cool that I can now hear the tune in my playing

Step 6 - This was also cool, it would confuse me sometimes but I could maintain the melody even though I was hearing different things

Step 7 - This went really well, probably the best step so far I think its also because I was doing a lot less than before and could just focus on the melody

Step 8 - I found my playing very repetitive in this section because the melody is very repetitive. There are lots of one beat steps where I can only get a short phrase in. I found after a while I was just repeating things instead of being musical

Step 9 - This was okay, I did not sound the best to me but I think it helped in opening me up to new phrases. It kinda worked well from the last step, but it sounded strange. I think it is things like this which grow vocabulary (musically)

Step 10 - Playing in the different styles was quite cool, it made me hear the piece in different ways.

Standard Tune learning Sequence

Song Title: Memphis Underground By: Herbie Mann

1. Acquire a recording of the tune.

Source: Memphis Underground (album)

Drummer on the recording: Gene Christman

2. Musical Structure.

Key: C Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop - Comp example 1

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

Only right hand + foot
Only left hand + foot

This sequence was completed on: 9 May 2012

This is the first "funk" piece I'm playing and almost feel like I don't know how to approach it yet. I have decided to play straight quavers on the ride and "2" and "4" on the high hat.

Step 3 was quite easy... The piece is basically 4 bars long with a 2 bar intro. On the album the tune sounds really hippy which is quite cool but strange because it's in a jazz book... but whatever! ✓

Step 4 - This went really well, after a minute I felt like I had gone over the tune a million times, but I'm beginning to quite like it! ✓

Step 5 - This was quite VERY easy I can hear the tune growing quite nicely.

Step 6 I had no problem getting around the kit, and it sounded quite cool.

Step 7 - This was fun at first but got very repetitive, I didn't sit here long.

Step 8 - This step was a lot more fun because I tried to do so many different things to make the tune sound different.

Step 9 - This was quite fun, I repeated each 2 bar phrase I could do each comp eg over the whole tune. I was cool because I got to hear so many variations on the same thing.

Step 10 - It was quite fun physically as I was jumping all around the kit trying to make different sounds! ✓

Standard Tune learning Sequence

Song Title: Mr. P.C. By: Coltrane

1. Acquire a recording of the tune.

Source: Giant Steps (album)

Drummer on the recording: Paul Chambers

2. Musical Structure.

Key: A^bC Time Signature: 4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set without the ride cymbal pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation*, etc.). Do not maintain the ride rhythm.

Source:

Art of Bop Comp example no 4

10. Solo around the set. Employ an improvisational constraint, or Breithaupt's considerations.

feeling the piece in $\frac{6}{8}$

This sequence was completed on: 4th May 2012

I had never of this piece before this, I got this tune thinking "ok well, here is another tune to learn, let me just find the album in the music library and see what happens" after hearing the tune, I was so excited to learn it, I left the piece I intended to learn and did this one instead.

Step 4 went really well, I have listened to the tune (recording) many times already and know it quite well. Singing while playing wasn't a problem

Step 5 - This was quite fun, at first I struggled a little because I was taking it quite fast, but its really grooving

Step 6 - This was also quite difficult in terms of getting around the kit, but it was fun, I couldn't really hear the melody in my playing like I usually have but I'm still singing it so its ok.

Step 7 - This step was really fun, I had to contain my self from breaking out into my own thing. I really like the phrases which are coming out

Step 8 - This step was ok, I didn't do to much here, but it made me quite aware of the melodic phrasing

Step 9 - This was quite challenging (as the example I chose was demanding, I sat with it a while though and it really sounded great (when I got it right)

Step 10 - It was quite ok, there were a few clashes rhythmically and polyrhythms developed between melody and soloing which was quite cool, It made me want to be able to feel different pulses in one

Standard Tune learning Sequence

Song Title: Rhythm-A-Ning By: Thelonious Monk

1. Acquire a recording of the tune.

Source: Mulligan meets Monk

Drummer on the recording: Shadow Wilson

2. Musical Structure.

Key: B² Time Signature: $\frac{4}{4}$ Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

repetition of a phrase

This sequence was completed on: 20 March 2012

This was a really fun piece to play through and learn, it was quite difficult at some points and I saw it coming with the syncopated melodic rhythm

Step 4 - I listened to the tune quite a bit before I started playing and learning it. This step went quite well but I had to focus on the music to make sure I was singing on the right beats.

Step 5 - This process went quite well, at first I was getting confused with the melodic rhythm so I treated the score as a comp example and really got the rhythm of the melody right.

Step 6 - This went quite well, I really set with the first 2 steps (in terms of playing - step 4 and 5) so this part was quite fine, I went for a while and what I was playing began to sound like a solo. ☺

Step 7 - I had quite a lot of fun with this process and after a while I began to add ghost notes and flams to the rhythm and jammed with the piece for a while, I'm really starting to feel comfortable soloing over a jazz tune now.

Step 8 - Following the last step this wasn't that fun as there were only a few sections to play in. I've been battling with this step in this tune, I feel like I'm just messing up the tune and turning it into something busy and not musical, I want more space in the music.

Step 9 - This was a little more difficult than the other examples were. I think it had to do with the melody. I feel I will need to work on this more - separating my playing from my thinking - or thinking about multiple things at once.

Step 10 - I would play 2 bars and then improvise for another 2, then force myself to remember what I played in the first 2 bars and improvise for the next 2 - A | B | A | C | A | D This was quite challenging and I actually gave up in the end.

Standard Tune learning Sequence

Song Title: Satin Doll By: Duke Ellington

1. Acquire a recording of the tune.

Source: Oscar Peterson Trio (YouTube)

Drummer on the recording: Martin Drew

2. Musical Structure.

Key: C Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

1 hand brush, 1 hand back of brush onto drum or side of drum or stand.

