

searching for new musical inspiration. His love for creativity and progress has kept him at the top of the session world for more than twenty years, and his versatility will likely maintain his position as a first-call drummer throughout the entirety of his career.

Where Will I Be

The opening track from Emmylou Harris' 1995 album *Wrecking Ball* was written and produced by Daniel Lanois and features the drumming of Brian Blade. This song features an updated New Orleans second line-style snare march, with a left foot hi-hat pattern establishing a precise pulse on the quarter-note, while consistent syncopated bass drum notes give the groove a light, bouncing quality. Blade is primarily known as a jazz musician but has also recorded with artists like Harris, Joni Mitchell, and Bob Dylan. While every drummer discussed in this recital is expertly capable of performing at a high level in numerous genres, Blade may stand on his own as someone who sounds entirely like a jazz musician in a jazz context, and entirely like a rock musician in a rock context. He possesses a deep musicality that is expressed through his time feel, fast reflexes in improvisational choices, and extensive use of dynamics.

Bounce: pts I + II

Released in 2017, *Kinfolk: Postcards from Everywhere* was the first album released by Nate Smith as a bandleader. According to Smith, "Bounce: pts I + II" was the oldest song on the record, as he had been performing it with Chris Potter's Underground band for many years before recording it for his own album. Smith has referenced the Miles Davis record *Tutu* as a compositional inspiration for "Bounce," with "Part I" consisting of a repeating riff and open improvised sections in between. "Part II" is intended to feature one specific musician as a soloist, in this case, Mack Clay on tenor saxophone. Nate Smith shines brightest when he has the freedom to improvise while providing a steady groove. While never abandoning his role as the timekeeper, Smith employs a varied use of ghost notes, accent patterns, and subdivisions to create excitement, often using only a few elements of the drum kit to achieve this.



BELMONT UNIVERSITY SCHOOL OF MUSIC

presents

Cameron Simons

percussion

Graduate Recital

MARCH 18, 2020

7:00 P.M.

MASSEY CONCERT HALL

Program

Aja	Becker/ Fagen
Seven Days	Sting
Fast as You Can	Apple
Where Will I Be	Lanois
Bounce: pts I + II	Smith

Support Musicians

David Crutcher, keys
Cole Edmonson, guitar
Luc DiGiuseppe, bass
Mack Clay, saxophone
Jackson Dreyer, vocals
Laura Donohue, vocals

Cameron Simons is a student of Todd London.

This recital is presented in partial fulfillment of the requirements of the degree Master of Music in Commercial Music, Performance Emphasis.

Program Notes

The purpose of this research paper and lecture recital is to provide a detailed analysis of the artistry of five drummers whom I find to be some of the most well-rounded musicians contributing to recorded music in the modern commercial era. All of these drummers have found success in their careers by working in recording sessions, where they are hired to lend their talents to an artist's compositions by creating drum parts that will complement the overarching song arrangements. Each of the drummers selected has mastered not just one, but several diverse drumming styles. In this lecture recital, I distill my research and analysis down to a succinct presentation, in which I highlight the careers and individual styles of each featured musician, concluding each drummer's portion of the presentation with a musical demonstration.



Please turn off and place in a bag or pocket all cell phones, laptops, iPads, and other electronic devices. Texting and flash photography are strictly forbidden.



With a live band on stage, I will perform one song from each chapter of my research paper, which embodies the style of each drummer featured in my research.

Aja

The title track from Steely Dan's 1977 album *Aja* puts the drumming of Steve Gadd on full display. Famously recording the entire song in two takes while sight-reading, Gadd's drum part slowly develops from a whisper to a roar with references to Motown, jazz, funk, and traditional Brazilian drumming, all while maintaining a unified sound signature to him. In the famous solo section "hits," listen as I demonstrate some of Gadd's favorite hand-foot combinations. Overall, Gadd's signature feel comes from a combination of his technique and time. With a background in drum and bugle corps rudimental drumming, Gadd juxtaposes the precise sound that he pulls out of the drums with a more relaxed time-feel, which typically lies behind the beat with an ebb and flow to it.

Seven Days

Released in 1993 as the third single from Sting's *Ten Summoner's Tales*, "Seven Days" features the drumming of Vinnie Colaiuta. Colaiuta is likely one of the most skilled drummers of all-time, and while he is recognized as a master of subdivisions, odd time signatures, metric modulation, and other rhythmic concepts, he has also been very successful as a session drummer for high profile artists like Sting. "Seven Days" showcases Colaiuta's use of accents to provide the song with a consistent half-note pulse over the 5/4 odd time signature. This steady beat gives the listener a familiar pulse to latch on to over the bar line, demonstrating Colaiuta's ability to simplify advanced rhythmic concepts in order to make them more commercially viable.

Fast as You Can

"Fast as You Can" is the lead single from Fiona Apple's 1999 sophomore album *When the Pawn...* Matt Chamberlain was producer Jon Brion's first choice for the song, as Chamberlain is known for his ability to play machine-influenced patterns with a human feel. Chamberlain's consistent touch on the drum set provides a stark contrast between accents and ghost notes, creating two completely separate sounds from one drum reminiscent of a drum machine utilizing two separate samples. He often plays an eighth-note hi-hat pattern with snare drum ghost notes filling in the sixteenth-notes in-between, as heard on this song. Chamberlain is an incredibly innovative drummer, constantly