

HINTS & TIPS

Devil Woman

Cliff Richard (born Harry Roger Webb) is one of the most popular and enduring entertainers of all time. His career began in 1957 as a rock 'n' roll performer, aiming to be the UK's answer to Elvis Presley. The song 'Devil Woman' was released in 1976, and was a massive hit for Richard both in the UK and the US.

- In the verse, the right hand plays ♩. Ensure the rhythm remains even in the independent bass drum movement.
- The breakdown section at bar 33 has flams on the backbeat. The grace note should, as always, be softer than the main note and the gap between these strokes should be discernible and consistent throughout this rudimental passage.

Find The River

R.E.M. is an American alternative rock band who has been hugely successful for more than two decades. Their style of music is said to mark the point in popular music history where post-punk turned into alternative rock. 'Find The River' was the last single from the multi-million selling album *Automatic For The People*.

- In the opening, the right hand plays both the ride and the bell of the ride cymbal. Aim for two distinct and different sounds.
- Strike the bell with the shoulder of the stick: the dynamic is *piano*, although the tone should still be rich.
- When playing cross-stick later, aim for a similarly rich sound by inverting the stick and establishing a gap of two to three inches between the tip and the nearside rim.

Get It On

Formed by Marc Bolan in 1967, the band Tyrannosaurus Rex became a popular act in the UK. However, in 1970, on release of their second album, the group truncated their name to **T. Rex**, developed a punchier, tighter and more direct sound and became the forefront of the glam rock movement. 'Get It On' went straight to number one in the UK charts.

- In the grooves of this mid-tempo rock tune the kit part aims to phrase with and enhance the other band parts where it is tasteful and possible to do so.
- When playing the various bass drum patterns, open hi-hats and cymbal pushes, remember that these rhythms occur elsewhere in the band, so the note lengths and nuance should be as consistent with the backing track as possible.

God Save The Queen

'God Save The Queen' was Johnny Rotten's alternative National Anthem, written just in time for the Queen's 25th Silver Jubilee. Completely shocking the country, the **Sex Pistols** song was banned by broadcasters, and members of the band were actually physically attacked by supporters of the monarchy. It still made number two in the charts, however.

- The chorus requires a big sound with a full and consistent crash cymbal in the right hand and independent bass drum movement in the right foot.
- In order for this section to have sufficient impact, the verse needs to remain strictly *mezzoforte* in dynamic.
- This contrast is observed by the whole band, so listen for the way the guitar accompanies the vocal here and come down in dynamic accordingly.

The Killing Moon

Echo & The Bunnymen is a post-punk band from Liverpool, writing atmospheric and epic sounding songs. 'The Killing Moon' is one of the band's biggest hits, seen as a classic that never seems to date.

- This arrangement makes use of rutes (or *Hot Rods* as they are more commonly known), thanks to the model created for kit use by manufacturer Pro-Mark in the 80s.
- The technique for these beaters is the same as conventional sticks, although players will soon discover the response from the drum head is a little different.
- Make sure you are able to draw the rods out from the head after striking to avoid any buzzing and the possible lack of clarity which can be caused as a result.

Rock Star

Nickelback is one of the most commercially successful Canadian rock groups of all time, and 'Rock Star' one of the biggest selling songs of the 00s. On the original recording the spoken vocals between each verse were provided by Billy Gibbons of classic rock band ZZ Top.

- Many drummers will tell you that slow tempos are harder to maintain than fast ones. At 72 bpm, this arrangement of 'Rock Star' can prove tricky to hold with real authority.
- The key is to subdivide the beat in your head. Keep the ♩ pulse running while you play both time patterns and the fills to ensure that confident, stylistic playing doesn't race ahead of the backing track.

Demo 13
 BT (click) 14
 BT (no click) 15

THE KILLING MOON




Words and Music by Ian McCulloch, William Sergeant,
 Leslie Pattinson and Pete De Freitas

Rutes/Hot Rods

♩ = 124 **Alternative rock** 2 bars count-in

Intro

Verse

Demo 
 BT (click) 
 BT (no click) 

A WHITER SHADE OF PALE

Words and Music by Keith Reid and Gary Brooker

♩ = 75 **Steadily** 2 bars count-in

Intro

Ride

mf R R L R R L

5

Verse

Vocal cue: *We skipped the light fandango...*

(Ride)

9

R L L R L L

Vocal cue: *I was feeling kind of seasick...*

13

Vocal cue: *The room was humming harder...*

17