This sequence was completed on: 12 March 2012

I'm playing this piece as a ballad so I will be using brushes in the piece

Step 6 went quite well, the piece is quite straight forward, it just has a second section so it feels long and looks long but it's really not that tough. Playing the ride pattern on the snare feels slightly different.

(5) I've decided to put the ride pattern on the ride (I think I did a similar thing in "Goodbye Porkpie hat") to hear the difference between the two parts. It just felt as though I was playing a whole messy bunch of notes.

Step 6 - This step was fine, I found that it was getting confusing at some points, my ride pattern was getting messed up and I had to sit with it - ("bad right hand" I shouted disappointedly)

Step 7 - Step 7 went quite smoothly with no flaws. I've been feeling that once I reach the 7th step I feel like I know the piece or at least the basic melody of the piece. I feel as though step 8, 9 and 10 give a much greater understanding of the piece though. I feel that there is more engagement with the tune in those steps and more creativity comes out of my playing after these steps.

Step 8 went quite well, I just ended off phrases and hit in a few open spaces where I could find a gap.

Step 9 - I was quite nervous about the camping but it went surprisingly well. I found no hiccups.

Step 10 - A lot of what I played felt like noise and playing on stands and the side of drums felt silly but it was something new and some people might actually like that. I also don't want to limit my perceptions to understand of what music is to what I know to sound "nice".

Standard Tune learning Sequence

Song Title: Stella By Starlight By: Victor Young

1. Acquire a recording of the tune.

Source: Miles Davis in Concert

Drummer on the recording: Tony Williams

2. Musical Structure.

Key: B^b Time Signature: $\frac{6}{4}$ Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

Paradiddles

This sequence was completed on: 11 April 2012

Before this process I heard a lot about this tune but never heard it, so it had a big reputation in my head. I almost feel intimidated by the piece, so I shall see how it goes.

Step 3 - learning the song was quite easy to be honest, it wasn't too difficult but I tried to find many different versions of it first.

Step 4. This step was quite easy, I took it at a medium tempo so I wouldn't have to hear my self singing the long notes for too long

Step 5 - This was also an easy step as it ~~was~~ quite an open tune

Step 6 This also went well, my playing kind of supported the melody (well I think so at least)

Step 7 - This went quite well, it was very open though. I don't know why I was intimidated by the piece, it is actually quite easy - I think just making myself familiar with the tune calmed me down (I think)

Step 8 - This was quite fun, there was a lot of space for me to play, but I don't want to do too much to steal away from the melody

Step 9 - This was easy, although the comping was busier than the melody so I felt it didn't fit and that I was taking ~~too much~~ priority over the melody

Step 10 - I played paradiddle stick patterns only in the solo, so I tried to think of as many different ways to use the rudiment and also how to be melodic with it.

Standard Tune learning Sequence

Song Title: ST. Thomas By: Sonny Rollins

1. Acquire a recording of the tune.

Source: Saxophone Colossus

Drummer on the recording: Max Roach

2. Musical Structure.

Key: C Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

Playing a standard rock back beat a matching my base drum make variations of the melody with fills around it

This sequence was completed on: 6 March 2012

On the top of the standard there is an indication that the piece is "latin" I shall play it in a jazz style but will do all the steps in Latin context as well

Step 4 This step was easy, it was easy singing the tune in a jazz or latin context. I have realised that I hum or sing tunes I have learnt quite often now so I'm not so concerned.

Step 5 was quite easy, ~~rather~~ in jazz or latin I could hear the tune in the snare drum playing. There are a lot of notes being played on the "on beats" so the melodies are very similar.

Step 6, this step went quite well, as well. The tune is quite short so I played it a few times and feel like I can't wait to get to the next steps (step 5 & 6 took forever to get through 😞^{22:20})

Step 7 felt more fun there was more a sense of soloing but I feel that I know this short tune too well.

Step 8 this was actually a lot of fun, I analysed the tune and found every gap I could to fit notes in, trying to avoid clashing with the melody. It was a lot of fun.

Step 9 This was actually a very hard step, I found myself battling between what to play and what to sing. I feel like ~~ste~~ this step is the biggest challenge but with practise I'd be able to play anything.

Step 10 - was quite fun trying to make grooves sound like the tune, because I was switching between latin and jazz, I felt the style of the tune could be placed in many different contexts (genres).

When I looked at this "Popular" tune I thought that I would work on it completely alone so what I am doing is learning the tune on piano and shall see how my learning process goes.

Step 3 - At first this was difficult because I was working the tune out solely by myself. What helped though was that the standard had words on it so I could flow with the music lyrically and the lyrics helped me learn the tune.

Step 4. This went quite well, I had no problem singing the song over the time keeping.

Step 5. This was quite fun. I like the phrasing of the tune, it is really fun to play. The bar of quavers showed me a fall in my technique so I feel quite inspired to practise now.

Step 6 - I found this stage very similar to the last one. In that bar of quavers it was quite difficult to move around the kit with my left hand.

Step 7 - This was quite cool, I really began to hear the tune + melody in my playing. I feel really excited.

Step 8 - This was probably the most fun I have had with this step. It really works well. I've just been repeating it over and over. 😊

Step 9 - The comping wasn't tough, but it worked out really well. I'm surprised that I'm not struggling with this piece but I think it's because I've learnt the piece my own way from the start so I'm not imitating anyone else. Although, I feel a little narrow in my perspective to this piece.

Step 10. This kept me on my toes as I had to think a lot. I found it more of a mental exercise more than a practical/technical one.

Standard Tune learning Sequence

Song Title: The Girl From Ipanema By: Antonio Carlos Jobim

1. Acquire a recording of the tune.

Source: Youtube (live recording) Oscar Peterson

Drummer on the recording: Ed Thigpen

2. Musical Structure.

Key: F Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming, Stick Control, New Breed, Syncopation, etc.*).

