

DAVE GOODMAN

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

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

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

And now, two significant developments are in the pipeline. The first is the highly-anticipated launch of the new Dave Goodman Quartet, for which Dave has been composing pieces for a handpicked selection of his favourite musicians, namely Peter Koopman (guitar), Matt McMahon (piano), and Cameron Undy (bass).

The second is The Drummers’ Hub. This extensive, dynamic real-world and online resource, established in 2014, allows students and drummers to access invaluable information and keep up with Dave’s educational activities and events. Dave brings with him over twenty years of teaching experience from previous appointments at prominent institutions such as Sydney Conservatorium of Music, and his vision for The Drummers’ Hub is “to mentor aspiring drummers toward the successful realisation of musical goals involving growth, development, fulfilment, matriculation, scholarship, and graduation”.



Photo by Dusk Devil Vision

Dave plays:



DEVELOPING CREATIVE ORIGINALITY AS A DRUMSET SOLOIST Part One

Introduction

I’d like to share with you some of the rhythmic materials and technical information I use for myself, and for my students to develop improved skill, confidence, and creative originality as a drumset soloist. To get through the ideas presented here, you’ll already need to have a good working ability to hold your sticks, and to use your pedals so that you can play single strokes and double strokes evenly at various tempi, and it is beyond the scope of this feature to help you improve your ability in these areas. The five figures following require you to be fluent in certain other techniques, and these I outline after the five steps. If you find yourself struggling with any aspect of what is described here, please don’t hesitate to get in touch by emailing your questions to dave@davegoodman.com.au

Interpreting Syncopated Rhythms on the Drumset

Following is a series of steps to help you explore rhythm using the entire drumset. Steps 1 to 4 I learned from Jim Chapin. Steps 5 to 9 are my additions drawing inspiration from Philly Joe Jones, Steve Gadd, Vinnie Colaiuta, Gary Novak, Zach Danziger, Dave Weckl and Andrew Gander for including the bass drum; and from Billy Cobham for distributing the accents around the toms. Steps 8 and 9 involve the use of rhythmic transposition to get the most out of your initial rhythm. I cover Steps 1 to 5 here in Part One, and Steps 6 to 9 will be covered in Part Two, which will appear in the following issue of *DRUMScene*.

Step 1: Generate a four-bar syncopated quaver rhythm either a) mathematically (as shown below with the superimposition of 5/8 over 4/4) or b) by singing. The following limitations apply: i) no more than three consecutive quaver notes; ii) no more than two consecutive quaver rests, and; iii) no crotchet rests starting on the beat.



Figure 1: Step 1

Step 2: Fill in the quaver gaps with single stroke ghost notes.



Figure 2: Step 2

Step 3: Convert the ghost notes into semiquaver double strokes.



Figure 3: Step 3

Step 4: When one beat contains a combination of one quaver and two semiquavers (such as beat 1 in bar 1 of Step 3), we “smooth out” the rhythm by converting these three-note rhythms into equally spaced quaver triplets, keeping the sticking and accent patterns intact. The remaining “straight” quavers you see (such as beat 2 in bar 1) should be “swung” to match the triplet feeling.



Figure 4: Step 4