Source:

Art of Bop 'Comp example 1'

10. Solo around the set. Employ an improvisational constraint.

Dynamic Changes 2 bars loud 2 bars soft
1 bar loud 1 bar soft
"Switch"

This sequence was completed on: 4 April 2012

This is the first latin piece that I have done so far using the "STLS" so I will be playing 8th notes on the ride cymbal (straight) playing 2 + 4 on hi-hat and 1, the "and" at 2, 3 and the "and" of four on the bass drum

hand (right)	x	x	x	x	x	x	x	x
feet			x	x			x	x

step 3 was quite difficult as the recording contained the "head" being played in a syncopated manner but it was ok

Step 4 was quite a mission as well, I felt like I was always getting the tune mixed up!!

Step 5 finally helped me get the rhythm right, I could sing with the snare drum and I felt like it was perfect and right 😊

Step 6 this was cool, I feel like I know the tune a lot better, what I played on the drums clashed a lot with the tune (melodically) and after a while I could maintain the right time no matter what I did

Step 7, This was quite easy and fun, I could hear the melody coming out of what I was playing

Step 8 was challenging as I really had to listen for gaps between the melodic rhythm or I would only play in the last two bars

Step 9 I did surprisingly better than I thought I would first time around, I was amazing how many variations I heard in my playing and it opened so much to me.

Step 10 made me think a lot more about how to be musical around the kit dynamically

Standard Tune learning Sequence

Song Title: There is No Greater Love By: Isham Jones

1. Acquire a recording of the tune.

Source: Youtube - Sunny Rollins

Drummer on the recording: Shelly Manne

2. Musical Structure.

Key: B^b Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

"Motion" both hand moving the same way
1 hand staying somewhere while the other moves
both hands moving in opposite directions

This sequence was completed on: 17 April 2012

I heard this piece as a ballad but I want to take it at a medium tempo so taking it a little bit faster I want to see if what I heard is changed makes a difference on my learning process

Step 4 - The tune has words on it so I am singing the words instead of ~~playing~~ singing just a tune through "oohs" and "ahhs". I kind of feel almost more involved in the piece when I sing the lyrics.

Step 5 - This step was quite easy, the melodies rhythm is not complicated so singing and playing was quite easy

Step 6 - This step was quite easy, the only problem I had was that because the tune was quite slow I would over think what I wanted to do and then almost make a mistake, but if I just flowed with the music and hit 'whatever' it would work out quite well.

Step 7 - This was quite an easy step as most of the melody is on the beat. Melodically, the drums didn't really make me feel like they gave the melody justice.

Step 8 - There wasn't much room for me to do a lot here, I tried playing sub-divisions between each note but it just made the piece sound busy.

Step 9 - This worked quite well, I found it was quite easy to sing and comp without struggling too much. ~~then~~ The comping was also cool because it kind of gave the piece more of a ~~melodic~~ rhythmic 'drive'.

Step 10 - This was probably the most difficult thing I've done, I found that I needed to concentrate so much and I kept getting confused, I feel like I can really learn a lot from this constraint through practise.

Standard Tune learning Sequence

Song Title: Well You Needn't By: Thelonius Monk

1. Acquire a recording of the tune.

Source: Live at the It Club

Drummer on the recording: Ben Riley

2. Musical Structure.

Key: F Time Signature: 4/4 Style: _____ Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern, maintain hi-hat on beats 2 and 4.

8. Play between the melodic phrases around the set, maintain hi-hat on beats 2 and 4.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source:

Art of Bop

10. Solo around the set. Employ an improvisational constraint.

Dynamically phrasing the piece start loud end soft

This sequence was completed on: 15 March 2012

I have been really excited to learn this tune, I heard it first at my first jazz festival and have enjoyed the tune ever ~~since~~ since.

Step 4 - The version I heard was quite up tempo and what I realised was that I copy the tempo of the version I listen to. I think to break this

I need to listen to many various versions of the tune. (S) This step went quite well, I just found that my left hand couldn't always keep up with the melody. It was ok for me to keep singing with it, but I found that my left hand was struggling technically.

Step 6 - I could really hear the melody in my playing, all around the kit even if there were mistakes I could hear the melody. I found it is cool to sing the melody loudly so you can literally hear it and then sing it in your head, afterwards it is really easy to hear the melody.

Step 7 this step was really fun although I was struggling to balance between my arms and my legs, I feel like my coordination is not as good as I thought it was. I keep seeing flaws in my playing.

Step 8 - I feel very much like a "parrot" in my playing just mimicing the phrase. I'm thinking about how to speak in these answer sections and not just fill them up with noise (rubbish)

Step 9 - This piece really fitted well with my comping example. It's interesting how certain pieces fit better with the comping and I wonder if different styles of comping examples would make a difference on the same piece.

Step 10 I would mark a point in the piece and that would be the dynamic climax (loud or soft). It was quite fun and quite ~~int~~ interesting seeing all the different ways the piece would turn out.

Appendix C: Learner Profiles

Differentiated Instruction Learner Profile

Student: CHAD

Class: IMS 3: STLS

Readiness: What do you know about this student's...

Content Knowledge and Skills	Chad has not performed a great deal in a jazz/swing setting. His preferences are more for Fusion, latin, Rock and Funk; all of which he performs convincingly. He does not include jazz/swing in his preferred listening. He is an open minded musician who is seeking to explore the jazz/swing idiom; this was displayed by his interest in the Riley comping exercises* which he found challenging and relevant.
Music Literacy and coordination Skills	Music Literacy: Chad's reading skills are good. He has achieved well in quick study tests but is not very confident at sight reading. He interprets the swing pulse well and I do not anticipate that he will find the reading aspect of the STLS very daunting. Coordination: Chad has developed a high degree of coordination in the two years that I have been his teacher. His preference for latin styles has aided development in this regard as have the Riley comping exercises.
Previous Learning Experiences	Chad spent a number of years under the guidance of an acclaimed session drummer in his home town. The result of these learning experiences was good music literacy, excellent tone, knowledge of sound production on the drum kit, healthy technique and an interest in recording techniques. In the two years he has spent with me, we have explored latin and swing genres that were new to him and we have explored advanced techniques (e.g. Moeller**) which he has not fully embraced.

Interests: What do you know about this student's...

Favourite Subjects in Institution	Chad has preferences for IMS, Musicology (Jazz and theory) and Sound Technology. These are the most relevant to his future career aspirations and he seems to have an affinity for them. He expressed a particular interest in the Jazz and Theory aspects of musicology and a dislike for classical history. In terms of Sound Technology, he has enjoyed moving beyond the basics of signal flow, he is fascinated by the choice and placement of microphones, and post-production.
Interests Related to the Content Area	Chad is interested in Jazz drumming particularly in terms of the positive impact that it will have on the rest of his rock and funk drumming. He has an interest in creating a small jazz combo that he hopes will have financial benefits.
Interests Outside of Institution	Chad is involved in a number of rock bands where he plays drums, composes and sings backing vocals. He also plays the guitar. He puts a lot of time, energy and money into these projects. He also enjoys surfing and is passionate about maintaining his own health by attending gym and being involved in sports.

Learning Profile: What do you know about this student's...

Learning Orientation	<input type="checkbox"/> Independent / self orientation <input checked="" type="checkbox"/> Group / peer orientation <input type="checkbox"/> Combination	
Cognitive Style	Creative \leftarrow <input checked="" type="checkbox"/> \rightarrow Conforming Expressive \leftarrow <input checked="" type="checkbox"/> \rightarrow Controlled People-oriented \leftarrow <input checked="" type="checkbox"/> \rightarrow Task-oriented Collaborative \leftarrow <input checked="" type="checkbox"/> \rightarrow Competitive Interpersonal \leftarrow <input checked="" type="checkbox"/> \rightarrow Introspective	Whole-to-part \leftarrow <input checked="" type="checkbox"/> \rightarrow Part-to-whole Non-linear \leftarrow <input checked="" type="checkbox"/> \rightarrow Linear Abstract \leftarrow <input checked="" type="checkbox"/> \rightarrow Concrete Reflective \leftarrow <input checked="" type="checkbox"/> \rightarrow Action-oriented Easily distracted \leftarrow <input checked="" type="checkbox"/> \rightarrow Long attention span
Intelligence Preference(s)	<input type="checkbox"/> Analytic <input type="checkbox"/> Practical <input checked="" type="checkbox"/> Creative	<input type="checkbox"/> Verbal/linguistic <input type="checkbox"/> Logical/mathematical <input checked="" type="checkbox"/> Spatial/visual <input checked="" type="checkbox"/> Bodily/kinaesthetic <input type="checkbox"/> Existential <input type="checkbox"/> Natural <input checked="" type="checkbox"/> Interpersonal <input type="checkbox"/> Intrapersonal

* Riley comping exercise: progressive exercises developed by John Riley which serve to develop jazz drumming independence.

** Moeller: A drumming technique developed by George Sanford Moeller in which maximum movement of the stick is achieved with the least amount of effort.

Differentiated Instruction Learner Profile

Student: JEFF

Class: IMS 2: STLS

Readiness: What do you know about this student's...

Content Knowledge and Skills	Basic knowledge of swing from previous experiences at school (swing band). Listens to jazz: Diana Krall/Jeff Hamilton being major influences. Attended Cape Town Big Band Festival where he attended workshops. Worked through Riley Comping examples.
Music Literacy and coordination Skills	Music Literacy: Reading is strong. Able to sight-read competently. Self evaluation: 7/10 Coordination: Highly developed. Able to play advanced funk grooves. Interest in latin music and riley comping examples. Interest in drum kit coordination since age 11. Very active in sport.
Previous Learning Experiences	Attended Cape Town Big Band Festival where he attended workshops. School bands. Jazz ensembles at university. Mostly self-taught.

Interests: What do you know about this student's...

Favourite Subjects in Institution	Instrumental music studies and Sound technology. Philosophy: Currently studying.
Interests Related to the Content Area(s)	Jeff is a member of a vocal dup in which he plays the guitar. He also plays drums in a rock band. He has played in theatre bands.
Interests Outside of Institution	Sport: Swimming, water polo, running, climbing. Writer: Poetry, lyrics and journal.

Learning Profile: What do you know about this student's...

Learning Orientation	<input type="checkbox"/> Independent / self orientation <input type="checkbox"/> Group / peer orientation <input checked="" type="checkbox"/> Combination	
Cognitive Style	Creative \leftarrow <input checked="" type="checkbox"/> \rightarrow Conforming Expressive \leftarrow <input checked="" type="checkbox"/> \rightarrow Controlled People-oriented \leftarrow <input checked="" type="checkbox"/> \rightarrow Task-oriented Collaborative \leftarrow <input checked="" type="checkbox"/> \rightarrow Competitive Interpersonal \leftarrow <input checked="" type="checkbox"/> \rightarrow Introspective	Whole-to-part \leftarrow <input checked="" type="checkbox"/> \rightarrow Part-to-whole Non-linear \leftarrow <input checked="" type="checkbox"/> \rightarrow Linear Abstract \leftarrow <input checked="" type="checkbox"/> \rightarrow Concrete Reflective \leftarrow <input checked="" type="checkbox"/> \rightarrow Action-oriented Easily distracted \leftarrow <input checked="" type="checkbox"/> \rightarrow Long attention span
Intelligence Preference(s)	<input type="checkbox"/> Analytic <input type="checkbox"/> Practical <input checked="" type="checkbox"/> Creative	<input checked="" type="checkbox"/> Verbal/linguistic <input type="checkbox"/> Logical/mathematical <input type="checkbox"/> Spatial/visual <input checked="" type="checkbox"/> Bodily/kinaesthetic <input checked="" type="checkbox"/> Existential <input type="checkbox"/> Natural <input type="checkbox"/> Interpersonal <input checked="" type="checkbox"/> Intrapersonal

Differentiated Instruction Learner Profile

Student: MARCO

Class: IMS 2 (STLS)

Readiness: What do you know about this student's...

Content Knowledge and Skills	Marco has become well versed in the Jazz/Swing style in the past year. He has worked through all of the Riley comping exercises. He listened and absorbed a great deal of recordings and has actively transcribed a number of drum solos. I am confident that Marco will embrace the STLS and get through at least four tunes of increasing difficulty (12 Bar, 16 Bar AABA, latin, Bebop). Marco has experience teaching the drum set.
Music Literacy and coordination Skills	Music Literacy: Marco reads extremely well. Coordination: Marco has displayed very impressive four way coordination in jazz/swing contexts and latin tunes (particularly Songo). I feel that Marco can be really stretched on step 9 of the STLS with a fairly complicated counter melody passage from Riley's <u>Beyond Bebop</u> .
Previous Learning Experiences	Marco was initially self-taught and later received lessons from a prominent session drummer. During this time he completed his Trinity Grade 8 and attempted the LCTL. He has developed phenomenal technique and continued to improve. He has spent the year learning basic piano. He has got teaching experience which might impact his learning style?

Interests: What do you know about this student's...

Favourite Subjects in Institution	Marco enjoys Musicology and IMS. He enjoys musicology as a whole and sees the relevance of learning classical history alongside his jazz studies. He has enjoyed the theory components and mentioned his excitement of relating the theory to his newly found keyboard skills.
Interests Related to the Content Area(s)	Marco's piano skills will be useful to during the step 3 of the STLS. He might find it interesting to research the history, drummer and context of the recordings of the tunes that form step 1 of the STLS.
Interests Outside of Institution	Other than music I am not aware of any other interests. I know that Marco values his family a great deal and does his best to balance musical pursuits with the needs of his parents and siblings.

Learning Profile: What do you know about this student's...

Learning Orientation	<input checked="" type="checkbox"/> Independent / self orientation <input type="checkbox"/> Group / peer orientation <input type="checkbox"/> Combination	
Cognitive Style	Creative ← <input checked="" type="checkbox"/> → Conforming Expressive ← <input checked="" type="checkbox"/> → Controlled People-oriented ← <input checked="" type="checkbox"/> → Task-oriented Collaborative ← <input checked="" type="checkbox"/> → Competitive Interpersonal ← <input checked="" type="checkbox"/> → Introspective	Whole-to-part ← <input checked="" type="checkbox"/> → Part-to-whole Non-linear ← <input checked="" type="checkbox"/> → Linear Abstract ← <input checked="" type="checkbox"/> → Concrete Reflective ← <input checked="" type="checkbox"/> → Action-oriented Easily distracted ← <input checked="" type="checkbox"/> → Long attention span
Intelligence Preference(s)	<input checked="" type="checkbox"/> Analytic <input type="checkbox"/> Practical <input type="checkbox"/> Creative	<input type="checkbox"/> Verbal/linguistic <input checked="" type="checkbox"/> Logical/mathematical <input type="checkbox"/> Spatial/visual <input checked="" type="checkbox"/> Bodily/kinaesthetic <input type="checkbox"/> Existential <input type="checkbox"/> Natural <input type="checkbox"/> Interpersonal <input checked="" type="checkbox"/> Intrapersonal

Appendix D: IPA Interview Schedule

- 1) Why do you play the drums?
- 2) How did you decide which tunes to choose for the STLS?
- 3) What aspects did you find challenging as you went along with the STLS?
- 4) How has the STLS benefitted you as a drummer?
- 5) Step 1: recording
How did you think you benefited from finding a recording of the tune?
- 6) Step 2: musical structure
How did you benefit from identifying the musical structure of the tune?
- 7) Step 3 & 4: singing
How did you like learning and singing the tunes?
How about when you added the ride while singing?
What was your experience of playing other repeated patterns other than jazz swing time?
- 8) Step 5: melody on snare
What was your experience of step 5 when you had to add the snare drum in?
- 9) Step 6: melody around kit with cymbal
Can you compare your experiences of step 5 to step 6 when you had to move around the kit?
- 10) Step 7: melody around kit
What was it like to play the melody around the kit without the ride cymbal/repeated pattern?
- 11) Step 8: between melodic phrases
What was it like to play between the melodic phrases?
- 12) Step 9: counter melodies
What was your experience of step 9 where you had to read the counter melodies?
- 13) Step 10: solo around the kit
What was your experience of soloing around the kit while using an improvisational constraint or Breithaupt's musical considerations?

Appendix E: Confidentiality Agreements

Confidentiality Agreement

Thank you for agreeing to contribute to my research by agreeing to participate in an interview. The research being conducted relates to your personal experiences of James Dreier's Standard Tune Learning Sequence. Your interviews will be digitally recorded and transcribed verbatim, after which they will be subjected to interpretative phenomenological analysis.

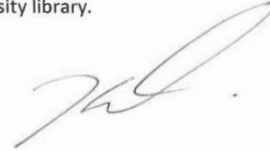
This document serves as a guarantee that the transcript of the interview and the recording thereof will remain confidential. You will be assigned an alias to further protect your identity. The transcription and recordings will be submitted to an examiner with the final thesis, but these will not be included should the university choose to include the thesis in the university library.

Signed:



Stephen Ellis
Researcher

Signed:



Participant

Confidentiality Agreement

Thank you for agreeing to contribute to my research by agreeing to participate in an interview. The research being conducted relates to your personal experiences of James Dreier's Standard Tune Learning Sequence. Your interviews will be digitally recorded and transcribed verbatim, after which they will be subjected to interpretative phenomenological analysis.

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Stephen Ellis
Researcher

Signed:



Participant

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Signed:



Stephen Ellis
Researcher

Signed:



Participant

Establishing a Sequential, Vocal-based Pedagogy to Enhance a more Musical Drumming Vocabulary

Singing and playing makes you a better drummer

BY JAMES DREIER

“When playing off of a melody, I make that my primary thought...I make the drums follow the melody—become subservient to the melody.” Bob Moses¹

Being called a “musical drummer” is one of the greatest compliments a drumset player can receive. The drumming styles of Jack DeJohnette, the late Billy Higgins, Paul Motion, Bob Moses, Bill Stewart and Matt Wilson (to name a very few) are often praised for their inherent musicality.

Perhaps the praise “musical drummer” seems a bit redundant for those who consider drumset to be a very musical instrument. After all, we do not often hear this same assessment made of other members of the instrumental family. Nevertheless, the “musical” accolade is regarded as high praise for drumset players, and rightly so. But what exactly does being “musical” mean, and how does one go about achieving this lofty, if ambiguous, goal?

In a recent clinic at the University of Iowa, jazz drummer Matt Wilson talked about the concept of thinking “beyond the boundaries of your own instrument” when playing with others. He explained that achieving this meant hearing the *overall* sound of the musical events being produced by the group and meeting everyone in the “middle.”² I thought this was a great concept in helping to achieve strong musical sensibilities. In addition to, and in service to, this concept, I believe a musical drummer is one who is grounded and directed by the very essence of the music: the melody.

Focusing on the melody can be a great source of ideas and musical opportunities, as the lead-off quote by Bob Moses im-

plies. At the University of Iowa, I have developed a teaching tool that is helpful in achieving a more melody-centric approach. The “Standard Tune Learning Sequence” or STLS is a systematic series of playing/singing exercises, designed to familiarize students with the standard jazz repertoire and to assist in melodic memorization and improvisation focus.

One of the main features of the STLS is the use of singing. The idea of singing out loud and memorizing melodies is certainly not an original idea, but one I have learned from my own experiences as a student and a teacher.³

The use of singing and drumming was presented to me most significantly by legendary jazz drummer/teacher Alan Dawson, who I had the privilege of studying with in the early 1980s. Alan was a big proponent of singing and playing. He would ask his students to learn a different jazz standard for each lesson. The students would then play various drumset applications from *Stick Control*⁴ while singing the tune out loud.

I found this to be clumsy and difficult at the time, but through the years I became more aware of the value of this vocal/drumming exercise. I know now that singing out loud and playing has helped my own “musical” sensibilities in several important ways.

First, it made me keenly aware of melody as a primary musical focus when playing. Drummers, especially young drummers, often focus inward, to short rhythmic phrases and to personal coordination issues. Singing the melody (the definition and instructions for “singing” for the purpose at hand follow) forces students to open their ears to a larger musi-

cal world, and to help achieve the Matt Wilson ideal of “getting beyond your boundaries.”

Also, singing melodies forced me to focus on the structural form of each tune (AABA, AAB, ABA, 12-bar blues, etc.). Singing the melody necessitates an awareness of song-form. Although Alan Dawson would allow some fudging on the melody, he was adamant about keeping the song-form together on each tune. It was impossible to fool him on this, whether he was listening or playing along on vibes.

I, along with countless other Dawson students, have retained these valuable lessons and now employ them in my own teaching. This is especially relevant for my “Jazz Improvisation for Drum Set”⁵ class at the University of Iowa, which focuses on jazz improvisation from a drummer’s perspective. The students in this class learn four or five tunes each semester (this is but one part of the class syllabus) by employing this sequence.

I present below an annotated study-guide version of the STLS and a blank STLS (feel free to photocopy). For the study guide model I will use the Thelonious Monk composition “Blue Monk”⁶ as my jazz standard and have filled out all the STLS blanks (in **bold**) and given a brief descriptions of the exercises (in *italics*).

STANDARD TUNE LEARNING SEQUENCE STUDY GUIDE MODEL

Song Title: *Blue Monk*
By: *Thelonious Monk*

1. Acquire a recording of the tune. Name of recording: *Live at the It Club*

Drummer on the recording: **Ben Riley**

Make sure students acquire a copy of a recording of the song they are studying along with a lead sheet of the tune.

Note: The album Live at the It Club⁷ is a great source for creative, clear and well-constructed drumset solos by jazz great Ben Riley.

2. Musical Structure:

Key: **B flat** Time Signature: **4/4**

Style: **Swing, Bop** Form: **12-bar blues**
Style can be very general as indicated above. Other “styles” would be Latin, funk, fusion, hard-bop, etc.

3. Learn the melody of the “head” and sing it (play on keyboard if possible).

Students need to learn to sing the melody before anything else. Simple “scat” phrases can be used (“doo ba doo dah, doo ba doo dah,” etc.) or a simpler vocalization (“dah dah daht dah” etc.) can work. It does not have to be pretty or pitch-perfect. The instructor can sing along with students at first so they don’t feel self-conscious. My bottom line is that the melody must be sung clearly with conviction and the tune must be recognizable.

4. Play jazz time on ride cymbal and hi hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

Play the basic jazz ride and hi-hat pattern consistently and sing the tune. Make sure the student does not adjust the ride pattern to conform to the melody. The “time” coming from the set should be strong and well balanced.

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

Simulate the rhythm of the melody on the snare while keeping the jazz ride cymbal pattern consistent. The articulation on the snare should reflect the natural melodic phrase. See Figure 1.

6. Play the melody around the set while the ride cymbal and hi-hat maintain jazz time.

Students may play randomly around the set, but the rhythm of the melody must be correct. Tom toms, bass drum,

snare, cymbals, cowbells, rims, and other sounds may all be used. Remember that the student continues to sing out loud through all of these steps.

7. Play the melody around the set with no cymbal ride pattern.

Again, random choice of drum “orchestration,” but rhythmic accuracy and melodic articulation should be in place.

8. Play between the melodic phrases, around the set.

The student should improvise anywhere the melody is static or where there are rests. See possible application in Figure 2.

9. Play counter melodies around the set (use texts such as Art of Bop Drumming, Stick Control, New Breed, Syncopation, etc.).

Source: **Riley, Art of Bop Drumming, p.18**

This is a very important part of the sequence, and one in which the instructor has options to choose counter melodies, depending on the difficulty of the tune melody and the student’s level of proficiency. As indicated in the instructions, many sources may be used.⁸ I have chosen a page from John Riley’s The Art of Bop Drumming (a great book and a required text in this class) as an example (see Figure 3).

Counter melodies should not include the continuous jazz ride cymbal pattern (think “melody”). Students may play the counter melody on snare first, then around the set when they are more comfortable. Again, the melody must be sung accurately against the counter melody. This step really forces the student to know the tune.

10. Solo around the set. Employ an improvisational technique as listed.

Clave-based (base improvisation over the implied 2:3 son clave found in the melody of “Blue Monk”).

The various improvisational techniques, or strategies, that we discuss in class are too complex to discuss in detail here. They include phrase-based, melodic-based, call-and-response, melodic and harmonic paraphrase, and clave-based (stress

point) techniques. Suffice to say that a specific approach to improvisation is discussed and applied to a given tune. The nature and characteristics of the tune’s melody will usually dictate an improvisation technique (or sometimes the harmony), thus informing the improvisational path (in this case, clave-based).

This sequence was completed on: **March 3, 2004**

When the student has finished the sequence, the date is noted and the STLS sheet is filed in the student’s class folder for future reference. The next tune will require a fresh STLS. At certain points during the semester, students are tested on all facets of the STLS forms completed.

As my students build up their repertoire of tunes working with the STLS, they begin to understand that everything they play should be in service of the musical elements presented by the tune, and they begin to develop a musical vocabulary derived from this source. Certainly this study is but one part of a “musical drummer” pedagogy, with other important aspects such as active listening, transcribing and spending time on melodic instruments (piano, vibes, marimba etc.) being important as well.⁹

I hope this STLS and ideas presented here will assist others interested in pursuing the goal of being more musical, regardless of their instrument. I would appreciate any ideas readers may have on improving the STLS, or any other constructive ideas regarding this approach to drumming. After all, when the work and practicing is all done and it is time to play with your fellow musicians, it’s all about the music.

ENDNOTES

1. Bob Moses, *Drum Wisdom* (Modern Drummer Publications, 1984), p.6.
2. Paraphrased from a clinic by Matt Wilson given at the University of Iowa, Iowa City, IA (February 24, 2005).
3. For a great discussion of the benefits of singing, see Moses.
4. George Stone, *Stick Control for the Modern Drummer* (George B. Stone & Son, Inc., 1935).
5. Jazz Improvisation, MU 025:102 (sec. 3), University of Iowa.

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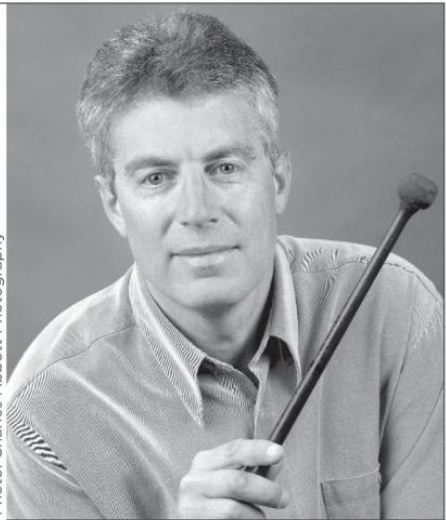
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Jonathan Haas

Figure 1. Melody on snare against jazz ride and hi-hat pattern



Figure 2. *Blue Monk*, mm 1–4 (top staff), drumset improvising between melodic phrases (bottom staff)



Figure 3. “Blue Monk,” mm 1–4 (top staff), Riley, p.18, top line around the set with no repeats (bottom staff)



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6. Thelonious Monk, "Blue Monk" (Riverside RLP 12-262).
7. Thelonious Monk, *Live at the It Club* (Columbia/Legacy, CD, 1982).
8. The method books mentioned here are: John Riley, *The Art of Bop Drumming* (Manhattan Music, Inc., 1994), Stone (listed above), Gary Chester, *The New Breed* (Modern Drummer Publications, Inc., 1985), Ted Reed, *Progressive steps to Syncopation for the Modern Drummer* (Alfred Pub., 1951).
9. Important improvisation characteristics (such as contrast, repeated motifs, space, density, shape, emotional content, etc.) are also discussed in this class, along with the concept of "clinical, exercise-based" study of improvisation versus "real world" playing experience.

James Dreier is an adjunct assistant professor at the University of Iowa (jazz and percussion). He is the drumset and hand drumming instructor and directs both the Latin/jazz Ensemble and the Afro Cuban Drum and Dance Ensemble (which performed at PASIC 2004 in Nashville, TN). Mike Amandes (UI graduate student) assisted with this article. PN

STANDARD TUNE LEARNING SEQUENCE DEVELOPED BY JAMES DREIER

Song Title: _____ By: _____

1. Acquire a recording of the tune.

Name of recording: _____

Drummer on the recording: _____

2. Musical Structure.

Key: _____ Time Signature: _____ Style: _____

Form: _____

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern.

8. Play between the melodic phrases, around the set.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source: _____

10. Solo around the set. Employ an improvisational technique as listed.

This sequence was completed on: _____

Musical Considerations for Drumset Improvisation

Robert Breithaupt

One of the most difficult concepts to a young drumset student is the "fill" – that is, solo ideas and improvisational materials for the drumset. Since almost all playing on the instrument is improvisational in nature and learned aurally, it seems odd that many students have a difficult time creating even the most fundamental variation from a sixteenth-note rock fill. When discussing the problem, the phrase that students often repeat is, "I can't think of anything to play." Below is a list of some basic considerations in drumset improvisation. Some are general musical considerations and others are techniques that deal directly with the drum set. These will hopefully provide the student with some insight into elements that can make drumming exciting and musical.

A. Dynamics

Dynamics can have a profound effect on any musical presentation, but especially in drumming since so many young players are limited in their use of dynamic contrast. A simple exercise of dynamic variation with an ostinato pattern can prove this point very quickly.

B. Tempo/Rate of Strokes

Changing the rate of the strokes will either increase or decrease musical tension without a corresponding change in dynamics. A move from eighth notes to triplets, etc. during the course of a solo passage will create more rhythmic activity and usually more tension, or vice versa. This exercise, either on one drum or on the entire set, will often produce some exciting and surprising results.

C. Accents

The placement of accents can be the quickest and smoothest method for developing polyrhythmic concepts and rhythmic tension while retaining a consistent ostinato pattern, such as a triplet. The combination of accents with more broken, syncopated passages creates even more possibilities. An accent is a musical stress point and does not imply that the player attack the drums with rigid, unnatural strokes.

D. "Space" (Rests and Rhythmic Figures)

"Reading the rest" or the syncopation is often the single most challenging aspect to reading music. Incorporating rests and space to create rhythmic patterns for improvisation is the basic alternative to a never-ending string of eighth or sixteenth notes. A combination of written, syncopated materials, aural duplication of rhythms by the student, and the technique of verbalizing or "scatting" rhythms make up an effective package of skills to use in presenting these ideas to a student.

E. Double Strokes/Sticking Patterns/Unisons

The use of sticking patterns for improvisational material is becoming more prevalent in method books and in the general

pedagogical approach of drumset teachers throughout the country. Sticking patterns are being used in basic time playing to create rhythms and style patterns as well as for improvisation, especially in linear concept. The use of double strokes has been associated with jazz drumming over the years; however, recently the strongest young players in all styles have been well versed in the language of controlled double strokes and various sticking patterns. The most fundamental three and four-note groupings can provide a totally different texture to the drum set and provide insight into a new dimension for many students who are limited to patterns and solos consisting primarily of alternated strokes.

The terms "polyphonic" and "multi-track" have become synonymous with contemporary music. It is regrettable that many drummers continue to have difficulty comprehending the polyphonic concept of unisons between hands and feet on the drum set. Simple exercises which couple the limbs together will begin to open up some possibilities.

F. Hand-to-Foot Distribution

Distributing rhythmic figures between hands and feet can be one of the most impressive techniques from the listener's perspective and one of the most frustrating from the player's perspective. In the elements mentioned above the emphasis has been generally on development of the hands. Most players would agree that good hand technique is essential, but not an end in itself in light of the complicated nature of much of today's music. There are a variety of texts available that, with some qualified guidance, offer unlimited possibilities for developing these techniques of independence, both for time playing as well as for solos.

G. Motion

A performer who is an effective improviser will generally have command over the three basic types of motion used in the drum set: parallel, oblique, and contrary.

Parallel: the most common motion on the drum set; movement of both hands in the same direction, often on the same drum.

Oblique: one hand remains stationary, one moves. This is one technique often marking the beginning of melodic conception on drum set.

Contrary: both hands go in different directions; a technique that can be the most challenging and provide some of the most interesting results.

H. Special Effects

Considering what many young players play upon when asked to improvise, all instruments on the standard drum set beyond the drums themselves can be viewed as "special effects." The limited

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amount of time that many drummers in their early endeavors at improvisation use cymbals compared to drums is cause for reflection. Why not play a section on cymbals? When used with moderation and where appropriate, such special sounds are like spices for cooking: they add zest to the end product.

I. Random Use of All Elements

The student should be encouraged to think about each of these elements when constructing an improvisation. A basic figure or idea can be altered simply by applying one or more of the above. Bass drum may be incorporated into the improvisation as an independent voice or may simply maintain the pulse for the improvised material. Finally, the student must develop ability to listen carefully and critically to all styles of music. This is a very essential element in the learning process for drum set and should be engaged in at all times. Thus, to briefly recapitulate, increased awareness of basic elements of effective improvisation and of making music in an organized manner, coupled with appreciation of those drumset players who are the most successful musicians, can aid students of all levels in becoming stronger and more well-rounded performers.

Robert Breithaupt is professor of percussion at the Capital University Conservatory of Music and Drum Set Forum editor for Percussive Notes.



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Appendix G: YouTube Videos (DVD)

Ari Hoenig 'Jazz Drum Tuning' for Melodic Drumming JazzHeaven.com Instructional Video Excerpt.

John Ramsay drum lesson on the Alan Dawson method and drum solo.

Thelonious Monk - Blue Monk.

Appendix H: Audio Examples (CD)

Track 1 - Step 4

Track 2 - Step 5

Track 3 - Step 6

Track 4 - Step 7

Track 5 - Step 8

Track 6 - Step 9

Track 7 - Step 10